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MOTION PICTURE HERALD

3 JU -5 1967
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Distributors Promise Concessions On Trade Practices This Summer

Net Profits Shown By Six Companies

Ask Free Speech for Screen, Radio, Press

GB Increases New Product to 24 Features

Monogram's 42 Will Include 16 Westerns

VOL. 131, NO. 6 MAY 7, 1938

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NATIONAL AIR MAIL WEEK



MAY 15-21





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Indianapolis, Ind.	*Palace*	Two weeks	Boston, Mass.	*State*	Two weeks	Portland, Ore.	*United Artists*	2nd week
Kansas City, Mo.	*Midland*	Two weeks	Boston, Mass.	*Orpheum*	Two weeks	Seattle, Wash.	*Paramount*	2nd week
Louisville, Ky.	*Loew's*	Two weeks	Los Angeles, Cal.	*State*	Two weeks	San Francisco, Cal.	*Warfield*	2nd week
St. Louis, Mo.	*Loew's*	Two weeks	Los Angeles, Cal.	*Chinese*	Two weeks	Cincinnati, Ohio	*Albee*	Two weeks
Atlanta, Ga.	*Grand*	Two weeks	Wilmington, Del.	*Loew's*	Two weeks	Detroit, Mich.	*United Artists*	Two weeks
Houston, Texas	*State*	Two weeks	Reading, Pa.	*Colonial*	Two weeks	Buffalo, N. Y.	*Great Lakes*	Two weeks
Nashville, Tenn.	*Vendome*	Two weeks	Chicago, Ill.	*United Artists*	Two weeks	Worcester, Mass.	*Poli*	Two weeks
New Orleans, La.	*State*	Two weeks	Baltimore, Md.	*Century*	Two weeks	Dallas, Texas	*Palace to Tower*	Two weeks
Columbus, Ohio	*Ohio*	Two weeks	Harrisburg, Pa.	*Regent*	Two weeks	Hartford, Conn.	*Poli*	Two weeks
Syracuse, N. Y.	*State*	Two weeks	Rochester, N. Y.	*Loew's*	Two weeks	Galveston, Texas	*Martini*	Extended
Providence, R. I.	*Loew's*	Two weeks	Dayton, Ohio	*Loew's*	Two weeks	Miami Beach, Fla.	*Sheridan*	Extended

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DESTINED TO SCORE HEAVILY! FILM DAILY

SMASH BOXOFFICE HOLLYWOOD CITIZEN-NEWS

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A SENSATIONAL HIT! IT'S TERRIFIC! L. A. EVE. HERALD

CINEMA PAGEANTRY AT ITS BEST! VARIETY

THE ROMANTIC CHAMPION OF 1938! BOUND TO GAIN THE LARGEST OF AUDIENCES! L. A. TIMES

THE COMPLETE ANSWER TO THE SHOWMAN'S PRAYER! M. P. HERALD

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Robin Hood

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Next Week Radio City
And All Other Key Points!

THE ADVENTURES OF
ROBIN HOOD
Photographed in Technicolor with
ERROL FLYNN
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PATRIC KNOWLES • EUGENE PALLETTE
ALAN HALE • MELVILLE COOPER
IAN HUNTER • UNA O'CONNOR
Directed by MICHAEL CURTIZ & WM. KEIGHLEY
Original Screen Play by Norman Reilly Raine and Seton I. Miller • Based Upon Ancient Robin Hood Legends • Music by Erich Wolfgang Korngold
A First National Picture



CINDERELLA OF 1938. One secret of the amazing glamour of motion pictures is that they are a never-failing source of romantic success stories.

One year ago, director H. Bruce Humberstone saw a little Irish girl from Pueblo, Colorado, manicuring in a Hollywood barber shop and persuaded her to come to the 20th Century-Fox studio for a screen test. When the test was shown to Darryl F. Zanuck, he immediately placed her under long-term contract. Within twenty-four hours, the test had created a studio sensation.

Wise in the ways of building stars, Darryl Zanuck did not put her directly into a picture. Until she, herself, was ready, and until the proper role for her debut arose, he kept her in the studio drama school. Then she was cast as the feminine lead in one of the company's most important productions.

The girl is Arleen Whelan. The picture is Robert Louis Stevenson's "Kidnapped".

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 131, NO. 6 May 7, 1938

ADMISSION CUTS?

ONCE again that painful issue of admission prices rises to demand the attention of many a perplexed showman. A series of reports from scattered sectors of the amusement map might be taken to indicate a tendency toward reductions. It would seem that this may mean that the "recession" is making itself felt somewhat more rapidly than did the antecedent depression.

There are, as always, divergent opinions among showmen about admission price policies.

Uniformly, and unanimously, those subject to the influences of Hollywood, now, also as always, insist that reduction of admissions is a retrogressive, destructive step, that it tends to make maintenance of the day's high standards of production impossible, that it belittles the grandiose industry.

Also, uniformly, and almost as unanimously, exhibitors not subject to such pressures tend to be governed entirely by the expediency of today's box office, concerned little if any about the problems of production tomorrow.

IT is not really difficult to understand the attitude of an exhibitor who buys today, spends today, who wants his income today.

Many devices that may be considered unconstructive for the well being of the whole art and the whole industry have been adopted under the duress of today-necessity, among them lotteries, free deals, long, bargain, multiple bills, stage shows, vaudeville acts and all manner of things that are neither screen nor theatre.

No theatre, no matter how closely identified with the production-distribution machine, has in the years of stress been able to stand out against these devices.

It is difficult, then, to see how argument for the maintenance of admission prices, in the face of a falling admission market, can be expected to prevail.

There is, however, something to be noted on that side of the issue, too.

THE standards of motion picture production, at least as represented in dollar cost F.O.B. Hollywood, have been vastly increased since the current, or recently current, price levels were established. The basic amusement wares are costing vastly more.

Further, due to various New Deal and related forces and movements, the costs of theatre operation, due to unionizations, both direct and indirect, have also been markedly increased. The increases in cost are apparent in nearly every item that goes into the operation of a theatre.

Meanwhile, mostly because of the inhibitive influences of taxation legislation, state and federal, actual and impending, theatre admission prices in general have been pegged.

If admissions had not been tax-pegged, they would have risen, no doubt, during what we so cheerfully called recovery, and cuts now to meet a recession condition would be less serious in their import.

In a discussion of the subject this week one of the more important theatre operating executives observed: "It is true that one can increase attendance by a cut in prices, but the effect is only temporary. In a short time, maybe a couple of weeks, the customers are readjusted to the lower price and it no longer looks like a bargain, so they tend to react just as they did before the cut. The process cannot be repeated, and the result is that the cut means more loss at the box office than would have been incurred by standing pat on the old scale."

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PUBLICITY PICKER

THERE is an ill-printed, typographically unlovely magazine of academic pretense, known as Better English, edited by one Mr. Dagobert D. Runes, Ph.D., now engaged in a publicity campaign of assault on the language of the motion picture screen, and seeking to make Mr. Will H. Hays responsible for it.

The language of the motion picture screen is the product of competent writers of the language and the idiom. It is not one of Mr. Hays' special responsibilities. It is rather more competent and effective than the language of Better English, a publication which also needs some education in manners. All that Dr. Runes achieves is getting his name into print in the daily press. His device is the ancient business of "picking on the pictures," unbecoming of a scholar.

Also persons seeking to do things about the language have for a thousand years betrayed their futility. The language, praise be, is made by the whole people, and it's good enough for them. The professors can map it, but they can not fence it. The smart ones know that.

△ △ △

FILM and photographic devices of record that may be considered derivative of and descendant from the motion picture, known under the trade name of "Recordak", have become a large factor in the record-making functions of many a great American business. On sixteen millimeter film the machine can record 140 checks a minute, giving banks a record of every detail of customer transactions, even after vouchers are returned, 7,500 of them on a hundred-foot roll. The machine and system are ten years old now, another of the applications of photography coming from Eastman Kodak Company at Rochester.

△ △ △

SOMETHING approaching the ultimate in the utilization of exploitation values arrives, by courtesy of Mrs. Hope Williams of *The Herald's* London Bureau, in a facsimile of a Scotchman's check for income tax. It issues from Mr. A. E. Pickard of the Norwood, described on the pictorial check as the super-cinema of Glasgow. And it seems that the exhibitor has forwarded to the Commissioner of Inland Revenue some twelve thousand six hundred and fifty-two pounds, fourteen shillings and six pence. Below his signature he wrote: "The best of friends must part." Aye, indeed.

This Week

Ready to Act

Distributors are finally ready to act on a trade practice and conciliation-board program for establishing harmonious relations between exchange and exhibitor, quietly moving to present such a program to owners this summer.

Conciliation boards will be set up in all key cities, their operations paid for by distributors.

Other details of the plan are on page 13.

Trade War

The Cinematograph Exhibitors' Association of the United Kingdom opened up its heaviest artillery in its campaign against the grading policies and present rental scales of distributors. Exhibitors throughout England were urged to undertake a limited boycott of the pictures listed as "A" films for percentage booking only on the supposedly secret list of the Kinematograph Renters' Society.

Aubrey Flanagan reports from the battlefield in London on page 33.

Free Speech

Free speech for motion pictures, radio and the press was the subject of warning outbursts in several quarters. The New York State Constitutional Convention received two proposed amendments guaranteeing and defining freedom of speech in regard to films, radio and the press; the American Newspaper Publishers Association discussed what was claimed to be unofficial but close censorship of the news, and David Sarnoff, president of Radio Corporation of America, in a luncheon address in New York urged liberalization of the present licensing policy for radio stations.

See page 29.

Soviet Film Family

Recasting of the Soviet motion picture industry's top rank personnel apparently has been completed, with the appointment of Simeo S. Dukelsky to head a new Soviet Cinema Committee, which hereafter will operate all production, distribution and exhibition.

Josef Stalin's changes in his motion picture business are recorded on page 14.

Monogram's 26

The second distributor of the week to meet in annual sales convention, W. Ray Johnston's Monogram Pictures announced 42 features for 1938-39, including 16 westerns, in its sixth annual sales meeting, held in Cincinnati

Monogram's new product announcement, with titles and assignments made to date, appears on page 21.

GB's Program

GB has scheduled 24 features for the 1938-39 season, the list being headed by four Jessie Matthews starring vehicles, three of which will be new and the other a reissue. The complete lineup (detailed on page 19) was announced to sales representatives at three regional meetings in New York, Chicago and Denver. Arthur A. Lee, vice-president and general manager, outlined the new season's program at all three regionals.

German Award

The German film award for "the best motion picture achievement of 1937" has been given to Leni Riefenstahl, red haired actress and former head of the Reich film industry, according to a press dispatch from Berlin by International News Service. The dispatch said that the award, "obviously made by Hitler's order," had aroused speculation as to whether it was also intended as a rebuff to Propaganda Minister Joseph Goebbels. He, it was reported, had denounced Miss Riefenstahl as a Jewess but later issued a statement terming the report "too silly to be denied" and said that a certificate of Miss Riefenstahl's "Aryanism" was registered with the Reich Film Chamber.

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GN Deal Denied

Phil Goldstone, arriving in New York this week from the coast, said that there is no deal on with E. W. Hammons and Nat Levine for the sale of an interest in Grand National. Mr. Goldstone was the prime mover in the company's reorganization in its early stages of 77B.

The company has no intention of selling out to anyone, and will continue as a going concern, with distribution of between 40 and 50 pictures planned for the coming season, Mr. Goldstone said. Arrangements have already been made for 28 films, a number of which will be financed by himself, he said.

Negotiations were reported to be in progress this week for acquisition of a controlling interest by Grand National in Grand National Films, Ltd., of Canada, which operates six exchanges covering the Dominion.

Blames Doubles

The Independent Theatre Owners Association of New York has started agitation against double features, through its house organ, *The Independent,* although virtually all the organization's member theatres use them. The Association blamed doubles "for the present low state of film attendance."

In Milwaukee the Oto-Opthalmic Association of eye specialists declared there is less eye strain in a double feature program than in reading.

In Chicago, James E. Coston, zone manager of Warner theatres, said, "We're doing as well or better with single features as we are with doubles."

In Philadelphia, large distributors were considering the advisability of appealing the decision of the United States Circuit Court of Appeals upholding a lower court's ruling prohibiting the use of an anti-duals clause in contracts by the large distributors acting in concert.

Case Reopened

New evidence in the film writers jurisdictional dispute with Screen Playwrights, Inc., will be presented at Los Angeles on May 5th before a trial examiner of the National Labor Relations Board.

Leonard Janofsky, attorney for the Guild, requested the additional hearing in order to introduce data concerning the recent incorporation of the Guild as a California corporation and also to testify that the Guild has been given autonomy by the Authors' League of America. Neil McCarthy, attorney for Screen Playwrights, refused to make any stipulations concerning the introduction of evidence, necessitating the formal hearing.

The National Board decision is expected later this week.

Appeal Perelman Case

Large distributors on Wednesday decided to appeal the Perelman-Philadelphia double bill case to the United States supreme court. The lower court had ruled that the distributors could not enforce anti-double bill contract clauses in concert.

End Controversy

The Bureau of New Plays, an agency for the discovery and assistance of new playwriting talent, which was formed under the sponsorship of major film companies following their rejection of the Dramatists Guild contract three years ago and their abandonment of Broadway play financing, this week made peace with the guild.

As a result of the agreement, film companies sponsoring the bureau apparently will have no direct tie-in with the plays created or discovered through its activities. Those plays will be produced in the usual manner, apart from motion picture sponsorship, and, in order to obtain the film rights to such plays, film companies will be obliged to bid for them in the open market as they would for any other Broadway production.

Pulitzer Winners

The Pulitzer Prize of $1,000 "for the original American play, performed in New York, which shall represent in marked fashion the educational value and power of the stage, preferably dealing with American life," has been awarded to Thornton Wilder's drama "Our Town." Mr. Wilder won the Pulitzer Prize for the best American novel 10 years ago with his "The Bridge of San Luis Rey."

Among other awards given for history, special correspondence, biography, reporting and cartooning was the prize for the most distinguished novel published during the year by an American which went to John P. Marquand for "The Late George Apley." Mr. Marquand is the originator of the Mr. Moto character, from which Twentieth Century-Fox has based its series of pictures starring Peter Lorre.

Monopoly Inquiry

Broad investigation of monopolies was asked this week by President Roosevelt in a message to Congress. He also requested immediate legislation to eliminate the "evil effects" upon industries, including motion pictures, of investment trusts.

Highlights of the President's message, together with other developments under trust laws, appear on page 28.

Change of Scene

Concluding New York discussions during which announcements were made of the appointment of Murray Silverstone as chairman of the operating committee and a decision to increase members' profit-sharing, officials of United Artists this week left for Hollywood to confer with Dr. A. H. Giannini, president, on the company's future plans.

Heading the group westward were Samuel Goldwyn, with Mrs. Goldwyn, and Mr. Silverstone. Monroe Greenthal, advertising director, and George Schaefer, sales head, also left for the studio.

The Hollywood office issued a complete denial of reports that Dr. Giannini was considering retiring from the company.

Mr. Korda, who had been participating with the other United Artists partners in New York, returned to London Wednesday on the Normandie. Before sailing he said Mr. Silverstone would be general manager of United Artists in which position he would coordinate operations. The positions of George Schaefer, sales manager, and Arthur Kelly, foreign head, will not be changed, he added.

The British producer said he would make 16 pictures for the 1938-39 season, eight of them to cost $8,000,000. They will be aimed at the American and world markets.

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New CBS Studio

The new Columbia Broadcasting System studio, KNK, in Hollywood, which was erected at a cost of $2,000,000, was opened Sunday with a coast-to-coast network broadcast over Columbia's 113 stations and over the Canadian network and short-waved to Europe and South America. The broadcast, which was a series of salutes to the new radio center, was presented over the full 24 hour period.

Among those participating in the broadcast were William S. Paley, president; Donald Thornburgh, vice-president in charge of west coast operations, and the following film and radio stars: Eddie Cantor, Jeanette McDonald, Cecil B. DeMille, Deanna Durbin, Edward G. Robinson, Claire Trevor, Al Jolson, Victor Young's orchestra, Milton Berle, Frank Parker, Louella Parsons, Jean Hersholt, Joe Penner and others.

A highlight of the broadcast was the program "The Picture Speaks," in which congratulations to the network and its Hollywood key station were extended by Louis B. Mayer, Jack L. Warner, Wesley Ruggles, Charles R. Rogers, Darryl F. Zanuck.

Joins Federation

The Legion of Decency of the United States has become a member of L'Office Catholique International du Cinematographe, an international federation of Catholic motion picture organizations which aims at strengthening the Catholic world front in the motion picture field. Twelve countries have already affiliated themselves with the international organization.

The OCIC, with headquarters in Brussels, Belgium, serves as a clearing house of information on film developments in the various countries and as an international instrument to put into world-wide effect the suggestions, counsels and directions of Pope Pius XI as expressed in his encyclical "Vigilanti Cura."

Reverend John J. McClafferty, executive secretary of the Legion of Decency, has been elected by the OCIC as representative for the United States on the general counsel.

Patents Ruling

The United States Supreme Court, in a decision of possibly far-reaching consequence in motion picture, radio and other fields employing wide use of patents, ruled on Monday that a patent owner may limit the use to which the patented article may be put after its sale in the open market.

The court affirmed a decision of lower courts holding General Talking Pictures guilty of patent infringement of American Telephone sound amplifiers. *See page 26.*





OFFICERS, members and guests of the Society of Motion Picture Engineers, above and on the opposite page, gathered at the Wardman Park Hotel in Washington, D. C., for the annual spring convention of the society at which the technical progress of the industry during the year was discussed and demonstrated.

Harry Brown, Jr., manager of the new Highland theatre in Akron, Ohio, left, greeting Mayor Schroy at the opening of the house which was conducted on schedule in spite of injuries received by Mr. Brown in a recent automobile accident.

William F. Rodgers, general sales manager for MGM, with Nathan Yamins (below) at the banquet of the New England Allied States Association of Motion Picture Exhibitors of which Mr. Yamins is president. The dinner was held in the Hotel Statler, Boston.

This Week In Pictures





New Zealand exhibitors and newspapermen, left, are the guests of Harry Hunter, Paramount managing director in Australia and New Zealand, at a luncheon in Wellington, N. Z., marking his return from a tour of the Dominion. Reading from the left the first four seated at the speakers' table are L. A. Quinn, general manager of J. C. Williamson Picture Corporation; Mr. Hunter; S. H. Craig, general manager in New Zealand, and C. E. Carlson, president of the New Zealand Exhibitors' Association.







Herbert J. Yates; Robert J. O'Donnell, Interstate general manager; James R. Grainger, Republic Pictures president, and Moe J. Siegel, Republic Productions president, above, in Dallas, Texas, where the Republic officials were entertained while waiting to meet delegates to the Republic convention in California.

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Franklin H. Hooper, left, for forty years editor of the Encyclopedia Britannica, retires to be editor emeritus. He has given special attention to the screen. With him, a guest at the anniversary dinner last week at the University Club in New York, is Terry Ramsaye, who has written much of the films for the last two editions of the encyclopedia and allied publications.



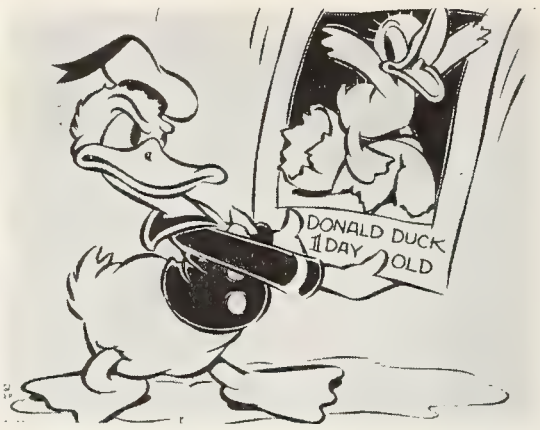
W. G. Van Schmus, managing director of the Radio City Music Hall, with the Rockettes and the Corps de Ballet of the theatre during an archery contest staged by the publicity departments of Warner Brothers and the Music Hall to create the proper atmosphere for the premiere of "The Adventures of Robin Hood," May 12th. For the record the terpsichorean artists hit the target with only three arrows, two of them bullseye shots by the Misses Dorothy Meachen and Marjorie Matlin, both of whom received golden arrows from Mr. Van Schmus in token of their marksmanship.

Add Style Note: Howard Winner, Pathe News cameraman, in the formal morning clothes which he donned for the Pershing-Richards wedding at St. Thomas Church, New York, so he could pass the line of ushers. Mr. Winner's costume is not without precedent, even among cameramen, as was pointed out last week in a Motion Picture Herald *editorial note commenting on the semi-military uniforms required for the press entourage of Adolph Hitler and the formal clothes which are* de rigeur *for cameramen assigned to cover Derby Day in Britain.*





Saratna Asmara, left, 23-year-old Javanese girl who, without ever having left her native habitat, plays the role of Nee Wah in Paramount's adventure picture "Booloo" which was filmed in Malaya by Clyde Elliott, producer and director.



Donald Duck works up a proper peeve in preparation for a birthday celebration on May 13th. The peeve is because he will have only one birthday this year and only one chance to keep ahead of Mickey Mouse in the matter of birthdays. Donald, having been born on Friday the 13th, celebrates that coincidence of day and date whenever it occurs.



Milton S. Kusell, above, manager of a new Paramount sales district formed by consolidating the New York, New Jersey, Philadelphia and Washington, D. C., territories. His headquarters will be in New York.



Guests at the "open house" which officially opened the new headquarters in Chicago of the Illinois Allied States Association of Motion Picture Exhibitors, left, are Alice Dubin, assistant manager of the Capitol Film Exchange; Ben Bartelstein and Max Sachs, exhibitors; Dorothy Nessel, advertising representative of the Chicago Daily News, *and Aaron Saperstein, president of Allied of Illinois.*

DISTRIBUTORS WILL GRANT EXHIBITOR CONCESSIONS THIS SUMMER

by JAMES P. CUNNINGHAM

Machinery for adjusting local trade disputes and a program of "fair practices" will be presented to exhibitors by distributors by midsummer. Thus another new day of self-regulation is dawning for the industry. There is also obvious hope of forestalling drastic regulative federal legislation.

The Motion Picture Theatre Owners' "ten point program," originally proposed in April, 1936, will be the basis of the distributors' presentation.

Establishment of a system for effecting trade reforms has long been considered hopeless. Its resuscitation will come as a surprise to exhibitors.

Abandoning the apparent procrastination with which they have treated exhibitors' repeated petitions for revision of trade practices and sweeping away the maze of technical objections which their legal advisors placed in the way of concurrence, distributors now are ready to concede the advisability of establishing harmonious trade relations through self-regulation.

The Block Sales Bill

Perhaps the precarious position in which the industry has been placed during this session of Congress by the imminent threat of the drastic Neely-Pettengill anti-block selling bill, plus recurrent Administration rumblings of general trade regulation by statute and commissions, has inspired the distributors' new-found desire to act. In this connection it is hoped by the large companies that the planned operation of regulation by the industry itself will go a long way to forestall federal intervention. Spokesmen for the organized industry admit that governmental regulation of business operations is inevitable unless the industry takes voluntary action. They point to the federal investigation and possible regulation now facing radio.

On the other hand, as long as the Neely-Pettengill bill is apt to be imposed by Congress, to regulate wholesale distribution by an inflexible criminal statute, no distributor is willing to undertake voluntary regulation of trade practices. They are convinced that statutory regulation prevents self regulation.

Distributors feel that the block booking and blind selling regulation by criminal statute proposed in the Neely bill would be effectively accomplished by a liberalized, unconditional cancellation clause in the exhibition contracts for groups of pictures, enabling exhibitors to cancel out at their own option undesirable pictures even after they are licensed and are ready for booking.

The present quietness of distributors on their contemplated trade practice program action, strange in view of its proximity, is attributable to the pending Neely bill in Congress and a realization on the part of the companies that they have reached a point where action, not words, performance, not promises, are in order. They intend to go ahead and try to work out the problems presented and let their actions speak for themselves.

EVERYTHING BUT OLD AGE PENSION

Tuesday, which is merchadise night at the Granada theatre, Racine, Wis., has resolved itself into an event with dishes for the women and smokes for the men in addition to three feature pictures.

Men are given the choice of their favorite packages of cigarettes or three five-cent cigars, while women have a choice of a "genuine petitpoint de luxe large soup plate, coffee cup or saucer."

Admission for those desiring dishes or tobacco is 25 cents, while those interested solely in entertainment pay 15 cents.

The nature of the proposed system of organized mediation and adjustment of local trade disputes and grievances by local conciliation boards is necessarily on a completely voluntary basis. Compulsory submission of disputes and effective inforcement of any arbitrary decisions are not possible or contemplated. In these two important respects the system will be entirely unlike either the old Arbitration Boards or the NRA Blue Eagle Local Grievance and Zoning Boards.

The distributors are convinced that there is nothing fundamentally wrong with the basic methods of distribution. At the same time they are well aware of the abuses and injustices that creep in and the need for machinery for adjusting complaints and grievances of merit, of settling local disputes and controversies, of preventing unfair competitive advantages, and of generally overhauling the system of distribution by modification of certain sales policies.

Conferences Not Needed

Distributor leaders feel that considerably more than the necessary number of conferences already have been held with exhibitors on a program over these past two years, and that all concerned are fully acquainted with what is needed. Details of the nature of exhibitor proposals frequently have been explained, in writing, as witness the MPTOA's program.

It is because the MPTOA's ten points represent, in the opinion of distributors, a tangible and comprehensive proposition that meets with widespread exhibitor approval, that they are disposed toward its selection as the basis of a system of conduct for the industry.

Future procedure, then, toward adoption is now out of the hands of the Kuykendalls and the Myers, both of whom have led formidable movements for correcting distribution-theatre problems, in their respective positions of MPTOA and Allied heads.

Evidence of the course that the procedure will take now comes, informally, from spokesmen for the organized industry, who assert that the distributors are ready to grant 95 per cent of the requests contained in the MPTOA program.

A more public indication of the trend was seen the other day when William F. Rodgers, sales manager for Metro-Goldwyn-Mayer, told a meeting of Allied States of New England, in Boston, his company favored a trade practice program, with local boards settling disputes.

Allied's national convention, May 17th, in Pittsburgh, will more than likely make the subject of trade dispute adjudication a highlight of discussion.

Nathan Yamins, president of Allied, heard Mr. Rodgers' address to the New England convention, and heard him recommend mutual trust rather than governmental control.

Mr. Yamins, in New York later in the week to attend an organization meeting of the new local Allied unit, asserted that while conciliation boards might be helpful, Allied does not intend to cooperate in such a program unless it receives concrete proof from the companies that they will "restore to us everything in the way of rights that they have taken from us in the past.

"It makes no difference to us whether we attain our aim through conciliation, litigation or Federal intervention."

Warned Against Regimentation

Will H. Hays warned against federal regimentation of the industry, in his annual report, last month, to the MPPDA.

Sidney R. Kent, president of Twentieth Century-Fox Film, declared in March that his company is ready to support a trade practice program.

Mr. Kent dissolved one anti-trade practice program argument when he asserted: "There is a feeling among some companies that if they act concertedly to set up concilation or arbitration machinery, it would be considered collusion in violation of the anti-trust laws. That is not our feeling." Some industry lawyers have advanced this argument, doing more than any other factor to block passage of the program.

The Independent Theatre Owners Association of New York has been campaigning for round-table discussions among all industry factions to effect a program.

Action on the program of distributors is expected by August 1st, when Congress will have adjourned, thus disposing of the Neely-Pettengill bill. Another reason for the delay is the new product selling now engaging attention.

As originally presented, the ten points of the MPTOA program follow:

1. More liberal cancellation with the right to cancel unconditionally.
2. Local conciliation boards.
3. Clearance adjustment.
4. Mediation of overbuying.
5. Mediation of unfair competition between theatres.
6. Adjustment of non-theatrical competition.
7. Short form of contract.
8. Score charge elimination.
9. Adjustment of preferred playing time.
10. Elimination of forced short subject sales.

Replies of the companies to the foregoing

(*Continued on following page, column two*)

STALIN NAMES DUKELSKY TO RUN FILM INDUSTRY

Succeeds Shumiatsky, Removed in "Purge"; Verlinsky in News and Documentary Film Trust

Red Russia's state-owned and operated motion picture industry is once again a "harmonious and coordinated system."

Discovery last January of "a catastrophic slump in the film industry, attributed to wrecking and mal-administration," led to the removal of Boris Z. Shumiatsky as director of the vast Soviet film industry, under "violent denunciation," as part of Dictator Josef Stalin's "purge," by assassination and jailing, of enemies of the state.

Purging of the Reds' film structure apparently was not completed until this week, for not until now has the Stalin government announced a "new deal" in film personnel, selecting Simeon S. Dukelsky as head of the new Soviet Cinema Committee, formed "by a decision of the Council of Peoples Commissars of the U.S.S.R.," according to Amkino Corporation, American distributors of Soviet films.

"This committee will manage the production of (Red) films, the opening of new motion picture theatres and the distribution of films throughout the Soviet Union."

Mr. Shumiatsky's troubles were climaxed with the accusation in the Red press of having "fallen into the hands of saboteurs who wormed their way into the administration of Soviet cinematography." He was charged with "sexing" a Russian film version of Robert Louis Stevenson's "Treasure Island," and of mixing "Irish politics" into product, of permitting production units to out-Hollywood Hollywood in production expenditures, and so on.

At the time of his removal, the New York *Herald-Tribune* commented: "The world is left to wonder whether it will soon learn of his untimely demise," adding: "Art, under Stalin, is serious."

Whether Mr. Shumiatsky's head was removed for "sabotage," as at first "feared" in cable reports by Hearst International News Service, has never been learned. Apparently caught in the middle of one of the bloodiest Stalin purges, no word of Mr. Shumiatsky's health or whereabouts has been transmitted to the outside.

Verlinsky in New Post

In any event, Amkino in New York gives the details of the "reorganization" of the Reds' industry, announcing, besides the Dukelsky appointment, the promotion of S. Rudman to head Soyuzintorgkino, Soviet motion picture import and export office. Also, Vladimir Verlinsky, former president of Amkino in the United States, is now connected with the Soviet News and Documentary Film Trust in Moscow, according to Amkino. This explains Mr. Verlinsky's abrupt departure from the United States for Russia, in December, "to attend a general conference of department heads of the All-Union Motion Picture Trust." At those meetings Mr. Shumiatsky received the severe criticism that brought his public downfall.

"Measures for improving film production are provided for in a special decision of the Soviet government bringing the entire work of the film industry into a harmonious and coordinated system," Amkino said this week in a statement to the American press, adding: "Innovations include the establishment of a special scenario department to develop and encourage authors, playwrights and script writers with particular attention to new talent.

"Production plans of the new Soviet Cinema Committee include films on the life of the national republics, of the Red Army and Navy and of the collective farm village, films about women, sports, etc.

Awards Made

"Simultaneously with the above decisions, the Presidium of the Supreme Soviet made a number of high awards to the creators and leading players of 'Lenin in October,' 'Peter I' and 'Rich Bride,' outstanding cinema successes.

"Within the next six months, Amkino will release 'Lonely White Sail,' based on a novel by Valentin Katayev; the 'Rich Bride,' a musical comedy of life on a collective farm; 'Days of Volochayev,' by the Brothers Vassiliev, makers of 'Chapayev'; 'Men of the Sea," a drama of the Baltic fleet; 'Queen of Spades,' on the story by Alexander Pushkin, and 'Pugachev,' a historical spectacle film."

Administration of Amkino in this country now is in the hands of Samson Kritsberg and Nicola Nepoli, executives with Mr. Verlinsky before his transfer to Russia to head the Soviet News Trust.

Boris Shumiatsky headed a Red Russian screen "mission" to the United States in June of 1935, ostensibly to study the American industry because of its "superior technological attainment, its facility with the tools."

The now defunct New York Motion Picture Club brought Mr. Shumiatsky and his party to one of its weekly "forums" and luncheons in the Bond Building, on Broadway, where they were interviewed through Boris Morros, then managing director of Paramount's theatre in Times Square, as interpreter.

Distributors To Give Concessions

(*Continued from preceding page*)

demands at the time of their proposal were reported by the MPTOA to be 66 per cent favorable, with Warner Brothers the only company refusing to commit itself.

The conciliation boards would be the very heart of the program. Industry spokesmen this week made it clear that these boards are just what their name implies, as intended for the conciliation of disputes between distributor and exhibitor and among exhibitors themselves. They would not be arbitration boards (except, possibly, where specifically authorized to sit as such by both parties to the dispute), nor would they have the power to either render a formal decision or effect any order, as did the old Arbitration Boards and the Blue Eagle's code boards.

The boards would be instructed to handle each dispute without any set formula or under any formal system. "Resourceful persuasiveness" would be their watchword. The theory of their operation was patterned after Secretary Frances Perkins' United States Department of Labor conciliation boards, which, although having no police or other powers, have settled more than 1,000 labor disputes through "resourceful conciliation."

One brand new approach to the membership of the boards may be the manner of selecting their personnel. Unlike all previous industry boards, where each side selected their own membership, it is being suggested the exchange members of the board should be picked by exhibitors and exhibitor members should be selected by exchangemen. In this way it is hoped past criticisms of board members will be eliminated. It is pointed out that, while exhibitors have few dealings with other theatre owners, they become well acquainted with all exchange managers by constant dealings with them. Conversely, the exchange manager deals much more with exhibitors than with the other exchange managers. Hence it is reasoned that a better selection can be made by revising the usual procedure of selection.

Size of the boards will range in accordance with the needs and desires of the territory. A board will be located in each of the 30-odd exchange centers, in its own office, where complaints can be filed, investigation assigned, hearings held, and such.

Cost of the system would be maintained by distributors at an approximate cost of about one-tenth of one per cent of the gross of such exchange. Distributors feel that they should not be saddled with this entire expense, small as they hope it will be, but see no alternative, in view of the fact that no agency now exists for the uniform collection of part of the costs from exhibitors.

The distributors point out that the costs will be more than justified if in the conciliation activities even one anti-trust suit is averted each year, citing an average outlay of $75,000 in counsel fees for defense of trust suits where four or more companies are involved.

When announcement of the program is made, industry spokesmen will urge the trade not to expect too much from the boards at the outset. They will not be set up as "miracle workers," it will be said, but, in due time, through a mutual trust placed in them, the companies hope that impartial viewing of trade arguments and persuasive approach to their settlement will become general industry practice.

Adjustment of disputes over clearance and overbuying will rest in the hands of the boards, as will the general subject of unfair competition between theatres and unfair non-theatrical competition.

Probably no outward elimination of score charges will be announced, but those who participate in motion picture buying and selling are aware that the practice is quietly being abandoned in the course of trading.

On the subject of a short form of contract, the distributors' spokesmen assert there is a willingness to effect a simplification of the present involved document, but that various elaborated clauses, riders and whatnot inserted to meet each different contingency that may arise during the term of any particular contract probably prevent any material shortening of the form.

Adjustment of preferred playing time and elimination of the forced selling of shorts with features are matters to be settled by the distributors.

Allied Names Equipment Exhibitors for Convention

Allied States Association announced this week that companies that will have exhibits at the annual convention in Pittsburgh, May 17-19, include Motiograph, Radio Corporation of America, National Screen Service, National Theatre Supply, American Seating, Altec Service Corporation, National Carbon, International Seating and F and Y Construction company.

At the third annual convention of Allied in Connecticut, all officers were unanimously reelected: Morris Shulman, of Hartford, president; George Comden, Westport, vice president; Joseph Davis, Southington, second vice president; Harry Lavietes, New Haven, treasurer; Lawrence Caplan, executive secretary; Albert Schuman, board chairman; and Abe Fishman, delegate to Allied's national convention, in Pittsburgh, May 17th.

Approximately 200 are expected to attend the convention of the Southeastern Theatre Owners Association in Chattanooga, Tenn., June 5-7.



SEVENTEEN . . . AND NEVER BEEN KISSED

New Paramount romantic drama with music "STOLEN HEAVEN", gives Hollywood's newest star discovery, petite, pretty Olympe Bradna first kiss (from Gene Raymond), first big time role.

(turn, please)



Adolph Zukor presents

Gene Raymond • Olympe Bradna

"STOLEN HEAVEN"

Glenda Farrell • Lewis Stone • Porter Hall

Douglass Dumbrille • *Directed by* Andrew L. Stone

Screen Play by Eve Greene and Frederick Jackson

A Paramount Picture



Gene looks lovingly into Olympe's eyes



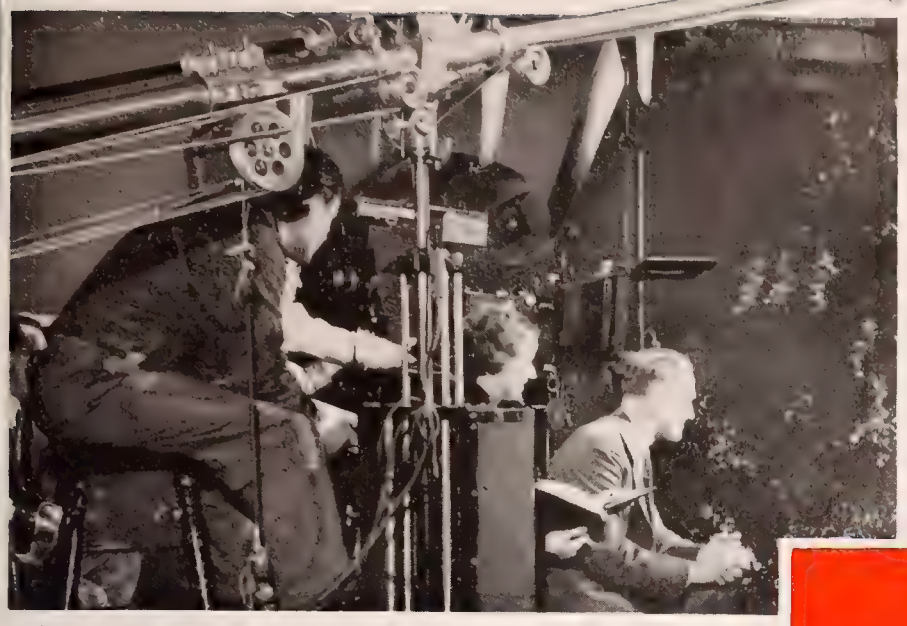
His arms glide about her. She smiles . . .



Her eyes close in expectation



A-H-H-H-H-H-H-H-H-H-H-H!!!!!



Director-author Andrew L. Stone watches acutely sensitive timing of action to master music . . .



Olympe Bradna, Gene Raymond and Porter Hall in thrilling crook-action sequence in this first heart-sock



Lewis Stone learns positions on keyboard for his role of music maestro, considered mightiest characterization of his career

Great music blending into great emotional acting make "Stolen Heaven" successful experiment in new dramatic art form for motion pictures . . . . .

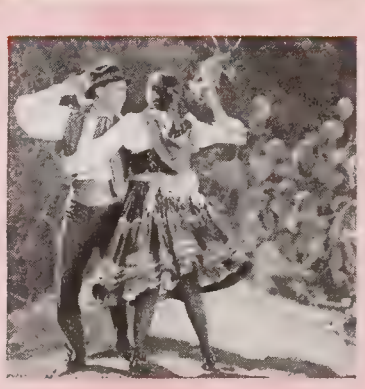


Play fiddle, play the song of love . . .







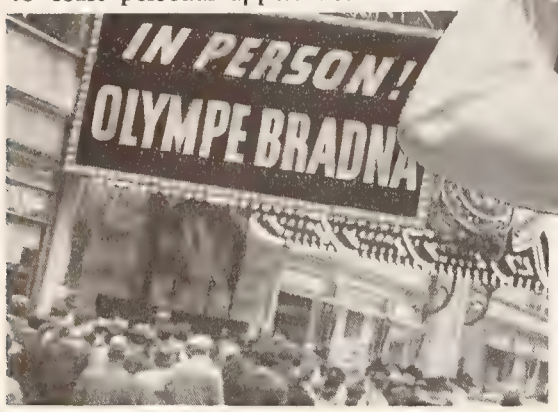


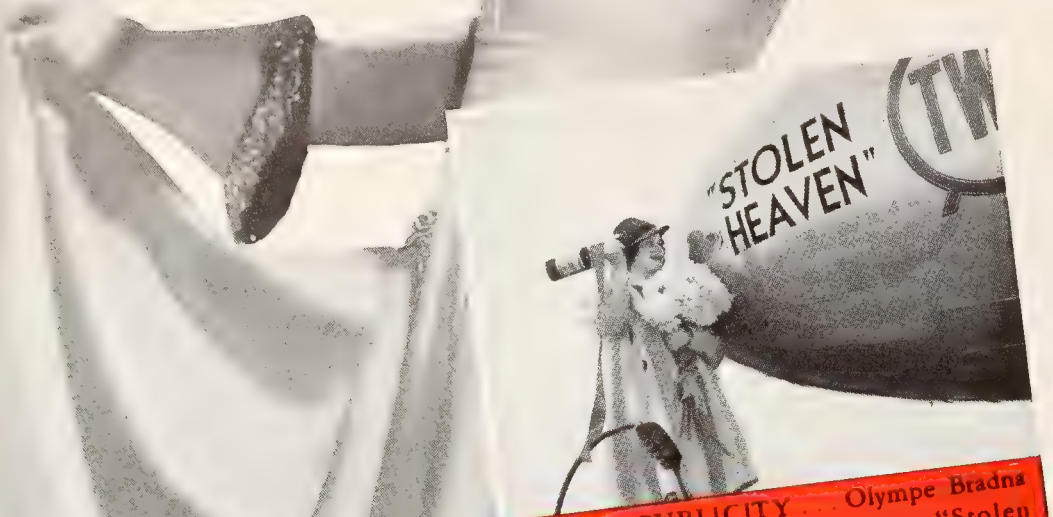


The gala festival scene shows the charm of the Tyrol . . . its simplicity . . . its beauty

Critics applaud PARAMOUNT choice of OLYMPE BRADNA for star role in new music drama "STOLEN HEAVEN"

PERSONAL APPEARANCE . . . Olympe Bradna, new Paramount star, boosts "Stolen Heaven" with coast to coast personal appearance tour.





PLANE PUBLICITY . . . Olympe Bradna christens huge TWA skyliner "Stolen Heaven" in one of hundred publicity stunts getting national news breaks for picture.



GIRL GRADUATE...In first Hollywood child actor's school graduation ever broadcast, Olympe Bradna receives diploma before mike on national network hookup.

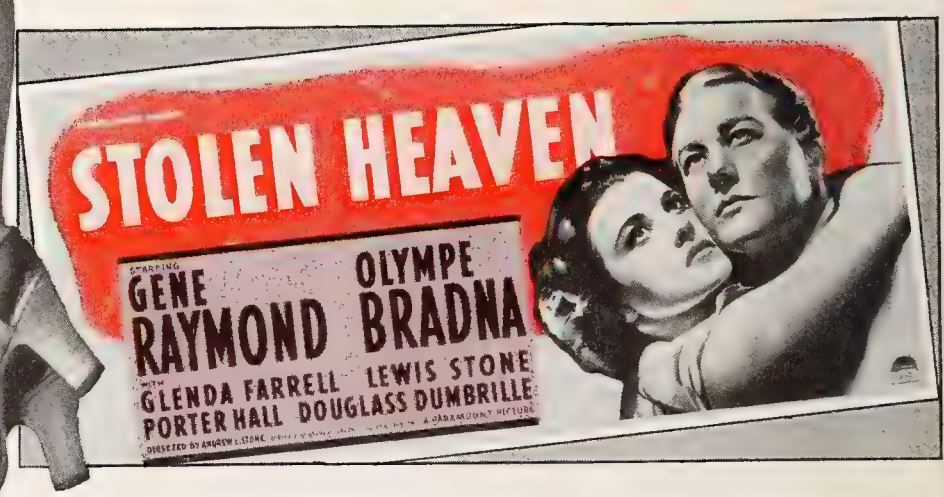
WHAT THE CRITICS SAY:

"Different and refreshing, 'Stolen Heaven' is pleasing entertainment all the way . . . deserves to do considerably better than average in domestic market and abroad as well. Will boost the stock of Olympe Bradna, Paramount's new star." —*Variety*

"Splendid musical drama. Olympe Bradna beautiful and talented. Picture has excellent selling possibilities." —*Showmen's Trade Review*

"A pleasant surprise. Should prove delightful. Cast strong in marquee value . . . excellent in performance. Miss Bradna should send audience from the theatre exclaiming. Her accent is delightful, she is extremely attractive, acts in a restrained and highly capable fashion. Has stardom ahead of her and exhibitor should build her for it!" —*Motion Picture Daily*





SPECIAL PRESS BOOK...Special posters show how to sell newest Hollywood star, smash Paramount musical drama.

LEE LISTS 24 FROM GB FOR 1938-39, INCLUDING FOUR STARRING MATTHEWS

Eight More Than in Current Season; Regional Sales Meetings Are Held in Denver, Chicago and New York

GB Pictures will import 24 features from the parent company in England for distribution on the American market in 1938-39, eight more than in the present season.

In the first of three regional sales meetings held at the St. Moritz hotel in New York, last weekend, Arthur A. Lee, vice-president and general manager of GB, told the company's eastern sales forces that GB's new program will be headed by four Jessie Matthews starring vehicles, three of which will be new and the other, "Evergreen," a reissue.

The second regional meeting was held at the Blackstone Hotel in Chicago Tuesday and Wednesday with midwestern and southern sales representatives attending. Mr. Lee and a home office delegation, including Clinton White, assistant general manager, and Albert Margolies, advertising executive, attended the Chicago session and then journeyed to Denver Wednesday for the final two-day meeting on Thursday and Friday for the far western sales forces.

GB is in an enviable position, Mr. Lee told his midwest force Tuesday. "We have 10 pictures ready for immediate release when other companies are forced to reissue pictures to meet commitments," he said.

Heading the company's star roster for next season, in addition to Miss Matthews, will be Will Fyffe, Anna Neagle, Tullio Carminati, Margot Grahame, Nova Pilbeam, Margaret Lockwood, Jack Whiting, Dame May Whitty, Leslie Banks, Michael Redgrave, Will Hay, Roland Young, Paul Lucas, Noah Beery and Edgar Kennedy.

Producers and directors represented on the new season's list include Alfred Hitchcock, Herbert Wilcox, Robert Stevenson, Herbert Mason, Carol Reed, Albert de Courville, Jack Raymond and Marcel Varnel.

The Jessie Matthews pictures include "Sailing Along," a new musical just completed; "Asking for Trouble," now in production with Kent Taylor in the masculine lead, and "Sparkle," with Jack Whiting. The reissue, "Evergreen," has Barry MacKay, Betty Balfour and Sonnie Hale in the cast.

Mr. Hitchcock's "The 39 Steps," with Robert Donat and Madeleine Carroll, is also on the new season program as a reissue. Mr. Hitchcock will contribute "The Wheel Spins," now in production, and "Perjury," to be made this summer, in addition.

The New Product

The company's complete list follows: ,

SAILING ALONG, with Jessie Matthews, Roland Young, Jack Whiting and Barry Mackay. From the screenplay by Lesser Samuels, adapted from the original story by Selwyn Jepson. Music by Arthur Johnston and lyrics by Maurice Sigler.

TO THE VICTOR, from the Alfred Ollivant classic, "Bob, Son of Battle," starring Will Fyffe with John Loder and Margaret Lockwood. Directed by Robert Stevenson. Screenplay by J. B. Williams.

ROB ROY, the Sir Walter Scott classic, with Will Fyffe in the title role, and Margaret Lockwood and Michael Redgrave. Screenplay by Leslie Arliss and Kurt Siodmak.

THE WHEEL SPINS, directed by Alfred Hitchcock, with Margaret Lockwood, Paul Lukas, Dame May Whitty and Michael Redgrave. The screen story, by Frank Launder and Sidney Gilliatt in collaboration with Mr. Hitchcock, was adapted from the best-seller by Ethel Lina White.

THE BLUE LAGOON, with Margaret Lockwood and Michael Redgrave. From the H. de Vere Stacpoole story.

ASKING for TROUBLE, a Jessie Matthews musical with Kent Taylor, Noel Madison and Alistair Sim. Original and screenplay by Lesser Samuels. Songs will be supplied by Arthur Johnston.

Starring Anna Neagle

THE SHOW GOES ON, a Herbert Wilcox production, starring Anna Neagle, Tullio Carminati and Leslie Banks. Directed by Herbert Wilcox from Herman Mankiewicz's adaptation of the Nicholas Parkas story.

STRANGE BOARDERS, an adaptation of E. Phillips Oppenheim's "The Strange Boarders of Palace Crescent," with George Curzon, Tom Walls and Renee Saint-Cyr. Directed by Herbert Mason.

THREE ON A WEEKEND, starring Margaret Lockwood, with John Lodge, Hugh Williams and Rene Ray. Directed by Carol Reed from the story by Rodney Ackland and Hans Wilhelm.

HER PRIVATE DOCTOR, adapted by Roger Burford from the novel by Roland Pertwee. Cast to be announced.

MAN WITH 100 FACES, directed by Albert de Courville from the screenplay by Basil Mason. A. R. Rawlinson and Michael Pertwee. Noel Madison, Lilli Palmer and Tom Walls are featured.

THEY CAME BY NIGHT, starring Will Fyffe, from the stage play by Barre Lyndon.

PERJURY, directed by Alfred Hitchcock and starring Nova Pilbeam.

SPARKLE, starring Jessie Matthews with Jack Whiting. Screenplay by Lesser Samuels.

A GIRL MUST LIVE, featuring Margaret Lockwood, Lilli Palmer, Renee Houston. Based on the novel by Emerys Bonnett.

THE FROG, with Noah Beery and Gordon Harker. Based on the Edgar Wallace novel, "The Fellowship of the Frog," and adapted by Ian Hay and Gerald Elliott. Jack Raymond directed. A Herbert Wilcox production.

CHICAGO BEN, starring Edgar Kennedy with Will Hay.

EMPTY WORLD, cast and director to be announced.

DEATH of a GHOST, cast and director to be announced.

THE GIRL IN THE NEWS, with Margaret Lockwood and Michael Redgrave. From the novel by Roy Vickers.

CRIME OVER LONDON, starring Margot Grahame with Paul Cavanaugh, Joseph Cawthorn, Rene Ray and Basil Sydney. Adapted by Norman Alexander from the original story by Louis de Wohl. A Criterion production.

CONVICT 99, directed by Marcel Varnel, with Graham Moffatt, Will Hay and Moore Marriott.

EVERGREEN, a reissue of the Jessie Matthews picture, with Barry Mackay, Betty Balfour and Sonnie Hale. From the story by Benn W. Levy.

THE 39 STEPS, an Alfred Hitchcock reissue, starring Robert Donat and Madeleine Carroll.

VIEWS PRODUCT AS THEATRE BAROMETER

Sam Dembow, Jr., vice-president of Fanchon and Marco, returning to New York from the midwest this week, said that once the seasonal slump is weathered, autumn will show a marked upturn.

Mr. Dembow, who was in St. Louis for a survey of F. and M. theatres and stopped off in Chicago en route east, recalled that in the summer of 1932, at the depth of the depression, the studios came through with pictures which proved good box office attractions and helped many exhibitors stay in business.

He predicted that theatres would be the first to benefit from the Government's spending program.

Free Attractions Cut Chicago Gross

by WILLIAM F. CROUCH
in Chicago

Free attractions by the score have been cutting into theatre grosses the last few weeks and Chicago exhibitors are alarmed. The past two Sundays have found very low attendance in most theatres.

In the city parks are tennis courts, playgrounds, ball parks, swimming pools, boating, and a multitude of other attractions. At free concerts in Grant Park as many as 200,000 persons attend on one evening. At low cost the public may play on the city's golf courses, visit the zoos, art galleries, museums, aquarium. Then there's the attraction of "Dizzy" Dean at the Cubs' ball park, and six local stations broadcast the games.

Independents also blame double features, saying patrons refuse to spend three to four hours in a theatre during the good weather, particularly with daylight saving time.

Balaban & Katz plan to close their 3,500-seat Oriental theatre within the next 30 days. Delay of releases is seen as a result, and the holdovers already have muddled that problem. John Balaban, head of B. & K., said lack of patronage and a dearth of suitable product prompted the decision, and added that the Garrick soon will become a newsreel theatre.

Business in Chicago's Loop over the weekend was nothing to rave about, although "Test Pilot," "In Old Chicago" and "Snow White" did fairly well. "Joy of Living," booked for two weeks at the Palace, will stay but one. The legitimate also has been hard hit.

Several circuits have been considering closing several theatres. Last summer no closings were reported.

B. & K. has flirted with the idea of using duals in the Oriental with "B" product. A "test" at the Apollo theatre a few weeks ago proved unsatisfactory.

All methods of cutting expenses are being applied and candy counters and cold drink stands are being installed.

290 FEATURES ALREADY SCHEDULED FOR '38-'39

Jesse Lasky Not on RKO Roster; William Le Baron Continues at Paramount

The pre-seasonal sales convention period for 1938-39 has reached the half-way mark, six of the 12 large distributors having finished the business of annual sales meetings, three of them this week: Republic, in Hollywood, listed 55 features for the new season (see page 31, April 30th issue for titles); GB Pictures, in New York, announcing 24 (titles listed on page 19 of this issue), and Monogram Pictures, meeting in Cincinnati, reporting 42 (see page 21).

With 169 productions previously announced at the conventions of MGM (listing 52), Paramount (58) and Twentieth Century-Fox (59), the 121 additional features announced this week brings to 290 the total scheduled so far by six companies for 1938-39. Columbia, Grand National, RKO, United Artists, Universal and Warners are still to be heard from.

Warner Brothers' announcement will be forthcoming Monday, at its convention, at the Waldorf-Astoria Hotel, New York. The delegates will hear that Bette Davis will continue next season, having settled her "suspension" differences with the company.

Additions made this week to the company's program for the new year include the assignment of Benjamin Glazer to produce two more features, "$1,000 Widow" and "Sally." The company will announce a new trailer production policy under which special sequences are to be produced using personalities connected with the film, playing to special scores.

Lasky Resigns from RKO

In the usual pre-seasonal movements of production executives, all of which have a bearing on product construction, Jesse L. Lasky this week issued a personal statement of resignation as associate producer of RKO, effective immediately. He has opened headquarters in the Equitable Building, Los Angeles for future film and radio activities.

Columbia Pictures will hold its annual sales convention in four sessions, it was announced Tuesday by sales manager A. Montague, instead of one national meeting as in the past three years.

The meetings have been set for New York, May 13, 14 and 15; Chicago, May 18, 19 and 20; Dallas, May 23 and 24; and San Francisco, May 28 and 29.

Jack Cohn and all home office executives will be present at the New York meeting.

All four sessions will be presided over by Mr. Montague. Sales executives present at the New York and Chicago gatherings will be Rube Jackter, Louis Astor, Louis Weinberg and Max Weisfeldt.

New York division manager Nat Cohn and mid-east division manager Sam Galanty will head the delegations in New York; mid-central division manager Phil Dunas and central division manager Carl Shalit will preside in Chicago; southern division manager Sam Moscow in Dallas; and west coast division manager Jerome Safron in San Francisco.

Branch managers and the entire sales force in the respective territories will be present at the sessions.

Jules Levy, RKO sales manager, reached the studio this week on a round-the-country expedition in behalf of the "Ned Depinet Sales Drive," and is conferring with Pandro Berman on 1938-39 product while in Hollywood.

The company plans no product curtailment next year, Mr. Levy said, and already has scheduled three $1,000,000 productions: "Gunga Din," "Room Service" and "Right Angles." Traveling with Mr. Levy is Walter Branson, his assistant. They reported that the 12th week of the drive was the second high for billings, 18 exchanges and 38 individuals exceeding their quotas, the country as a whole going 40 per cent over billing expectations.

RKO this week signed Sheila Barrett to appear in four short subjects for next season, to be produced by Frederick Ullman, Jr., in New York, and announced plans for production of an average of six features all through the summer.

New MGM Contracts

MGM, already far advanced after its sales convention, in April, this week further rounded out 1938-39 production plans with the signing of new contracts with Joseph Mankiewicz, producer; Robert Sinclair, director; Ann Rutherford, player; J. Walter Ruben, director, and Milt Gross, to head the cartoon department. The new program will include a new series similar to the "Judge Hardy" domestic-couple series.

At Paramount, where plans have progressed following the sales meeting at Washington, two weeks ago, Adolph Zukor this week announced a new three-year contract has been signed with William Le Baron as managing director over all production at the studio. The contract was the first order of business in a product conference between Mr. Zukor, Barney Balaban, president, and Stanton Griffis, executive committee chairman, in Hollywood.

Mr. Zukor also signed Ray Milland, player, anew and announced that story assignments for future production have been given to 36 writers.

R. C. LiBeau, district manager for Paramount, opened the first of a series of district sales conventions, at Kansas City, last weekend, for the mid-west branches.

The Republic convention, held Monday through Wednesday, at the company's Hollywood studio, was attended by 250 delegates and executives. M. J. Siegel, production head, recalled the promises of quality product made to franchise holders at last year's meeting and said, "I now promise even greater improvement for the new season."

An official welcome to the delegates was extended by Mayor Frank Shaw of Los Angeles. E. H. Goldstein, studio manager, was presiding officer. Speakers included Sol C. Siegel, producer; Charles E. Ford, western serial supervisor; Al Cohn, scenario editor; Bill Saal, aide to Herbert Yates; Walter Vincent, retiring president; Al Adams, director of advertising and publicity, and others.

In addition to the product announcement on page 31 last week, the name of Gene Morgan, actor, has been added to the roster of new Republic stars.

Mr. Yates said the dispute with Gene Autry had been settled and he will make eight westerns for the new season.

Grand National is progressing with reorganization plans and Edward Peskay, vice-president, announces that 75 per cent of the features promised by the company for this season will be delivered, releasing nine under April and May dates.

Concluding discussions with J. Cheever Cowdin, chairman of the board, and other Universal home office executives on a program for 1938-39, Nate Blumberg, president; William Scully, sales manager; Joseph Seidelman, foreign sales head, and John Joseph, advertising director, were preparing to transfer product formulation conferences to the coast, to be joined there by Charles R. Rogers, vice president in charge of production. Expected from the company for 1938-39 are 40 features, 12 westerns and four serials. Still to be determined is whether the company will transfer its publicity-advertising department to the studio.

The company has signed Henry McRae to produce a Boy Scout serial for 1938-39, has assigned Deanna Durbin to make "Cinderella" as her first for the new year, in color, and borrowed Andrea Leeds from Samuel Goldwyn for "Youth Takes a Fling," for 1938-39.

Twentieth Century-Fox this week added to its new program in the form of a series of newspaper stories featuring Michael Whalen and Chick Chandler.

Fox executives are in Europe attending conventions of the foreign divisions, at London, Paris, Berlin, all to be presided over by Sidney R. Kent, president.

SAYS CHILD PREFERS PICTURES TO RADIO

"Children would rather see motion pictures, hear an orchestra on the stage, or read the funny papers than listen to the radio," Dr. Willard Olsen, director of Child Research, University of Michigan, said this week in addressing the Advertisers Club in Cincinnati. Dr. Olsen said the information came from a survey made among school children.

Confectioners Charge Libel in "Rebecca"

The National Confectioners Corporation, in behalf of 325 of its members, has brought a civil suit for $500,000 against Twentieth Century-Fox, claiming a portion of the dialogue in "Rebecca of Sunnybrook Farm" to be libelous. An injunction restraining exhibition of the picture also is sought.

The complaint is directed against that portion of the picture in which Shirley Temple, as Rebecca, returns home and tells her Aunt Miranda that she has had a candy bar for supper. Aunt Miranda replies, the complaint said, "Take the child to the kitchen and get her something decent to eat." The corporation further deposed that the conversation was a reflection on the trade and caused it "shame and ridicule in the eyes of children," who view Shirley Temple as a model and eschew anything not considered good for her."

Time Extended for Condor Reorganizing

Federal Judge George Cosgrove in Los Angeles this week granted Clinton Miller, trustee of Condor Pictures, Inc., an extension of time until May 16th in which to file a reorganization plan for the company. Mr. Miller said that he is sure that the firm, undergoing reorganization under 77B of the Bankruptcy act, can be placed on a profitable basis.

A stipulation also was filed by attorneys for the withdrawal of a motion to have Glenn Stephens, Condor ex-president, and Lester Cowan, general manager of Hollywood Pictures, Inc., a company formed to take over the Condor assets, give an accounting of $32,000 of Condor money.

26 FEATURES AND 16 WESTERNS ON MONOGRAM '38-'39 PROGRAM

Johnston Will Preside at Annual Convention Opening Monday in Cincinnati; Special Group of Features Are Named

"Monogram will swing into the 1938-39 season with higher production budgets, and an outstanding line-up of stories and players," it will be announced at the sixth annual convention, starting Monday, at the Netherland-Plaza Hotel in Cincinnati.

Twenty-six features and 16 westerns will comprise the new program. W. Ray Johnston, president, will preside at the meeting.

A special group of features will lead the year's schedule. Jackie Cooper is again on the company's roster and will be seen in two productions, "Streets of New York" and "That Old Gang of Mine." Boris Karloff will play Hugh Wiley's Collier's Magazine detective character, James Lee Wong, in a series of four under the titles: "Mr. Wong, Detective," "Mr. Wong at Headquarters," "Mr. Wong in Chinatown" and "The Mystery of Mr. Wong."

Movita and John Carroll will be co-starred in "Under Northern Lights," "Lost Legion" and "Isle of Terror." "Quincy Adams Sawyer," by Charles Felton Pidgin; "Freckles Comes Home," by Jeannette Stratton Porter, and "The Dollar Chasers" by Earl Derr Biggers conclude the special.

Two series of eight westerns each will be distributed. One series will star Tex Ritter, the other Jack Randall.

Franchise Holders at Convention

A total of 125 home office and studio executives, territorial franchise holders and salesmen will be on hand for the convention. William Onie, manager of the Cincinnati exchange, will act as host, and official welcome will be extended by Mayor C. O. Sherrill.

Sol A. Rosenblatt and O. Henry Briggs, board members, will speak. Louis S. Lifton, director of advertising and publicity, will discuss new methods by which Monogram product will be advertised. Talks are also scheduled from William B. Jaffe of Rosenblatt and Jaffe, the organization's legal counsel; William Peirce, west coast publicity director; Edward F. Finney, associate producer; John Mangham, Atlanta exchange, and Cecil Farnes, Portland franchise holder. Jackie Cooper and Tex Ritter will also speak.

Monday evening a dinner and meeting of the franchise holders and advisory committee will be held at the Netherland Plaza.

Tuesday's session will be opened by Norton V. Ritchey, general foreign manager, who will report on his recent three-month tour of South America. Selling, exchange operation and production problems will be discussed by Sam Rosen, manager of the Philadelphia exchange; Forrest Judd, manager of Des Moines; Joe Felder, New York; Steve Broidy, Boston; Ralph Bettinson, coast foreign representative, and Arthur Levey, Monogram's London manager.

Mr. Johnston will report that in the first year of reorganization, Monogram "has surpassed all expectations." He said the company will continue its policy of "pictures suitable for the whole family."

Edward A. Golden, vice-president in charge of exchange operation, has set his convention speech on the keynote: "We make no extravagant claims and prefer to let our productions speak for us."

In an address by George Weeks, sales manager, the delegates will hear that all Monogram exchanges will meet their sales quotas for next year, as they have done for this year.

"Monogram has proved definitely that it is geared to produce top-bracket films with top-ranking players," according to Scott Dunlap, production head, adding: "We have been able to surmount the difficulties that always present themselves to a new company in lining up talent."

The Product

Complete product list for the new season follows:

STREETS OF NEW YORK, starring Jackie Cooper.
THAT OLD GANG OF MINE, starring Jackie Cooper.
QUINCY ADAMS SAWYER, by Charles Felton Pidgin.
MR. WONG, DETECTIVE, MR. WONG AT HEADQUARTERS, MR. WONG IN CHINATOWN, THE MYSTERY OF MR. WONG, Hugh Wiley's *Collier's Magazine* stories, all to star Boris Karloff.
UNDER NORTHERN LIGHTS, to star Movita and John Carroll, with Cadman's songs: "From the Land of Sky Blue Water" and "At Dawning."
LOST LEGION, starring Movita and John Carroll, in a story of the Sahara.
ISLE OF TERROR, by Alan Vaughan Elston, with Movita and Isle of Terror.
FRECKLES COMES HOME, by Jeannette Stratton Porter.
THE DOLLAR CHASERS, by Earl Derr Biggers, a story of the high seas.
SWEETHEART OF THE CAMPUS, Leona Dalrymple's Woman's Home Companion story of college life.
GIRL FROM RIO, musical.
MURDER IN THE BIG HOUSE, Reverend Patrick O'Neil's prison story.
THE CIRCUS COMES TO TOWN, by Llewellyn Hughes.
CRIMINAL INVESTIGATOR, story about G-Men, by George Bronson Howard.
STAR REPORTER, novel by Augusta Evans Wilson.
GANG BULLETS, gang story, by Harrison Jacobs.
GIRL FROM NOWHERE, by Arthur Fitz-Richard.
TEMPEST AND SUNSHINE, Mary J. Holmes' book of childhood fiction.
THE COWARD, drama.
BAREFOOT BOY.
WANTED BY THE POLICE.
BOYS' REFORMATORY, on reform schools.
EIGHT TEX RITTER WESTERNS, with songs, produced by Edward Finney.
EIGHT "BATTLING BUCKAROO" WESTERNS, "The Lone Star Series," with Jack Randall and his Montana cowboys.

BANK NIGHT IN POLITICS

Bank Night has been injected into the Tampa, Fla., campaign between two candidates for state attorney. Leroy Allen, former county solicitor, has charged Rex Farrior, incumbent state attorney, with failing to clamp down on the practice "because this man represents the Tampa theatres and has represented them for years."

Mr. Farrior said his law firm represents the theatres from time to time when they need legal counsel, but added that his firm never has represented them in a criminal matter.

Boston Sales Tax Defeat Assured

The defeat of a two per cent sales tax measure in Boston has been virtually assured by the action of the committee on taxation by reporting the bill unfavorably to the House. The bill would tax all theatre tickets.

Other legislative developments of the week included the deferring of action on the Harrisburg, Pa., license tax ordinance, and the Oklahoma City license tax; a proposed levy on admissions in Toronto, and the possibility that the Louisiana sales tax bill will affect theatres.

The Harrisburg bill which last week passed first reading has been deferred until the Chamber of Commerce has gathered data from various business houses. The tax provides for a raise from $50 to $100 for motion picture houses in excess of 500 seats.

W. A. Quinn, City Manager of Oklahoma City, recommended that the city council defer action on a proposed ordinance which would double city license fees for the city's major film theatres. Mr. Quinn said that neither he nor the council have had time in which to study the effects of the measure.

The proposed Toronto tax would affect all admissions over 25 cents. The levy, it is expected, would yield an additional $400,000 revenue. Exhibitors in Toronto are planning to fight the proposed measure.

It is expected that the Louisiana sales tax, according to fears expressed by film men in that state, will automatically include theatres in its omnibus provisions. The tax is being backed by Governor Richard W. Leche and calls for a two per cent flat sales tax.

An organization with approximately 12,000 members has been formed in Charlotte, N. C., for the purpose of giving Sunday shows free. Theatres participating are the Carolina, Imperial, Broadway, State, Charlotte, Tryon, Visulite and the negro houses. There is no admission charge, no selling of programs and no expenditure involved on the part of the patrons, with the shows to be shown from 3 p.m. to 5 p.m.

Nathanson Plans British Trip

N. L. Nathanson, president of Famous Players Canadian, plans to sail for England at the end of May to confer with British producers regarding the Canadian situation, with a view to booking more British product for next season. Also, he is expected to confer with Sam Smith of British Lion on that company's program. Mr. Nathanson has a substantial financial interest in the British Lion company.

SIX COMPANIES REPORT EARNINGS; STOCK CHANGES OF EIGHT RECORDED

Substantial Profits Listed by Keith-Albee-Orpheum, B. F. Keith, General Theatres Equipment and Technicolor

Substantial profits on operations were reported this week by Keith-Albee-Orpheum, B. F. Keith Corporation, Technicolor, Inc., Pathe News, RCA and General Theatres Equipment, Technicolor's net representing the highest in its history, totaling $361,339 for the first quarter of 1938, more than three times that of the same quarter in 1937.

Keith-Albee-Orpheum

The report of Keith-Albee-Orpheum Corp., RKO circuit subsidiary, for 13 weeks ended April 2, 1938, (subject to audit and year-end adjustments) showed net profit of $336,594 after depreciation and federal income taxes, but before surtax on undistributed profits, equal after allowing for dividend requirements on 64,304 shares of seven per cent preferred stock on which there is an accumulation of unpaid dividends, to 18 cents a share on 1,206,381 shares (par one cent) of common stock, all owned by Radio-Keith-Orpheum Corporation. This compares with $512,803 or 33 cents a share on common stock in the corresponding period of the previous year.

For the 52 weeks ended April 2, 1938, net profit was $1,136,554, equal after preferred dividend requirements to 57 cents a share, on common. For the 53 weeks ended April 3, 1937, net profit was $1,539,493, equal to 89 cents a share on common.

B. F. Keith Corporation

The report of B. F. Keith Corporation, another RKO circuit subsidiary, for 13 weeks ended April 2, 1938, showed net profit of $196,646 after depreciation, estimated federal income taxes, etc., but before surtax on undistributed profits, comparing with $383,862 for the 13 weeks ended April 3, 1937.

For the 52 weeks ended April 2, 1938, net profit was $862,812 against $1,232,918 for the 53 weeks ended April 3, 1937.

Orpheum 12½% Dividend

A 12½ per cent interim dividend to creditors of Orpheum Circuit, Inc., was indicated at a hearing before bankruptcy referee Oscar W. Ehrhorn in the U. S. district court in New York last Friday. None of the creditors opposed the granting of the dividend when Mr. Ehrhorn asked for objections.

Technicolor's Profit

Technicolor, Inc., has more business on its books than at any time in its history, President Herbert T. Kalmus said in his annual report to stockholders. Estimated net profit after charges in the first quarter of 1938 was $361,339 against $100,670 in the 1937 period.

For the full year 1937 the company reported a net profit of $468,169 after taxes and life insurance premiums.

Total estimated footage for the year 1938 is 72,100,000 feet, of which 20,500,000 was sold during the first quarter; 33,600,000 estimated from production of 12 films at an average footage of 2,800,000 a film; and 18,000,000 feet expected from business in short subjects and cartoons. This compares with 40,561,000 feet sold in 1937.

The report of Technicolor, Inc., and its wholly-owned subsidiary, for the year ended Dec. 31, 1937, showed net profit of $468,169 after interest, depreciation, amortization, federal income taxes, $476 surtax on undistributed profits, premiums on life insurance and after capitalizing expenditures of $28,368 deemed to be patent and research costs, equivalent to 58 cents a share on 803,081 no-par shares of capital stock outstanding.

This compared with profit of $482,114 or 65 cents a share on 745,372 shares in 1936 after capitalizing expenditures of $35,773 deemed to be patent and research costs.

Net sales for 1937 amounted to $3,133,266.84, a record since the company started operations in 1934.

Technicolor is expanding its facilities at a cost estimated not to exceed $1,000,000, of which $750,000 has been appropriated.

Current assets as of Dec. 31, last, including $2,596,378 cash, amounted to $3,010,831 and current liabilities were $465,903 compared with cash of $1,702,610, current assets of $2,030,973 and current liabilities of $446,007 at end of preceding year.

REPORT THEATRE GROSSES HOLDING

"The motion picture industry is holding off the recession better than most industries due to the high quality of productions," concluded Denismore A. Ross, vice-president of Ross Federal Checking Service, who has returned to New York from an eight-week inspection of exhibition. Box office receipts, he added, are holding up "to a marked degree."

Pathe Has Profit

Pathe News earned a profit of $63,011.07 for 1937, the first to be reported by the newsreel company in six years.

RCA reported a net profit for the first 1938 quarter of $1,437,800, compared with $2,243,057 for the corresponding period in 1937.

General Theatres Equipment

The sale of sound equipment manufactured by International Projector under Erpi and RCA licenses is expected to increase earnings of General Theatres Equipment Corporation, the parent company, substantially, according to Earle G. Hines, president.

In the first quarter of 1938, G.T.E. earned $120,264 net income, equal to 20 cents a share on 601,092 capital shares, compared with $291,464, or 54 cents a share on 541,161 shares, in the same 1937 quarter.

The decline in net profit he attributed in part to expense of developing and introducing the new sound equipment.

Crosley Radio

The Crosley Radio Corporation reported a net loss of $25,774 for the three months ended March 31, 1938, compared with net profit of $218,440 during the corresponding period of 1937, before deducting flood loss of $250,000.

Sales for the first quarter were $3,144,269, as against $3,973,336 last year.

The Heywood-Wakefield Co., manufacturers of seats for theatres and auditoriums, reports a loss of $104,725 after deductions for taxes and charges for the quarter ended March 31, against a profit of $101,664 for the same period in 1937.

Commission Announces One Officer and Two Stars of 20th Century-Fox Received Almost $700,000 in Salaries

One officer and two stars of Twentieth Century-Fox received nearly $700,000 in salaries last year, it was disclosed this week by the annual report of the company as filed with the Securities and Exchange Commission, which also disclosed reports of Consolidated Amusements, Pacific Theatres, Paramount, Loew's, Monogram, Universal and others.

Salaries Reported

Required to divulge the three highest salaries paid, 20th-Fox reported that Darryl F. Zanuck, vice-president in charge of production at the studios, received $260,000 during the fiscal year ended December 25, last; Warner Baxter received $225,961.51, and Sonja Henie was paid $210,729.16.

On a gross income for the year of $47,980,451.37, the company, after deduction of expenses, interest, taxes, dividends and other charges, added $2,457,832 to surplus, which totaled $9,537,356.41 at the close of its year.

Reporting upon salary expenditures, Fox disclosed that 145 employees, including executives, actors, technicians and those in other skilled categories, received an aggregate of $7,258,186.76, while six directors who were also officers of the company and received no compensation as directors, received a total of $483,170.36.

Other Payments

Other payments reported by the company for services included $299,999.76 to the law firm of Hughes, Schurman and Dwight, later, to Dwight, Harries, Koegel and Casky, their successors, as general counsel; $38,250 to Alfred Wright, counsel; $310,578.77 to Ross Federal Service, Inc., for checking percentage engagements, and $21,609.63 to the American Appraisal Company, for appraisal services.

The report revealed that during the year, by vote of the directors, the contracts with W. C. Michel, executive vice-president, and John D. Clark, general sales manager, were extended for five years from November 1, 1937, Mr. Michel to receive $1,000 per week salary, and Mr. Clark $1,500 a week during the first year, $1,600 during the second year, $1,700 during the third year, and $1,750 during the fourth and fifth years. A three-year contract, running from June 15th, last, also was entered into with Truman Talley as vice-president, producer and editor-in-chief of newsreels, at $1,000 per week.

Major holders of Fox securities as of March 1, 1938, were Chase National Bank, 51.43 per cent of the preferred and 13.98 per cent of the common; White, Weld and Company, 20.73 per cent of the preferred; William Goetz, 11.75 per cent of the common; Joseph M. Schenck, 10.84 per cent of the common, and General Theatres Equipment Corporation, 10.65 per cent of the common. These interests, between them, held 72.13 per cent of the preferred and 47.22 per cent of the common stocks.

Acquisition by E. V. Richards, New Orleans, Paramount Pictures director and circuit partner, of 2,500 shares of the company's second preferred stock in March, through the Rochelle Investment Corporation, was also disclosed by the Securities and Exchange Commission.

The report showed that at the close of the month, Mr. Richards held 7,500 shares of the stock through the investment company.



"Don't let the whiskers fool yuh, Paw! Them's the Ritz Brothers—an' they're gainin' fast!"

IT'S FUN O'CLOCK, MOUNTAIN TIME!
...AND HOW THE FUN KEEPS MOUNTIN' UP!

Ain't been so much to laugh at since Gran'maw shot the galluses off'n that revenooer. Public Maniacs Nos. 1, 2 & 3 gone hill-billy... and making "Life Begins in College" look like a false start!



The sweetest, swingin'est tunes you'll hear all year:

"Moonshine Over Kentucky"

"Reuben, Reuben, I've Been Swingin'"

"Sing a Song of Harvest"

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The
Ritz Brothers
in
KENTUCKY MOONSHINE

TONY MARTIN • *with* **MARJORIE WEAVER**

SLIM SUMMERVILLE • **JOHN CARRADINE** • **WALLY VERNON**

BERTON CHURCHILL • **EDDIE COLLINS**

Directed by David Butler

Associate Producer Kenneth Macgowan • Screen play by Arf Arthur and M. M. Musselman • Original story by M. M. Musselman and Jack Lait, Jr. • Music and Lyrics by Lew Pollack and Sidney D. Mitchell • Additional dialogue and Comedy Songs by Sid Kuller and Ray Golden

Darryl F. Zanuck In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

Korngold Raises Film Music to True Function in "Robin Hood"

Gives impetus to action of picture and drama to motion, says O'Sullivan

by JOSEPH O'SULLIVAN

Erich Wolfgang Korngold has won a distinctive position among the eminent composers who have adapted their talents to restoring the musical voice to its true place in the sound film scheme, and to the merging of musical ideas with other screen media.

In "Midsummer Night's Dream," "Anthony Adverse" and "Charge of the Light Brigade," Korngold demonstrated a mastery of the art of translating the elements of stage music-drama into terms applicable to the sound screen.

In "The Adventures of Robin Hood" he reveals further evidence of an innate ability to appraise the real function of music in film—giving impetus to action and drama to motion, while reinforcing character and situation with musical ideas.

In this moving spectacle of high adventure, Korngold paints with tonal colors on a huge canvas a musical picture that is none the less effective because of its strictly interpretive-descriptive character. For this Warner Brothers production based on the legends of the medieval adventurer who anticipated our hectic day by robbing the rich to give to the poor, is not a screen musical in the accepted sense of the term. There is little similarity, if any, to the wellknown stage piece for which De Koven wrote the music.

Wave of Illustrative Music

A realistic romance too tensely geared to admit vocal dalliance, it storms through its tumultuous course on a wave of illustrative music that is, at all times, enhancing, eloquent and significant.

To the picture patron who takes music as he finds it, there is a subconscious conviction that the music has a lot to say in the unfolding of the story; and the mind-picture he carries away will inevitably recall the tone-picture that accompanied the action—the pageantry and spectacle, the romance and drama, the whimsy and humor that is "Robin Hood."

To those who have observed the sincere efforts of such talented musicians as Werner Janssen, Hugo Riesenfeld, Alfred Newman, Herbert Stothart, Max Steiner and others, this latest work of the Viennese music master is an augury of still greater things to come. Here it is evident that Korngold has utilized and combined the most effective methods of the music-dramatists and the tone-poem symphonists—of Wagner, Berlioz, Richard Strauss, protagonists in their day who were damned by the know-it-alls of their time for discarding traditions. Unlike these masters, however, Korngold in his new field is not bound by dogmatic standards and is free to work out his own formulae unhampered.

Score of Themes

In weaving the musical fabric of the score in "Robin Hood," the composer has utilized nearly a score of distinctive themes—character, mood and descriptive—which recur throughout in various patterns, modified and amplified as the situation demands.

The character themes, of which there are seven, are tonal portraits that play out their roles as dramatically in the tonal picture as their visual counterparts. When Robin Hood and Sir Guy of Gisbourne meet and hurl threats, one hears their themes wrangling contrapuntally. Their motifs are just as mortal enemies as they are, and in the final big duel scene the battle of their musical portraits is as significant and as exciting, musically, as their own deadly fight with swords.

The specialized writings by Joseph O'Sullivan on music's role in the motion picture constitute a merger of wide experiences in both the field of operatic and concert music management and in composition of music subjects for the screen.

After study of musical theory and practice in Germany and the United States, Mr. O'Sullivan became stage director of the Boston and Chicago English Opera companies. With Mutual Film Corporation and subsequently with Robertson-Cole he was director of music service. Thence he went to Mexico City in charge of presentations of Granat Circuit, to Canada as general manager of the Montreal Grand Opera Company, back to the States, with W. W. Hodkinson and Pathe, and produced several musical subjects.

March Presages Action

Robin Hood and his followers have another dominant theme, a reckless march, which presages plenty of action whenever it is heard.

Maid Marian is characterized in a graceful melodic strain; King Richard by a noble maestoso. Friar Tuck, who is first discovered asleep under a tree with a lot of lunch still awaiting his gluttonous appetite, is introduced in a religioso, a la berceuse with snoring effects. This, and the music accompanying his sword fight with Robin Hood, is a striking example of humor in music in which the bassoon is heard chuckling when Robin calls off the battle and invites the Friar to dine with him.

The Love Theme for Robin Hood and Maid Marian, a ¾ andante espressivo, is first introduced in a scene after Robin has shown Marian the wretched poor his followers are caring for, and Marian first realizes that she is falling in love with the adventurer. This theme—a lovely, haunting melody—recurs many times throughout the story and is developed triumphantly at the culmination of their romance.

Dramatic Heights in Music

It is in the purely descriptive music accompanying the kaleidoscopic sequence of picturesque scenes, exciting action and colorful pageantry, that Korngold reaches dramatic heights. Here he reveals himself a master of the art of translating the visual into musical terms. In the banquet scene he has caught the spirit of quaint old English folk song, and one can almost smell the roasted boar's head and taste the wassail.

At Robin Hood's entrance and during the fight that follows his denunciation of Prince John, the Hero Theme for Robin is developed into a furioso which segues into a dramatic allegro during the chase after his escape from the hall, with the effect of galloping horses in the accompaniment realistic.

In the attack on Sir Guy's retinue, the theme for Robin Hood and his followers is worked into the tempestuous action after its introduction *a la marcia*. This march tempo is ingenious as it anticipates the approach of the followers of Sir Guy.

Orchestral Jamboree

At the feast scene, Korngold takes the orchestra on a hilarious jamboree in ¾ time. The pathetic scenes at the end of this sequence, where Robin shows Marian the refugees who have sought his protection, afford opportunity for triste melodic moods, a poignant contrast in the musical pattern.

For the tournament sequences with the archery contests, the composer has devised a veritable musical ritual of pomp and pageantry. The fanfare of trumpets announcing the opening of the tournament, the ceremonies preliminary to the contests, the twang of the bows as the arrows are sped on their way, the cheers of the mob, the arrival of Robin Hood and his followers at the archery field, the acclaim of his victory in the contest, his accusation by Sir Guy and his arrest with the accompanying turmoil, are given graphic musical illustration in the accompanying score.

In the gallows scene where Robin is rescued by his followers, and in his flight and escape from the pursuing Sir Guy and his band, the action is speeded on a fury of tonal accompaniment. The procession to the coronation of Prince John is an impressive lento marcia, culminating in an inspiring maestoso as they enter the great hall.

Climax of Music and Action

The music—as does the action—reaches its climax in the great battle scene after King Richard has revealed himself and denounced Prince John. The score follows the action with uncanny accuracy as the combatants clash swords in the hectic fight.

In the deadly duel between Robin Hood and Sir Guy, one hears the themes for Robin and his antagonist in the ascendant when first one and then the other seems to have the advantage. With victory for King Richard's men, the orchestra blasts into a triumphant *grandioso* in a soaring melodic climax.

Notable Contribution

Korngold's meticulous attention to detail and his mastery of orchestral color, are in evidence throughout the voluminous score. He applies his tone-colors with a bold hand, but always in true perspective.

In his score for "The Adventures of Robin Hood" he has made another notable contribution to the composite of arts on the sound screen.

PATENT OWNER HAS CONTROL OF USE OF ARTICLE, SUPREME COURT RULES

Holds That General Talking Pictures Corp. Infringed Patents on Vacuum Tube Amplifiers in Sound Theatre Equipment

The United States Supreme Court at Washington, in a five to-one decision, ruled on Monday that a patent owner may limit the use to which the patented article may be put after its sale in the open market. The decision is of possibly far-reaching consequence in motion picture, radio and other fields employing wide use of patents.

Disposing of probably the last of the motion picture cases on which it will pass before the fall term, the Supreme Court affirmed a decision of the Second Circuit Court of Appeals holding General Talking Pictures Corporation guilty of patent infringement in the use, in sound theatre equipment, of vacuum tube amplifiers to which were affixed license notices restricting their use to radio reception. Western Electric and Electrical Research, subsidiaries of the American Telephone and Telegraph Company, were the victors.

Carried to its ultimate conclusion, it was said by observers in Washington, the decision leaves all users of such equipment in the position of infringers.

A. T. & T. Owns Patents

The patent on the amplifiers, it was explained by the court, is owned by the A. T. & T., the American Transformer Company, from which General Talking Pictures purchased them, being the holder of a non-exclusive license for their manufacture and sale for private use only.

"It (the transformer company) had no right to sell the amplifiers for use in theatres as a part of talking picture equipment," it was pointed out. "Nevertheless, it knowingly did sell the amplifiers in controversy to petitioner for that use."

Commenting on the contention of the petitioner that the owner of a patent cannot restrict the use made of the device after its sale in the ordinary channels of trade, the court held "that proposition ignores controlling facts."

"The patent owner did not sell to petitioner the amplifiers in question or authorize the Transformer Company to sell them or any amplifiers for use in theatres or any other commercial use. The sales made by the Transformer Company to petitioner were outside the scope of its license and not under the patent. Both parties knew that fact at the time of the transaction. There is no ground for the assumption that petitioner was 'a purchaser in the ordinary channels of trade.'"

"The Transformer Company could not convey to petitioner what both knew it was not authorized to sell," the court declared. "By knowingly making the sales to petitioner outside the scope of its license, the Transformer Company infringed the patents embodied in the amplifiers. Petitioner, having with knowledge of the facts bought at sales constituting infringement, did itself infringe the patents embodied in the amplifiers when it leased them for use as talking picture equipment in theatres."

Sharply attacking the court's decision, Associate Justice Hugo L. Black, in a dissenting opinion, warned that it will "inevitably result in a sweeping expansion of the statutory boundaries constitutionally fixed by Congress to limit the scope and duration of patent monopolies."

Pointing out that in previous decision it has been held that a patentee has no right under the patent laws to fix the resale price of his patented article or to require that specified unpatented materials be used in conjunction with it, Justice Black asserted that "the exclusive right to vend does not—any more than the exclusive right to use—empower a patentee to extend his monopoly into the country's channels of trade after manufacture and sale which passes title.

"The patent statute which permits a patentee to 'make, use and vend' confers no power to fix and restrict the uses to which a merchantable commodity can be put after it has been bought in the open market from one who was granted authority to manufacture and sell it."

Says "Sweeping Power" Is Given

On the basis of the majority's decision, he said, sweeping power is given patent owners "to direct and censor the ultimate use of the multitudinous patented articles with which the nation's daily life is concerned."

Particularly broad, he indicated, would be the power given the radio "patent pool" of which the amplifiers in this case were a part. Attacking the pooling of patents, Justice Black charged that the "manifest purpose" of the radio pooling agreement participants is "to protect for each other certain allocated fields in the production, sale and distribution of modern electrical necessities used in everything involving modern communications."

"Although the patent laws contemplate and authorize but one patent monopoly for one invention," he said, "many separate patents authorizing single patent monopolies are merged in this 'patent pool.' Thus, all these separate patent monopolies are combined and in many respects are made to function as one. . . . This court has previously directed attention to the tendency of such combinations to stimulate patent law abuses."

The views of only six of the nine members of the court were expressed in the two opinions, Associate Justices Roberts, Cardozo and Reed taking no part in the consideration or decision of the case.

DECISION HITS AT ROOSEVELT PLAN

Reaffirmation of the sweeping control by patent pools over the use of their licensed products, as made this week by the Supreme Court, and drawing heated protests from Justice Hugo L. Black, came three days after President Roosevelt asked Congress in a special message to amend patent laws to "prevent their use to suppress inventions and to create industrial monopolies."

The President took the position that future patents should be made available for use by any one upon payment of appropriate royalties.

Film Carriers Reelect Clark

James E. Clark of Horlacher Delivery Service, Philadelphia, was reelected president of National Film Carriers, Inc., at the closing session of the annual convention in the Park Central Hotel, New York, Tuesday. All the officers also were renamed.

They include: Thomas W. Gilboy, San Francisco, vice-president, and Clint Weyer, New York, secretary. The executive committee and the board of managers also were renamed. They are: George F. Callahan, James P. Clark, E. E. Jameson, Harold C. Robinson and John Vickers. Harold S. Shertz was renamed general counsel.

The board of managers includes A. B. Abercrombie, A. C. Amsler, M. H. Brandon, Charles E. McCarthy, H. E. McKinney, L. M. Miller, M. G. Rogers, W. A. Slater, F. E. Smith, C. W. Trampe and H. A. Lydecker.

The morning and afternoon sessions were given over to discussions of the handling of trucking problems. Among the representatives of the large distributors who spoke were: J. S. McLeod and Tyree Dilliard, Metro-Goldwyn-Mayer; Harry Mersay, Twentieth Century-Fox; A. A. Schubart, E. J. McGuire and M. J. McShea, RKO; Earl Dennison, United Artists; Henry Anderson, John Ojerholm and Thomas Brown, Paramount; C. C. Ryan, Warner Brothers, and David Palfreyman and Arthur Dickinson of the Motion Picture Producers and Distributors of America.

Kansas Citians in New York

A group of three theatre owners visited Motion Picture Herald's offices this week on a visit from Kansas City. The delegation included R. R. Biechele, A. F. Baker and George Harttman.

Mr. Biechele is secretary-treasurer of the Kansas-Missouri Theatre Association, operator of the Osage theatre in Kansas City, Kan., and president of the local Variety Club. He had attended the national Variety Club convention at Cincinnati.

Mr. Baker, for many years a prominent Kansas City, Kan., exhibitor, was accompanied by his daughter, Mrs. Ralph Snyder.

Mr. Harttman, exhibitor of North Kansas City, flew in with Earl Jameyson, Kansas City film deliverer, to attend the annual convention of the Film Delivery Association, in New York.

Lezanna Forms Production Unit

Luis Lezanna, former manager of Radio Pictures de Mexico, S. A., the Mexican branch of RKO, has just organized Producciones Cinematograficas Aztla, S. A. It will be a producing organization with Mexican capital and will make Spanish language films.

The Baltimore Variety Club, Tent No. 9, has formally opened its headquarters at the Hotel Belvedere there.

"FOUR MEN AND A PRAYER" PROVING 20TH'S ANSWER TO EVERY SHOWMAN'S PRAYER IN EARLY RUNS!



Liberty *classifies it "Excellent! Every vitamin of entertainment is packed herein. Terrific pace from a keenly adroit cast. And, ah, the dreams that Mr. Greene is going to start!"*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRESIDENT ASKS CONGRESS TO PROBE MONOPOLY AND INVESTMENT TRUSTS

Jackson's Successor Cites Texas Anti-Trust Case as Example of Basing Prosecutions on Results of Practices

Immediate enactment of legislation to eliminate "evil effects" of investment trusts upon industries, including the motion picture, and initiation of broad studies of the entire subject of monopoly, which might include the film business, were asked of Congress by President Roosevelt last Friday in his long-awaited anti-monopoly message.

The Administration would have the Department of Justice make a thorough survey to discover and prosecute violations of trust laws. The Department more or less quietly has been investigating motion picture practices in the field for two years.

Two days prior to the President's message to Congress, Thurman Arnold, successor to Robert Jackson as assistant U. S. attorney general in charge of anti-trust matters, told the annual meeting of the Trade and Commerce Association in New York that the Hoblitzelle Circuit Texas anti-trust case, still in the courts, represents the application of a new policy by the Department of Justice of basing its prosecutions upon the results rather than the intent of competitive practices adopted by industries. The supreme court last week sent the Texas case, against large distributors, back to the lower courts in Texas for further fact-finding.

Cites Film Case as Example

"I will illustrate by the case of Interstate Circuit, Inc., v. United States recently argued before the Supreme Court of the United States," he continued.

"A first-run motion picture exhibitor controlling 75 per cent of the motion pictures in Texas had entered into practically identical contracts with the major motion picture distributors which prevent second-run theatres from obtaining the best pictures except at higher admission prices than they had been accustomed to charge. Here was a typical use of a legal privilege (the copyright) in such a way as to restrict the outlets for motion pictures and actually to destroy competition. High admission prices were maintained and picture theatres put out of business.

"The fact that picture houses have been closed and the distributing market has been narrowed by the use of this privilege on the part of a dominating group is certainly one of the most important factors in determining whether such a use of the copyright is illegal. It does not give a rule-of-thumb but it is at least more susceptible of critical examination than whether the group is acting in an evil state of mind."

Seeks $700,000 for Inquiry

Asking Congress for broad inquiries of monopolies, asserting that private power leads to Fascism, the President on Friday revealed that he would later ask Congress to appropriate $700,000, of which $200,000 would be for use of the Department of Justice for thorough enforcement of the present laws, the other $500,000 to be used by that department, the Federal Trade Commission, Securities and Exchange Commission and other Governmental agencies, in a thoroughgoing study of the concentration of economic power in American industry and its effect upon the decline of competition.

Referring to no one industry as more needful of regulation than any other, the President suggested a number of steps. Specifically, he suggested, "as a really effective deterrent to personal wrong-doing," that "where a corporation is enjoined from violating the law, the court might be empowered to enjoin the corporation for a specified period of time from giving any remunerative employment or any official position to any person who has been found to bear a responsibility for the wrongful corporation action."

Part of a Plan

This recommendation was made as part of a plan for the improvement of anti-trust prosecution procedure, under which, also, the burden of proving the legality of their activities would be placed upon those charged with violations, and the Department of Justice and Federal Trade Commission would be given authority to initiate investigations whenever they had reason to believe the anti-trust statutes were being evaded or defeated.

This revision would be part of a modernization of the anti-trust statutes, to be enacted at the next session of Congress, which also would include provisions for a more rigid scrutiny of corporate mergers and consolidations; the breaking up of interlocking relationships; stricter control of investment trusts; amendment of the patent laws to prevent suppression of inventions and creation of industrial monopolies; and increases in the inter-corporate dividend tax to discourage holding companies and further graduation of the corporation income tax on the basis of size.

ACTION TAKEN ON TWO FILM TRUST CASES

Assistant U. S. Attorney General Henderson and George S. Wright, attorney for the Texas Interstate Circuit, were in Washington this week conferring on the formal findings and separate statement of conclusions at law in the Interstate case, in which the United States Supreme Court last week sent the action back to the U. S. district court at Texas for additional findings of facts.

If they concur on stipulations in the original trial of the action they will bring their findings before Judge W. H. Atwell in Dallas, who must file a revised finding with the U. S. supreme court.

In Tampa, attorneys for the Rivoli theatre, in their suit against distributors and others for $262,000 damages charging refusal to supply film service, filed a petition asking the circuit court to require Casino Enterprises, operating three theatres in Tampa; Consolidated Theatres, a part of the Sparks circuit, and Frank Rogers, vice-president and booking head of the circuit, to produce certain evidence regarding control of the several theatres and the booking of films for them.

New York Upholds 2 'Sex Film' Bans

The motion picture sub-committee of the New York State Board of Regents has upheld the Department of Education's censorial refusal to issue permits of exhibition for two so-called "sex"films, "Remous" and "I" Vant to Be Alone."

Kansas City has stopped showing of "Birth of a Baby," subject of a recent dispute in New York when Life Magazine published stills from the banned film. Kansas City police acted on complaint of local censors.

Omaha is considering establishing its own censor board, and in Tampa the board of aldermen has made Chief of Police Woodruff an official censor of motion pictures in that town.

Holding that both "Remous" and "I Vant to Be Alone" were "immoral" "indecent" and "will tend to corrupt morals," the New York Board of Regents dismissed an appeal and refused a license. Both pictures were reviewed at the State Office Building on March 12, and attorneys for both the Education Department and appellants later argued the case before the Regents.

Appeal on "I Vant to Be Alone" was filed by Bert Lewis, vice-president of Samjax Corporation, following refusal of a license on November 30, 1937. The film, according to Lewis was Greta Garbo's old silent picture, "Streets of Sorrow" with synchronization and dialogue added. Censor Director Irwin Esmond held that the film unduly burlesqued Miss Garbo.

New pictures reviewed by the Board of Regents on appeals from bans were "The Pace That Kills" and "Souls for Sale."

Case on "Tomorrow's Children," the first picture ever to be reviewed by the Court of Appeals, highest judicial body in New York State, may be decided May 16, when the judges reconvene in Albany. The Appeals judges viewed the film a fortnight ago at a private screening in Albany, though official confirmation is not forthcoming. Action is on an appeal of Foy Productions, Ltd. and Principal Film Exchange from decision of Dr. Frank P. Graves and Irwin Esmond in refusing a license to the film, which has sterilization as its theme.

Legion Classifies 10 Films

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and four were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1. Unobjectionable for General Patronage: "Adventures of Robin Hood," "Doctor Rhythm," "Invisible Enemy," "Kater Lampe" (German), "Torchy Blane in Panama," "Troopship." Class A-2, Unobjectionable for Adults: "Go Chase Yourself," "Dark Eyes" (French), "Noches de Gloria" (Spanish), "Woman Against the World."

The motion picture fan magazine, *Picture Play,* published by Street and Smith, has opened a Hollywood office with Ted Magee, formerly with Fawcett Publications, as western editor.

URGE FIGHT FOR FREE SPEECH FOR SCREEN, RADIO, AND NEWSPAPERS

Three Amendments Before New York Constitutional Assembly; Publishers Warned of Censors; Sarnoff Asks Changes

Advocates of "free speech" and opponents of legislative or governmental control or intervention in radio, the press and motion pictures, had their inning this week, with the American Newspaper Publishers Association, New York State legislators, and David Sarnoff of RCA taking their turns at bat.

Extension of freedom of speech to motion pictures was asked in three proposed amendments to the New York State Constitution on Monday night, one by the State Federation of Labor, the other two by Henry Hirshberg and Edward Weinfeld, delegates at the Constitutional Convention being held in Albany. Widespread interest was attached to Mr. Hirshberg's bill because its enactment might permit a flood of socalled "organized propaganda".

The Hirshberg resolution would extend the "freedom of speech and the press" to "the cinema, motion pictures, the drama, radio, any writings or medium for the dissemination of ideas" and provides that there shall be no censorship in advance of publication but that nothing shall prevent civil or criminal prosecution for an abuse of the rights granted.

The Hirshberg bill 71, would amend Article 1, Section 8 of the State Constitution. It was referred to the Bill of Rights Committee.

The State Labor and Weinfeld proposals were similar. Mr. Weinfeld said the motion picture's own self-regulation precludes the necessity of censorship.

Sees Threat to Freedom

Criticizing administration efforts to "muzzle critical voices," Representative Samuel B. Pettengill at the United States Chamber of Commerce meeting in Washington Wednesday charged that the Government itself is an offender in attempting to regulate the screen.

There is a threat both to freedom of the press and to civil liberties in Governmental censorship over news reports and the expression of opinion in motion pictures and in radio, Grenville Clark, lawyer, of Root, Clark, Buckner and Ballantine, New York, told the Publishers Association at its fifty-second annual meeting, last Thursday in the Waldorf-Astoria.

Mr. Clark told publishers to fight for freedom of discussion and criticism, not only in the press but in other media where it is curbed.

"Concrete abuses of official power," he said, "are becoming too common to be longer tolerable."

Mr. Clark's admonition was supported by Elisha Hanson, general counsel of the Association, who said "movies" and radio are being censored.

Noting that radio has been made an instrumentality of dictatorship in the totalitarian countries, the radio committee of the Publishers Association called upon America and the American press to guard against any encroachment upon American democracy by political organizations or individuals.

Frank E. Tripp, one-time showman, now general manager for the 18 Gannett newspapers, last Tuesday called upon the Publishers Association for concerted action against threatened invasion of the screen by advertising agencies.

He characterized publishers as "suckers" who had been permitting advertising to be diverted to the screen, whose function, he said, is selling entertainment, not advertising or propaganda.

He cited figures to show that 21 national advertising agencies bought $5,000,000 worth of advertising on the screen in 1937, and quoted figures when he said agencies were planning to spend $10,000,000 in 1938 and $15,000,000 in 1939 for film advertising.

"If the motion picture industry is counting on enjoying the attitude of the press towards radio," he warned, "it has failed to reckon that sponsored radio program charge no admission and at any time may be tuned out.

"The cinema industry, now quite peacefully policed, will have to decide if the income from screen advertising would be large enough to offset the public ill will, newspaper indifference, perhaps antagonism, to the propaganda plague which is a second cousin to high-powered specialty advertising and which invariably trails closely behind."

Sarnoff Urges Change

David Sarnoff, president of the Radio Corporation of America, speaking at a Town Hall "celebrities luncheon" in the Hotel Astor, New York, also warned against the dangers of government censorship of radio. He urged a change in the method of granting broadcasting licenses in order to remove broadcasters from the jeopardy involved in being compelled to apply for a renewal of licenses every six months.

Mr. Sarnoff acknowledged the need for centralized regulation of the technical facilities of radio while the number of wave lengths available for broadcasters was limited. He said, however, that care should be taken to prevent shackling radio.

Referring to the radio act of 1934 which prohibits government censorship of radio programs, Mr. Sarnoff said that "the terms of government licenses leave the door open for an indirect and more insidious censorship."

The attitude in some Government quarters toward profits earned by broadcasters, he said, was in effect "a form of censorship."

Commissioner George H. Payne of the Federal Communicaitons Commission, speaking before the National Academy of Broadcasting in Washington Tuesday, said Mr. Sarnoff's speech "is amazing not only because of its disregard of the facts and its defiance of public opinion, but because it is evidence of the organized movement of the radio monopoly to mold public opinion to its will and to control not only the radio industry but also the FCC."

HIGH COURT UPHOLDS ARIZONA NEWS TAX

Validity of the Arizona law imposing a license fee and a privilege tax on the publication of newspapers was upheld Monday by the United States supreme court despite protests that the assessments constituted a violation of the constitutional guarantee of freedom of the press.

The Supreme Court sustained a three-judge federal court which had rejected a plea for injunction, on the ground that the tax levy was general in character and imposed no undue burden upon newspaper publishers.

Max Cohen Heads New York Allied

Organization of Allied Theatre Owners of New York, Inc., was effected at the Hotel Astor Tuesday with election of temporary officers and directors and adoption of a constitution and by-laws.

Max A. Cohen, head of Cinema Circuit Corporation, was named chairman; William C. Smalley, circuit operator of Cooperstown, first vice-chairman; Charles Wilson, Troy, second vice-chairman; Chester Didsbury, Walden, treasurer; Abe Levy, Brooklyn, secretary, and Joseph Rosenzweig, New York, assistant treasurer.

The following were named to the board: I. Landau and Samuel Wormser, both of New York; Louis Goidel, Brooklyn; Abe Stone, Albany; Mitchell Connery, Ravena; John Gardiner, Schnectady, and Irving Sherman, Pearl River.

They will serve until the first convention of the group in an upstate city in September, by which time Allied officials hope to include a Buffalo unit in the state organization.

The meeting, attended by 35, was addressed by Nathan Yamins, Allied States president; Sidney Samuelson, the national excutive committee; Arthur K. Howard of Boston, national recording secretary and director of expansion, and the newly elected chairman.

Temporary headquarters will be at the Allied of New Jersey office in the Lincoln hotel, New York.

Irving Trust Seeks Van Beuren Holdings

Irving Trust Company as trustee of RKO Radio this week petitioned the federal court for authority to purchase the voting trust certificates representing 50,000 shares of Class A stock of Van Beuren Corporation for $69,750. The Irving Trust further petitioned for authority to purchase all of the outstanding Class B stock of Van Beuren Corporation, which is 2,200 shares, for a price not exceeding $1.40 a share.

Move ERPI Activities To Downtown Location

The removal of the last of Electrical Research Products, Inc., departments from the offices at 250 west 57th Street, New York, which the company has occupied almost since its inception and entry into the theatre and recording equipment business, was completed this week. The new ERPI headquarters are located in the American Telephone and Telegraph Building, 195 Broadway.

Most of the company's administrative departments were moved downtown at the first of the year when its theatre service business was turned over to Altec Service Corporation and its sales department was disbanded with the licensing of International Projector and Motiograph to manufacture the former Western Electric equipment.

JUST WHAT THE BOX-OFFICE DOCTOR ORDERED . . . FOR GREAT ENTERTAINMENT!

N. Y. DAILY NEWS:
"Slick comedy film . . . DOUGLAS gives a performance that for smoothness and perfect timing hasn't been equalled since Powell's swell performance in 'After The Thin Man'."

N. Y. TIMES:
"Ingratiating comedy . . . one of the lightest and most engaging affairs of recent months."

N. Y. HERALD-TRIBUNE:
"So shrewdly staged . . . so comically performed . . . it achieves a blend of melodrama and rough-and-tumble romance."

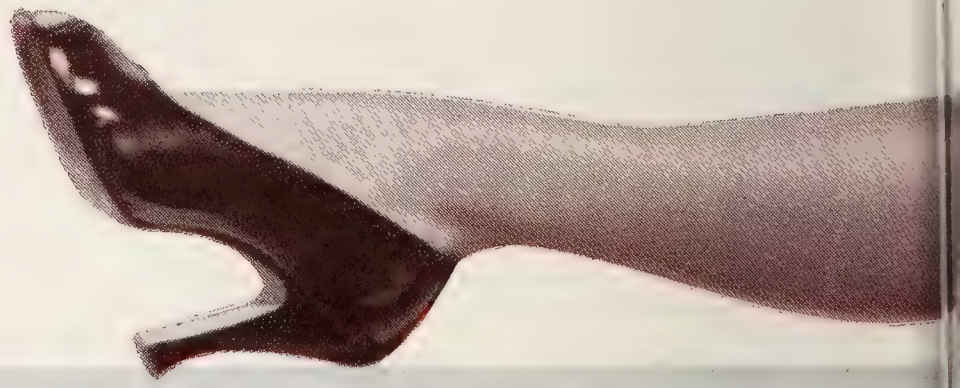
N. Y. DAILY MIRROR:
"Fine comedy . . . generously spangled with laughs."

N. Y. SUN:
"Sets the Music Hall audience off into gales of laughter."

N. Y. WORLD-TELEGRAM:
"JOAN BLONDELL and MELVYN DOUGLAS superb, eminently satisfying. Refreshing entertainment."

N. Y. JOURNAL-AMERICAN:
"DOUGLAS-BLONDELL team rivals to Powell-Loy. One of the season's slickest comedies."

N. Y. POST:
"The things that made 'The Thin Man' an amusing and exciting mystery drama make THERE'S ALWAYS A WOMAN, now at the Radio City Music Hall, similarly amusing and exciting."



JOAN BLONDELL proves to

"THERE'S ALW

with MARY ASTOR • FRANCES DRAKE • JEROME COWAN

Screen play by Gladys Lehman • Directed by Alexander Hall



MELVYN DOUGLAS that

AYS A WOMAN"

From the popular American Magazine Story by Wilson Collison

Produced by William Perlberg • A COLUMBIA PICTURE

BOOKS REVIEWED IN THE WEEK

THE HISTORY OF MOTION PICTURES by Maurice Bardeche and Robert Brasillach, translated and edited by Iris Barry. W. W. Norton & Company and The Museum of Modern Art, New York. 412 pages, indexed and illustrated. $4.00.

The comprehensiveness of the title of "The History of Motion Pictures" is not a precise fit for this presumptuous volume by a brace of French journalists and critics. It is a somewhat interesting and somewhat provocative set of glances at the evolution and rise of the motion picture art from the point of view of a pair of young Frenchmen who have not been able to see very much from where they sit on the banks of the Seine.

To be fair to the capable Miss Barry of the Film Library of the Museum of Modern Art in New York, it should be said that she is rather aware, as indicated by her careful footnotes and comment, of the many conspicuous and sometimes astonishing shortcomings of the text which passed through her hands as translator, and that the appearance of the book now in American edition represents her opinion of the urgent demand for a new history of the motion picture among the younger students of the art.

The work has the merit of containing a deal of information, not so well documented, about some aspects of production in continental Europe. Strangely indeed, and probably most exasperatingly to Miss Barry, who is English, there is no shade of recognition or record of the many and important contributions to the founding and development of the screen art by British workers. So far as M. Bardeche and M. Brasillach are concerned the motion picture is a French device and art which has also been lightly touched upon in a few other lands and has had some attention in a far and strange place called Hollywood.

The authors of the original French text are apparently swift and inaccurate readers. They appear to have read a lot about the movies in such writings as the late Ben Hampton's somewhat personal history of his view of the screen, and "A Million and One Nights" by Terry Ramsaye. Their capacity to slide into error is exciting in its results and will possibly afford much adventure to puzzled researchers in the future.

However, such as it is, this is the only volume which attempts to cover the whole story of the motion picture including the last decade with its story of sound and talk. As might be expected the book is more laden with comment on pictures than facts of the movements of the industry across the international map. It is the sort of a book that a reviewer who had never been a reporter might write. That does not detract from a very considerable value in the volume as a work of reference to persons sufficiently informed of the art to evaluate the recordings.—TR.

WILLIAMS ELECTED MAYOR THIRD TIME

The townspeople of Oxford, Miss., have selected Robert X. Williams as their mayor for the third successive term. His constituents gave him a very comfortable majority over his two opponents.

Mr. Williams is president of Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, affiliated with the Motion Picture Theatre Owners of America, of which he is a member of the board, and is president of the Mississippi Theatre Owners.

Mr. Williams has been in Oxford since 1917 when he arrived as owner and manager of the Lyric. He holds a law degree, was a delegate to the last national Democratic Convention, is collector of funds for the Second Congressional District for the Democratic Party and is a member of the national advisory committee for Mississippi for the New York World's Fair.

THE MOVIES COME FROM AMERICA by Gilbert Seldes. 120 pages, illustrated and indexed. Charles Scribner's Sons, New York; B. T. Batsford, Ltd., London. $3.00.

This is something between a history of some phases of the motion picture and an inventory of its progress, as viewed by Mr. Seldes, who has written often and interestingly of the screen. It resorts to a device that was not required, in the presentation of a foreword by Charles Chaplin, who takes this as an occasion to discuss censorships and the issues of decency on the screen in terms which indicate his unfamiliarity with, or maybe indifference to, the problems of the amusement industry as a business. Mr. Chaplin's plea for the complete freedom of the screen is academically correct and practically impractical. This indicates that he has become a detached philosopher, which is nice work when one can get it.

Mr. Seldes discusses directorial techniques and characterizations. His work is well decorated with illustrations. He has quite a merry time with discussion of the relation between the motion picture, radio and television.

"Colour is bound to prevail, I believe, because the process can be perfected, and if a machine exists, it will be used," he remarks. "Moreover there is nothing against it, if it is used properly. Properly used colour could not alter any of the fundamental values of the motion picture."

This one belongs on the picture man's shelf.

MORALLY WE ROLL ALONG by Gay MacLaren. Little, Brown & Company. An Atlantic Monthly Press book, 297 pages, illustrated and indexed, a volume of reminiscences of Chautauqua. $2.00.

Here is a cross-sectional anecdotal and autobiographical adventure into the story of that once great world of American showmanship known as "Chautauqua" by one of its stars, Gay MacLaren, now Mrs. Carl Backman of Chicago. For many years Miss MacLaren, with a most special sort of recital dramatics, in which she played all of the parts of most any contemporary piece which took her fancy, was famous as "the one girl show."

A remarkable aspect of her art was her ability to learn all of the lines and all of the business of any play by attending it five times—a process of photo-memory. Her ability to remember was equalled only by her capacity to forget. She never knew her own telephone number and, traveling over the land from show to show, usually left her slippers in the hotel closet.

Miss MacLaren knew all the great and little persons of that world of what she called "culture under canvas," the country vaudeville of Swiss bellringers and statesmen.

In these pages we meet many old friends, from Mark Twain to William Jennings Bryan, and many that grew and blew between.

Also, speaking of pictures, with Paramount's "The Sign of the Cross" about to be reissued and revived, there will be found some amusing copy on what Miss MacLaren did with it. It is a book for showmen.—TR.

WE MAKE THE MOVIES, edited by Nancy Naumburg. 284 pages, copiously illustrated and carrying a glossary. Published by W. W. Norton & Company, Inc., New York. $3.00.

Miss Naumburg has collected, with what labour one may fancy, a series of essays signed by Hollywood personages about the method and processes and procedures of the studios in the making of motion pictures. Her array of contributors is imposing, including Jesse Lasky, Samuel Marx, Sidney Howard, John Cromwell, Clem Beauchamp, Hans Dreier, Robert Lee, Phil Friedman, Bette Davis, Paul Muni, John Arnold, Nathan Levinson, Anne Bauchens, Max Steiner, Lansing C. Holden and Walt Disney.

To the student of the art of the motion picture it supplies an important substitute to access to the studios and their stages.

If it were possible to put the "how" of motion picture making on paper, this book would do it.

BRITISH EXHIBITORS FIRE BIG GUNS IN WAR ON DISTRIBUTORS' GRADING

Circulars and Flying Squad of Speakers Sent Out to Keep Up Morale of Provinces in Limited Boycott of "A" Films

by AUBREY FLANAGAN
in London

With all the flourish and trumpeting of a national war, and the empassioned oratory of a holy crusade, the Cinematograph Exhibitors' Association have launched their fight against the Kinematograph Renters' Society and their heaviest artillery has thundered into battle against the menace of high rentals.

To every exhibitor in the country has been dispatched a series of memoranda, ideological and economic ammunition in the battle, at one and the same time a reserve supply of facts and a lead for united and immediate action. To the four corners of Britain, too, have sped Messrs. Nyman, president; Hinge, vice-president; Fuller, secretary, and Gale, treasurer, of the Association, circuit chief Arthur Jarratt, and independent Bernstein, executive big guns all, charged with the holy task of educating the rank and file of Cardiff, Sheffield, Newcastle and elsewhere, and consolidating the multitudinous exhibitor members of the CEA into a solid and united action front.

Foremost weapon in the fight is the partial or limited boycott, with exhibitors invoked everywhere to avoid booking "A" films as much as is possible, to concentrate as many bookings as is practicable on the five white sheep of Old Compton Street, who do not impose grading on their clients. Next step will be the CEA's specific lead to members not to book certain "A" films under any circimstances. These categorical advices are given in the first political pamphlet issued to members under the diplomatically devised heading "Private and Confidential—For Members Only."

Pamphlet Names Names

A hint of impending tactics—an anticipatory whiff of gunpowder so to speak—is further contained in the pamphlet in the pointed query addressed to members whether RKO Radio's "Wise Girl" and "Radio City Revels" and Columbia's "I'll Take Romance" are films worthy to be classed as big pictures and booked on percentage. With this touch of deliberate mordancy the campaign takes on a more sinister turn, a turn which, if the lead is backed by a fundamental and widespread exhibitor unity, would have inevitable and disagreeable effects on distributor coffers.

As already indicated, the superficials of the conflict point to unity. There is a seemingly solid circuit independent front. Repeated avowals of solidarity, to some not far removed from the lion's avowals of solidarity with the lamb, have been made by the circuit representatives on the CEA, representatives who, to some of the lesser fry on the membership rolls, represent the association. Not without point, however, detached students on the economic scene are asking whether the empassioned avowals of the circuits do not in fact expose the structure and roots of the whole movement whether, in fact, it is not the circuit which stands to benefit ultimately and paramountly.

These local indications of a united backing for the CEA boycott campaign have been and are still coming in fast, from Bristol strategical center of the West Country, from the shipping area of Hull, Yorkshire, from the coal mining towns of Notts and Derby, from smoke grimmed Newcastle, on the North Eastern Coast, and from the canny and calculating regions of Caledonia itself. In every one of these areas CEA branches have expressed their solid and determined support of the General Council in their campaign. In most districts, too, has the view been expressed—and it is this belief which has cemented the independents meanwhile into a four square battle line with the circuits—that the grading scheme is of itself a minor point, even if an indication, but that it is the ultimate danger of increased rentals all round which faces the exhibitor. This view, long stressed by CEA executives, is again emphasized in the initial pamphlet, where it is suggested that if the fight is not waged now and with united action, exhibitors will be faced soon with percentages for Sunday bookings, second and third runs, and children's matinees, and that increased film hire everywhere is inevitable.

James Welsh, leader of the Scottish rebel movement, and himself an erstwhile president of the CEA, found agreement for this viewpoint when last week he sent a clarion call for action ringing to members of the Scottish Branch.

How much, however, solid unity can be depended on is raised by the same speaker's revelation that exhibitors—presumably locally—were paying as high as 60 per cent for "Snow White" and that in many competitive districts 55 per cent was quite usual. The fact raises the economic factor once again, and suggests that whatever be the platform declarations of unity and solidarity on the economic front, the individual exhibitor is liable to be moved by competitive considerations and to decide that a super film at inflated prices is better than no super film at all.

That the circuits are able to take a pick of the "A" films at present, is of course notorious, but many exhibitors are now asking if, should the percentage booking of "A" graded films be abolished, there is not a danger that the circuits would again have an increased advantage in booking more attractive films as second features. In the long run, they say, the circuits will have all the advantages in securing product.

There is little doubt that the renters are fully alive to this pliability of the competitively placed independent, and are not above exploiting it. Subtle working on this factor, and careful nursing of exhibitors who are ready to supplant party loyalties by individual considerations, may yet have a weakening effect on the CEA ranks and on the ultimate result of the battle.

At the Notts and Derby branch meeting, Alderman Joe Pollard, representative of the straight thinking and honest to goodness sons of the Dukeries, showed that he was conscious of the human element, and pleaded for heavy penalties to be imposed by the Association on those who wander from the political fold. And his plea was not lost on his hearers.

Meanwhile the fear, expressed with characteristic forthrightness by Vice-president Hinge, a warm-hearted Southerner, who has grown to fit into the realistics of the North, that in the near future every worthwhile film will be graded "A" and booked on percentage only, and that exhibitors may find themselves crushed by the KRS's paper valuation of films is closing the exhibitor ranks, and, won or lost, the battle will not be ended without the thunder of a great deal of artillery—probably not even without the judicious and timely use of a little poison gas.

42 FILMS LISTED AS "A" BY THE RENTERS

Herewith appears a complete list of the motion pictures "so far declared to be Super or 'A' Category," issued to members of the KRS on April 21st:

ABFD (GN)
Something to Sing About

Columbia
The Awful Truth
I'll Take Romance

First National
The Great Garrick
The Perfect Specimen

MGM
Bad Man of Brimstone
The Bride Wore Red
Double Wedding
Everybody Sing
Girl of the Golden West
Last Gangster
Live, Love and Learn
Madame X
Man Proof
Mannequin
Marie Walewska (Conquest)
Rosalie
A Yank at Oxford

Paramount
Angel
The Buccaneer
Ebb Tide
True Confession
Wells Fargo

RKO Radio
Bringing Up Baby
A Damsel in Distress
Hitting a New High
Radio City Revels
The Rat
Snow White and the Seven Dwarfs
Stage Door
Wise Girl

United Artists
Divorce of Lady X
Hurricane
Nothing Sacred
Paradise for Two
Return of the Scarlet Pimpernel
Stand-In

Warner
First Lady
Gold Is Where You Find It
Hollywood Hotel
Submarine D-1
Tovarich

The CEA has opened a "war" on the grading system and the effect on rentals.

£8,739 Profit for Circuit

Union Cinemas last week reported a profit, after payment of preference dividends, of £8,739 for the year ended December 31, 1937. Publication of the financial statement followed an investigation by the board of directors of Associated British Cinemas, Ltd., of which John Maxwell is the head.

Properties of the circuit were valued at £2,024,645.

▽

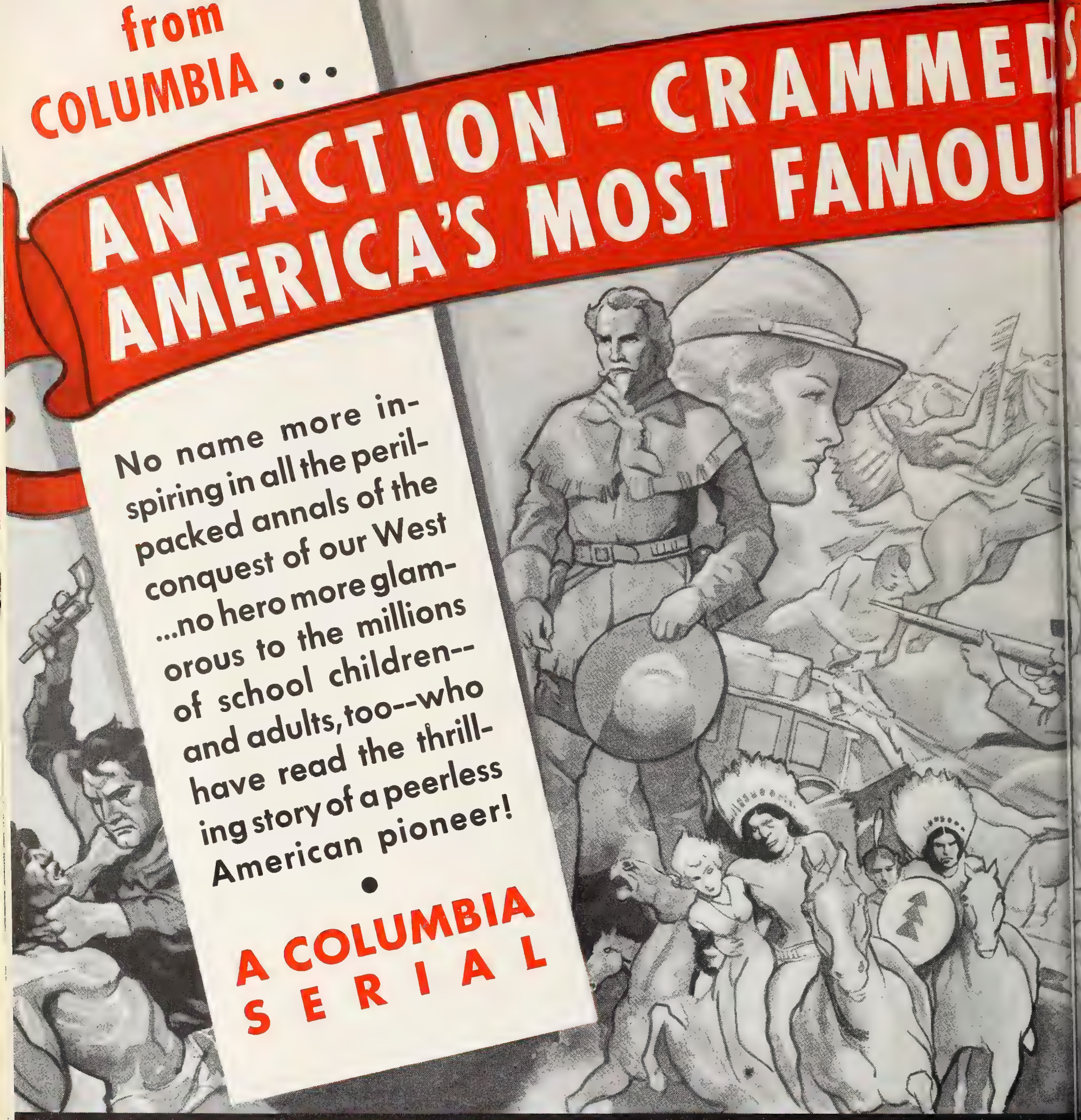
Although no formal announcement had been made last week, it was understood unofficially that Sir Frederick White probably would be the first chairman of the new Films Council, provided for in the Films Act of 1938, recently passed. Sir Frederick, a member of the diplomatic corps, was chairman of the first Films Advisory Committee.

RKO Executives at Theatre Opening

Ned E. Depinet, vice-president in charge of distribution for RKO; E. L. McEvoy, eastern division sales manager, and S. Barret McCormick, head of RKO advertising and publicity, attended the opening of Jay Emanuel's new Senate theatre in Harrisburg last Friday. Lewis P. Carroll, manager of the State in Hartford, has been named manager of the Senate.

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No name more inspiring in all the peril-packed annals of the conquest of our West ...no hero more glamorous to the millions of school children-- and adults, too--who have read the thrilling story of a peerless American pioneer!

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Four Outstanding Serials To Be

SERIAL GLORIFYING
INDIAN FIGHTER!



HICKOK

nnounced For 1938-1939

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Kentucky Moonshine

(20th Century - Fox)

Comedy, Music

The three Ritz Brothers, of great reputation as funsters, gather new laurels in "Kentucky Moonshine," in which they star against a background of hillbillyism and radio broadcasting. In fact, the picture sags noticeably when they are off the screen, and that is for about half of the 85 minutes.

The story, on which five writers worked, fits the Ritzes as a master of ceremonies introduces the vaudeville troupe which serves as the curtain raising animal act, the "flash" act, and the entire bill to the finale.

Other items for showmen are the facts that Tony Martin and Marjorie Weaver supply the love interest and several songs; and that Slim Summerville, John Carradine, Wally Vernon and Eddie Collins provide some of the comedy.

David Butler directed this screenplay by Art Arthur and M. M. Musselman. Musselman and Jack Lait, Jr., wrote the original story, and additional dialogue and comedy songs were by Sid Kuller and Ray Golden. Lew Pollack and Sidney D. Mitchell wrote music and lyrics for "Moonshine Over Kentucky," "Reuben, Reuben, I've Been Swingin'," and "Sing a Song of Harvest." Kenneth Macgowan was associate producer.

Highlighting the Ritz Brothers' antics is the finale in which the story of Walt Disney's "Snow White and the Seven Dwarfs" is burlesqued by the three brothers—in costume. This drew general applause.

Hearing that "Jerry Wade," radio star, is going to Kentucky to look for real hillbilly talent, the Ritz Brothers and "Caroline" get to the hills first and pose as local talent.

Previewed at the Alexander theatre, Glendale, Cal., where the section of the theatre occupied by studio employees was more vociferous in applause than the paying guests.—VANCE KING.

Produced and distributed by 20th Century-Fox. Associate producer, Kenneth Macgowan. Directed by David Butler. Screenplay by Art Arthur and M. M. Musselman. Original story by M. M. Musselman and Jack Lait, Jr. Additional dialogue and comedy songs by Sid Kuller and Ray Golden. Photographed by Robert Planck. Art directors, Bernard Herzbrun and Lewis Creber. Edited by Irene Morra. Costumes by Roger. Musical director, Louis Silvers. Music and Lyrics of "Moonshine Over Kentucky," "Reuben, Reuben, I've Been Swingin'," and "Sing a Song of Harvest," by Lew Pollack and Sidney D. Mitchell. P.C.A. Certificate No. 4054. Release date, May 13, 1938. Running time, when seen in Glendale, Cal., 85 minutes. General audience classification.

CAST

Ritz Brothers	Themselves
Jerry Wade	Tony Martin
Caroline	Marjorie Weaver
Hank Hatfield	Slim Summerville
Reef Hatfield	John Carradine
Gus Bryce	Wally Vernon
J. B.	Berton Churchill
"Spats" Swanson	Eddie Collins
Landlady	Cecil Cunningham
Mortimer Hilton	Paul Stanton
"Sugar" Hatfield	Mary Treen
Grandpa Hatfield	Francis Ford
Specialty	Brian Sisters
Attorney	Clarence Hummel Wilson
Lord Boffingwell	Claude Allister
Clem Hatfield	Frank McGlynn, Jr.
Nurse	Jan Duggan
Buckboard Driver	Si Jenks
Clerk	Joe Twerp
Hotel Clerk	Irving Bacon
Tom Slack	Olin Howland

Crime School

(Warner Brothers)

Melodrama

Grim, forceful, yet not forbidding because of the wealth of robust human humor it contains, the moral preached and the sane way in which the love interest has been included, "Crime School" promises to attract wide attention. It is instructive as a study in sociology, wherein incorrigible boy criminals become bestial under cruel corrective treatment, yet, when given a chance, respond to humane considerate influences, nevertheless, in the last analysis "Crime School" is entertainment, stark at times but always delivered in straight from the shoulder style.

Plot and circumstances are familiar. The public has come to know its theme through "Big House" and "San Quentin," which featured adults. Here, however, the "Dead End" group are featured in parts compatable to their screen personalities, and what they did in the Goldwyn picture was but warm-up work for their appearance here. Though there are others of importance in the show, notably Humphrey Bogart, cast as a reform school superintendent who believes in the honor system theory of giving condemned boys a chance, Gale Page, center of the romantic contrast, Cy Kendall, as a grating, vicious superintendent, and Weldon Heyburn, in the role of a double crossing guard, the boys and Bogart are practically the whole show.

Sentenced as petty thieves, the boys become victims of the iron discipline imposed by "Morgan." "Frankie's" attempt to escape provokes fierce cruelty, makes the boys stronger enemies of law and order.

Previewed at the Warner Hollywood Theatre. Audience reaction was exactly that expected when a picture of this type is shown. Particular attention was paid to work of the "Dead End" group, and several times applause interrupted the continuity. The consensus seemed to be that "Crime School" would have people waiting to see it long before the play dates are announced.—GUS MCCARTHY.

Produced and distributed by Warner-First National. Associate producer, Bryan Foy. Original screen play, Crane Wilbur. Director, Lew Seiler. Assistant director, Fred Tyler. Dialogue director, Vincent Sherman. Photographer, Arthur Todd. Film editor, Terry Morse. Art director, Charles Novi. Sound, Francis J. Scheid. Gowns by N'Was McKenzie. Unit manager, Lee Hugunin. P.C.A. Certificate No. 4152. Running time, when seen in Hollywood, 85 minutes. Release date, May 28, 1938. General audience classification.

CAST

Mark Braden	Humphrey Bogart
Sue Warren	Gale Page
Frankie Warren	Billy Halop
Squirt	Bobby Jordan
Spike	Leo Gorcey
Bugs	Gabriel Dell
Goofy	Huntz Hall
Fats	Bernard Punsley
Nick Papadopolo	Paul Porcasi
Jim Burke	Al Bridges
Mrs. Burke	Helen MacKellar
Schwartz	James B. Carson
Red	George Offerman, Jr.
Joe Delaney	Milburn Stone
Junkie	Frank Otto
Morgan	Cy Kendall
Cooper	Weldon Heyburn
Judge Clinton	Chas. Trowbridge
John Brower	Jack Mower
Second Guard	Harry Cording

Vivacious Lady

(RKO Radio)

Romantic Farce

Webster's Dictionary lists "spirited, sportive, gay and merry" as synonyms of "vivacious." They are descriptive of the character of entertainment in "Vivacious Lady."

In that showmanship way that takes full advantage of the name value exhibitors have Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn, Frances Mercer, Franklin Pangborn and others of lesser light, and their capable contributions.

"Vivacious Lady" is giddy and capricious amusement. It concerns the adventures which befall a young married couple; the husband, a young college professor who has lived his life under paternal domination, and the wife, a night club entertainer, whose only discipline is that which she has established for herself. The others immediately concerned are a college president father who worships dignified tradition and respectability, a mother who gets convenient heart attacks and a playboy cousin who would take more than a platonic interest in the girl. The hesitance of the groom to break the news to his parents sets the ball rolling. During the picture's running and after, such remarks as "sizzling," "spicy" and "risque" were overheard. It is a fact that broad liberties were taken with details considered taboo in recent years.

The major locale is a small co-ed college. The reactions of the student body accentuate the zip of the premise. "Vivacious Lady" is different. Some may be dubious as to the propriety of offering it to adolescents, who may forget that the boy and girl are married. From the mature adult public audiences, similar to the one which at the preview and mingled its expression of glee and enjoyment with surprise, "Vivacious Lady" may attract considerable business.

Vivacious "Francey" and staid, stumbling "Peter" fall in love at first sight and marry within the span of an evening. All "Peter's" resolutions to break the news to his parents disappear when he sees his father.

Previewed in The Village theatre, Westwood, Cal., where the audience was surprised but not startled, and their laughter denoted approval. Nonetheless, many exhibitors may find it advisable to inspect the picture personally.—G. M.

RKO-Radio production. Produced and directed by George Stevens. Screen play by P. J. Wolfson and Ernest Pagano. Story by I. A. R. Wylie. Song by George Jessell, Jack Meskill and Ted Shapiro. Musical score by Rob Webb. Argyle Nelson, assistant director. Henry Berman, film editor. Photographed by Robert de Grasse. PCA Certificate No. 3330. Running time, when seen in Westwood, Cal., 90 minutes. Release date: May 13, 1938 (tentative). Adult audience classification.

CAST

Francey	Ginger Rogers
Peter	James Stewart
Keith	James Ellison
Mrs. Morgan	Beulah Bondi
Mr. Morgan	Charles Coburn
Helen	Frances Mercer
Jenny	Phyllis Kennedy
Apt. Manager	Franklin Pangborn
Culpepper	Grady Sutton
Waiter Captain	Jack Carson
Joseph	Alec Craig
Porter	Willie Best

(*Reports continued on page* 38)

PERSONAL TO MR. DAMON RUNYON!

You will be interested to know that M-G-M's Judge Hardy Series which you praise so highly (*see below*) is getting raves from public and theatre men alike. This series has catapulted young Mickey Rooney into stardom. Another Judge Hardy picture "LOVE FINDS ANDY HARDY" will appear in July, but meanwhile Mickey will be seen in an uproarious role in **"HOLD THAT KISS."**



Damon Runyon

DAILY MIRROR, MONDAY, APRIL 25, 1938

Damon Runyon's
Reg U S Pat Off
. . . The Brighter Side

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We caught up with a little picture in a town outside New York recently that filled our idea of an evening's entertainment without fire, flood, or sudden death. This picture is quiet, and gentle, and as plain as an old shoe, and Hollywood will not heave any of those bronze statuettes at it, but we hope it makes money for the producers. That would encourage them to turn out more pictures pitched in a slightly lower key than a loud scream.

The picture is called "Judge Hardy's Children." The story is nothing spectacular, but it suffices, and the characters are familiar to nearly all Americans. It is a tale of American home life and the customer can sit back with his knees comfortably propped against the seat in front of him, and gnaw on his peanut brittle in the calm assurance that on one is going to get murdered under harrowing circumstances, and that none of the actors are likely to go into the violent gesticulations that are characteristic of our major productions.

In this little picture you see one of the finest old actors of screen and stage, Lewis Stone, giving one of his good performances. Stone never gives a bad performance. He is a real actor, and we have never seen him reveal a trace of pig's hips, commonly known as ham. He is "Judge Hardy" of the title, and with a somewhat similar role to handle, he is as good as George Cohan was in "Ah, Wilderness" of the stage.

A youngster named Mickey Rooney steals the picture with his depiction of an American boy. It was the first time we had seen Mickey in a picture in quite a spell, because when he was younger he was one of our pet abominations. We would carefully avoid any movie emporium in which he was apt to pop out on the screen.

However, Mickey was no exception in our book. We are not especially partial to child actors. Some of them are all right, but most of them are a pain in the neck. If they are childish sweetness and light, they are too much so, and if they are childish orneriness, they are too much again.

As a matter of fact, we would not have thought of seeing "Judge Hardy's Children" after noting Mickey's name on the marquee, except that the picture was like the crooked Faro Bank game—it was the only one in town. To our great surprise we found Mickey has half grown up to be an excellent actor. He is the realest American boy of any kid actor ever in the business, with the possible exception of a long now forgotten and unfortunate lad of the days of the silents, Jack Pickford.



"Oh Mickey, this nice piece appears in papers from Coast to Coast. Thanks Mr. Runyon!"

Sinners in Paradise

(Universal)

Melodrama

There is quite a number of ways to sell this melodrama, in addition to the obvious method of swinging it from the top names, John Boles, Madge Evans and Bruce Cabot. No doubt that is, though, the best way. Supplementary copy might be predicated on the fact that the picture shows what might happen to a planeful of assorted characters washed up on a lonely island. That's what it boils down to, and the idea has been popular in many forms during several generations.

James Whale directed it, this time, from a story by Harold Buckley and a screen play by the author in collaboration with Lester Cole and Louis Stevens. Ken Goldsmith, associate producer, provided adequate facilities. The cast is well balanced.

"Jim Taylor," a doctor who has sought isolation on a Pacific island off the lane of travel, becomes host by force of circumstances to "Anne Wesson," China-bound nurse, and a miscellaneous company when their plane crashes in a storm. The group includes a senator, two crooks, two munitions salesmen and others. "Taylor" makes them work for their living and most of them find a measure of regeneration in toil. The munitions salesmen kill each other and a couple of other persons. "Taylor" finally takes them back to China in his boat, where he will face an overhanging charge of murder and, afterward, marry "Anne."

The plane crash is exciting. Some of the incidents on the island are melodramatic, more of them amusing. John Boles doesn't sing. Marion Martin plays a slender Mae West, not objectionably. The villains, if any, are the munitions salesmen, a circumstance in seeming consonance with the present attitude of Hollywood producers toward young men who sell cannon for a living.

Previewed at the Alexander theatre, Glendale, Cal., where an appropriate audience appeared to approve.—WILLIAM R. WEAVER.

Produced and distributed by Universal. A James Whale production. Directed by James Whale. Associate producer, Ken Goldsmith. Story by Harold Buckley. Screen play by author, Lester Cole and Louis Stevens. Film editor, Maurice Wright. Photographed by George Robinson. P. C. A. Certificate No. 4202. Release date, May 6. Running time, 65 minutes. General audience classification.

CAST

Anne Wesson	Madge Evans
Jim Taylor	John Boles
Robert Malone	Bruce Cabot
Iris Compton	Marion Martin
Senator Corey	Gene Lockhart
Thelma Chase	Charlotte Wynters
Mrs. Franklin Sydney	Nana Bryant
Honeyman	Milburn Stone
Jessup	Donald Barry
Harrison Brand	Morgan Conway
Ping	Willie Fung

The Saint in New York

(RKO Radio)

Melodrama

For some time Leslie Charteris, novelist, has intrigued readers with the exploits of the fictional character, Simon Templar, known as "The Saint," operating outside the law according to his own precept that right and justice shall prevail. He has saved Europe from another world war by thwarting munitions combines, has smashed dope rings, and restored crowned heads to toppling mythical thrones to the usually fatal dismay of would-be dictators.

In transferring the Saint to the more lively medium of the motion picture, the ultra-modern knight has lost none of his dash and wit.

In launching this new screen personality there are other exploitation hooks upon which campaigns may be hung

Louis Hayward gives a realistic characterization of "The Saint," even to the manner in which he succumbs to the charms of Kay Sutton, who plays promisingly her first leading role. Ben Holmes' direction of William Sistrom's production keeps the action moving at a fast and smooth pace.

"The Saint" is asked by a Citizens Committee to help rid New York of its six leading gangsters. With his deadly pistol, and only one of his numerous disguises, he proceeds to eliminate his opponents, the while falling in love with "Fay Edwards," member of the gang.

Previewed at the RKO Hillstreet theatre, Los Angeles, where a packed theatre of paying customers several times expressed their appreciation of the entertainment qualities.—FRED BAEHLER.

Produced and distributed by RKO-Radio. Produced by William Sistrom. Directed by Ben Holmes. Screen play by Charles Kaufman and Mortimer Offner from the novel by Leslie Charteris. Photographed by Joseph August and Frank Redman. Art director, Van Nest Polglase. Recorded by John E. Tribby. Edited by Harry Marker. PCA Certificate No. 4197. Running time, 72 minutes, when seen in Hollywood. Release date to be determined. General audience classification.

CAST

The Saint	Louis Hayward
Fay Edwards	Kay Sutton
Hutch Rellin	Sig Rumann
Inspector Fernack	Jonathan Hale
Rod Jenks	Jack Carson
Hymie Fanro	Paul Guilfoyle
William Valcross	Frederick Burton
Papino	Ben Weldon
Vincent Nather	Charles Halton
Sebastian	Cliff Bragdon

Little Miss Thoroughbred

(Warners)

Whimsy

So far as story is concerned, "Little Miss Thoroughbred" is old stuff It is also dependable stuff, for it is basically human interest entertainment, with a full quota of melodrama, romance, comedy, suspense, action.

But for one factor the piece might be considered routine. The one factor is five-year-old Janet Chapman. While it is hazardous to predict future importance for one so young, particularly when juvenile players are so important in the scheme of things, the little girl is this picture's vital spark. She gives it punch, holds the story together, and gives evidence she has the talents for future greatness. Now, at least, she may be exploited as something to look at.

The story follows the lucky charm idea—that is, angelic innocence becomes a profound influence in the lives of adults anything but angelic. Pathos, to which a comedy contrast has been applied, keynotes the early sequences. Orphan "Mary Ann," who can only dream of happiness, is cut down in a traffic accident. Racetrack gamblers, "Nails" and "Todd," follow the ambulance. "Nails" avoids officer "O'Reilly's" speed ticket by claiming the child is his. Then, to avoid further trouble, he marries "Madge." A hue and cry concerning the missing orphan is set up. The group sets out for a California race meet. The little charmer brings more good luck, but finally the quartet is arrested and returned to New York. In the finale, with Miss Chapman doing expert work in playing on the jury's heartstrings, all are acquitted and the child gets a real father and mother.

Previewed in the Warner theatre, Huntington Park, Calif. A consensus of audience opinion, while indicating average satisfaction with the attraction, took greater significance insofar as Miss Chapman was concerned.—G. M.

Produced by Warner Bros. Bryan Foy, associate producer. Original screenplay by Albert DeMond and George Bricker. Directed by John Farrow. Elmer Decker, assistant director. Everett Dodd, film editor. Photographed by L. William O'Connell. P. C. A. Certificate No. 4150. Running time, when seen in Huntington Park, 65 minutes. Release date, June 4, 1938. General audience classification.

CAST

Madge Perry	Ann Sheridan
"Nails" Morgan	John Litel
Todd Harrington	Frank McHugh
Mary Ann	Janet Chapman
Officer O'Reilly	Robert Homans
Col. Whitcomb	Eric Stanley
Sister Margaret	Jean Benedict
Sister Patricia	Maureen Rodin-Ryan
Mother Superior	Lottie Williams

Crime Takes a Holiday

(Darmour-Columbia)

Melodrama

Jack Holt moves indoors in the melodramatic "Crime Takes a Holiday," which Larry Darmour produced for Columbia. As district attorney of a racket ridden community, Holt is as forceful as ever, and may gain added following by the change of scenery.

The original story of Henry Altimus, which was adapted by Jefferson Parker, Altimus and Charles Logue, brings fresh turns to the cycle of "racket" pictures. For suspense there is the dangling of the life of an innocent man, convicted of murder, to flush out the gang killers; for denouement, there is a radio broadcast in which the district attorney, unknown to the gang leader, traps him into damaging admissions.

Supporting Holt are Marcia Ralston, Russell Hopton, Douglass Dumbrille, Arthur Hohl, Thomas Jackson, John Wray, William Pawley, Paul Fix, Harry Woods and Joe Crehan. Lewis D. Collins directed.

"Walter Forbes," district attorney, in a move against gangsters, arranges with a former criminal to convict him of a murder. The ruse fails to bring forth the gang leader, and the governor refuses to grant the innocent man a reprieve. By deduction, "Forbes" discovers the leader, traps him with a broadcast, and the man awaiting death is freed.

Previewed in the studio projection room in Hollywood.—V. K.

Produced for Columbia Release by Larry Darmour. Directed by Lewis D. Collins. Screenplay by Jefferson Parker, Henry Altimus and Charles Logue. Original story by Henry Altimus. Assistant director, J. A. Duffy. Photographed by James S. Brown, Jr. Edited by Dwight Caldwell. PCA Certificate No. 4253. Release date, not set. Running time, when seen in Hollywood, 61 minutes. General audience classification.

AST

Jack Holt	Walter Forbes
Marcia Ralston	Peggy Stone
Russell Hopton	Jerry Clayton
Douglass Dumbrille	J. J. Grant
Arthur Hohl	Joe
Thomas Jackson	Brennan
John Wray	Howell
William Pawley	Spike
Paul Fix	Louie
Harry Woods	Stoddard
Joe Crehan	Governor Allen

Knight of the Plains

(Spectrum-Stan Laurel Production)

A Juvenile Special

Nine hundred youngsters, packed in Culver City's Meralta theatre, placed a loud stamp of approval on "Knight of the Plains." The scattered adults, either inoculated by the youthful enthusiasm, or, what is more likely, impressed by the film's sound composition, likewise were impressed.

This Fred Scott starring feature is a lot of good old fashioned outdoor adventure, with the necessary romantic content and a few cowboy musical numbers.

It does what hundreds of similar attractions have done from the beginning of film history.

All is done according to pattern, but all is done in a fresh and interesting way. It is very likely that the masses, especially the more youthful segments thereof, will be inclined to think well of "Knight of the Plains."

Audience reaction previously described.—G. M.

Spectrum release. Stan Laurel Pictures production. Produced by Jed Buel. Directed by Sam Newfield. Original screen play by Fred Myton. Photographed by Mack Stengler. Music and lyrics by Lew Porter, Harry Tobias and L. Wolfe Gilbert. P. C. A. Certificate not yet issued. Running time, 57 minutes. Release date, May 12, 1938. General audience classification.

CAST

Fred	Fred Scott
Fuzzy	Al St. John
Gale	Marion Weldon
Clem	Dick Cramer
Carson	John Merton
Rand	Frank LaRue
John Lane	Lafe McKee
Martha Lane	Emma Tansey
Sheriff	Steve Clark

Swiss Miss

(MGM-Hal Roach)

Comedy

Showmen whose customers turn out in force whenever Laurel and Hardy come to town may take a properly chosen preview audience's laughter for it that the comedians have at least three of their most successfully humorous adventures in this appearance. The picture's strength is in the Laurel-Hardy performance.

This time the stars portray mouse-trap salesmen financially embarrassed in Switzerland and compelled to work as members of a hotel staff to pay for their board. They experience a number of humorous disasters and participate slightly in a marital readjustment being worked out by a prima donna and her composer husband.

Five writers worked on story and screen play and whichever one supplied the gag sequences is entitled to an Alpine cap and a feather to wear in it.

Three episodes stand out, one in which Laurel and a St. Bernard dog hold the screen for several mirthful minutes, and two in which the comedians extract much merriment and some suspense from a punctured gas pipe and a rope bridge over a chasm. These are among their best achievements to date.

A number of other sequences are proportionately effective, still others less useful for exploitation purposes.

Della Lind and Walter Woolf King do some singing, using music by Phil Charig and Arthur Quenzer; but this becomes a secondary factor to emphasize the clowning. The same is true of some dances staged by Val Raset and of the comedy portrayal contributed by the unslapstick Eric Blore.

S. S. van Keuren was associate producer for Hal Roach, and John G. Blystone directed, the end result of this alignment being a technically high grade production job entirely appropriate to the needs of the comedians relied upon to attend to the box office department.

Previewed at the Alexander, Glendale, to a mixed audience which laughed heartily at most of the Laurel-Hardy sequences and rested up more or less contentedly in the stretches between.—W. R. W.

Produced by Hal Roach. Distributed by Metro-Goldwyn-Mayer. Director, John G. Blystone. Associate producer, S. S. Van Keuren. Screen play, James Parrott, Charles Melson and Felix Adler. Original story, Jean Negulesco and Charles Rogers. Photographed by Norbert Brodine and Art Lloyd. Photographic effects, Roy Seawright. Film editor, Bert Jordan. Sound, William Randall. Art direction, Charles D. Hall. Setting, W. L. Stevens. Wardrobe, Ernest Schraps. Music, Phil Charig. Lyrics, Arthur Quenzer. Musical direction, Marvin Hatley. Musical arrangements, Arthur Morton. Dances staged by Val Raset. P. C. A. Certificate No. 4115. Running time, when seen in Hollywood, 72 minutes. Release date, May 20, 1938. General audience classification.

CAST

Stan Laurel.....Himself
Oliver Hardy.....Himself
Anna Albert.....Della Lind
Victor Albert.....Walter Woolf King
Edward.....Eric Blore
Chef.....Adia Kuznetzoff
Cheese Factory Proprietor.....Charles Judels
Luigi.....Ludovico Tomarchio
Enrico.....Jean DeBriac
Peasant.....Eddie Kane
His Wife.....Anita Garvin
Joseph.....George Sorel
Gorilla.....Charles Gamore
Tourists { Man.....Forbes Murray
Tourists { Wife.....Jean Cleveland
Child.....Marilyn Peterson

Romance on the Run

(Republic)

Comedy-Melodrama

A tightly welded combination of romance, comedy, suspense and action is Republic's "Romance on the Run," a story of a private detective, an insurance company and jewel thieves, done in a light vein, and accepted readily by the preview audience.

The cast is headed by Donald Woods, Patricia Ellis, Grace Bradley and Edward Brophy, supported by William Demarest, Craig Reynolds, Andrew Tombes, Bert Roach, Leon Weaver, Edwin Maxwell, Granville Bates, Jean Joyce, and George Simmons.

Jack Townley adapted the original story by Eric Taylor. Gus Meins directed, and Herman Schlom was associate producer.

"Barry Drake," private detective, hired by an insurance man to get back a diamond necklace, is suspected of implication in the robbery, both by the police and the insurance man's secretary. In the chase, punctuated by threats from the actual thieves, a switch of spurious gems for the real and a hilarious hillbilly comedy sequence, the jewels are recovered and "Drake" wins the secretary.

Previewed at the Warners Beverly, Beverly Hills, Cal., to an enthusiastic audience.—V. K.

Produced and distributed by Republic. Associate producer, Herman Schlom. Directed by Gus Meins. Screenplay by Jack Townley. Original story by Eric Taylor. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising film editor, Murray Seldeen. Edited by Ernest Nims. Art director, John Victor Mackay. Musical director, Alberto Colombo. Song, "Are You a Dreamer," by Jack Lawrence and Peter Tinturin. Costumes by Irene Saltern. P. C. A. Certificate No. 4198. Release date, not set. Running time, when seen in Beverly Hills, 67 minutes. General Audience classification.

CAST

Barry Drake.....Donald Woods
Dale.....Patricia Ellis
Lily Lamont.....Grace Bradley
Whitey.....Edward Brophy
Eckhart.....William Demarest
Cooper.....Craig Reynolds
Ridgeway.....Andrew Tombes
Happy Drunk.....Bert Roach
Pappy Hatfield.....Leon Weaver
Mondoon.....Edwin Maxwell
Phelps.....Granville Bates
Dolly.....Jean Joyce
Ma Hatfield.....Georgia Simmons

The Tender Enemy

(Du World)

Ghostly Whimsy

Mixing reality with self conscious touches of unreality to effect a deliberate result of whimsicality, through stylized trick camera shots and arty lighting, this product of the French workshops reminds one, though faintly, of the more enjoyable and expert variation on the ghostly theme in "Topper." Although title prominence is given to the lady of the plot as played by Simone Berriau, a more correct and applicable designation could have been attached to the work by naming it "Three Live Ghosts" (French version).

The story is as thin and as unsubstantial as the ghostly company, and a great deal of the action concerns the spirits musing over the frivolities and foibles of mortal man. At least so the English titles read.

Reviewed at the 55th Street Playhouse, New York, where the mid-afternoon audience was too scarce to register a noticeable reaction.—JOSEPH F. COUGHLIN.

Distributed by World Pictures. Directed by Max Ophuls. Photography by Eugene Schufftan and Lucien Colas. Settings: Jacques Gotko. Music by Albert Wolff. Based on the play "L'Ennemie" by A. P. Antoine. Screen play, Max Ophuls and Kurt Alexander. No P. C. A. Certificate. Running time, 65 minutes. Release date, March 20, 1938. Adult classification.

CAST.

Annette Dupont.....Simone Berriau
Daughter.....Jacqueline Daix
Mother.....Catherine Fonteney
Husband.....Georges Vitray
Rodrigo, The Lover.....Marc Valbel
The Sweetheart.....Lucien Nat
Uncle Emile.....Pierre Finaly
The Fiancee.....Maurice Devienne

Dark Eyes

(Frank Kassler)

The Headwaiter and His Daughter

Reversing the procedure of identifying a song as coming from the picture of the same name, the American sponsors of this Gallic-made film have labeled it with the title of the Russian tune of the same designation. Before the "Internationale" became the battle hymn of the communistic "republic," the throbbing notes of "Dark Eyes" assumed the honor of being an unofficial anthem in pre-Soviet times. Except incidentally the musical composition has little connection with the story.

The work is worthy of American attention principally because of the two leads. Harry Baur, as the sacrificing parent and suave head waiter in a smart White Russian restaurant, adds another distinguished portrayal. Simone Simon pictures the part of the daughter with girlish charm. This film marked Mlle. Simon's last performance for French studios before coming to Hollywood.

A readable set of English titles translates the French dialogue adequately.

Seen at the 55th St. Playhouse, New York showplace for foreign fare, a full sized Sunday night audience gave the picture respectful and silent attention, except for some uncomfortable laughter during the attempted seduction scenes.—J. F. C.

A Milo Films Production. Released by Frank Kassler. Written and directed by V. Tourjansky. Dialogue by Jacques Natanson and Jean Feyday. Music by Michel Levine. Photography by Thirard. Sets by Pimenoff. English titles by Herman Weinberg. No. P. C. A. Certificate. Running time, 85 minutes. Release date, April 18, 1938.

CAST

Ivan Petrov.....Harry Baur
Tania.....Simone Simon
Karpof.....Jean-Pierre Aumont
Roudine.....Jean Max

Why Not Live?

(American Red Cross)

Safety First Short

Less spectacular than its widely recognized work in aiding disaster stricken districts but equally meritorious is the educational campaign sponsored by the American Red Cross to promote safety first methods of working and playing under ordinary living conditions. In conjunction with the philanthropic society's annual appeal for financial assistance, this year's release of a short documentary film illustrates the efforts expended by the society to administer and publicize simple and sane rules of accident prevention and first aid methods. The excellently edited and instructively valuable short may be had free of charge from any one of the 7,000 Red Cross chapters throughout the country and should prove profitable screening moments for young and old alike.—Running time, 10 minutes.

Stranger Than Fiction, No. 49

(Universal)

Oddities

The usual collection of oddities in regard to animals, people and occupations has been gathered in the latest edition from this believe-it-or-not category. A man blessed with a pair of strong toes, a woman metal worker, a cat that goes in for water sports in a fish bowl without harming the finny occupants, a glider school and a fire eater are some of the items reported for the amazement and amusement of the audience.—Running time, nine minutes.

Beautiful Budapest

(FitzPatrick-MGM)

Excellent Travelogue

The intrigue of architecture and landscape in the capital of Hungary is enhanced on the screen through color and the descriptive narrative of James A. FitzPatrick. Pointed out are places of interest such as Liberty Square, the Chain Bridge, the Royal Palace, Coronation Church, the thermal grotto on Margarets Island and the outdoor cafes. Running time, 9 minutes.

Kingdom for a Horse

(Educational)

A Study of Horses

This is a collection of seemingly old shots of horses made into a record showing the importance of the horse in all sorts of activities. Running time, 10 minutes.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Paul Whiteman rides his hoss every morning in Central Park dressed in a very Broadwayish cowboy suit, with fancy spurs, chromiumed-and-jeweled boots, fancy-trimmed shirt, etc. His wife, the former Margaret Livingston, always has a difficult time to prevent Paul from taking his two big broadside pistols with him. Amon Carter gave them to him down in Texas last summer. Paul says if he shot you with one he'd feel obliged to say thanks, they're so gorgeous.

▽

The "Inquiring Photographer" of the New York *Daily News* caught up with Herbert Spencer Berg, Paramount press agent, the other day, when "Spencie" was walking up Broadway from the home office to our city desk at Rockefeller Center with Paramount news of the day. Jimmy Jemail, the *News* photographer, snapped Berg's picture and then poised the question: "What is the 'worst' advice you ever received and followed?"

Unhesitatingly, Berg explained how once he owned Auburn stock at $500, instructed his broker to sell short, and the broker replied, "What, sell the United States short?" So Mr. Berg held on to the stock. He can now get $3 a share any day, if he hurries.

▽

Armand Denis, who made that "Goona Goona" picture some years back, claims two records for his latest picture, "Dark Ecstasy," which Universal will release. For the first time in history, according to Mr. Denis, he has recorded not only the sound of the jungle but also its smell.

A former sound engineer, the explorer brought back what he claims to be a clear and complete recording of the turbulent jungle on his sound track. Excerpts of this sound have been re-recorded for the film. Whether Mr. Denis is the first to record the sounds of the jungle is a matter that may be open to dispute.

As for his second claim, that of bringing back the jungle's smell, he points out that while photographing pygmies carving up a dead elephant, the scent of the carcass became so indelibly recorded on the leather strappings of his camera cases that he still can't get it out.

▽

***Exploitation News* from RKO describes a tieup between the Century Circuit, of Brooklyn, and the Cascade Diaper Service, for RKO's "Bringing Up Baby."**

"A tiny diaper is enclosed in a transparent paper bag," explains RKO. "On one side is the lettering: 'Katharine Hepburn and Cary Grant say, inside is your first step in "Bringing Up Baby."'"

▽

Social Note, in the Los Angeles Times:

Mrs. Jesse Lasky warmed her new house with old friends at luncheon time.

▽

After 20 years in retirement, preceded by 47 years on the stage, the 66-year-old Maude Adams is flirting with Hollywood for her movie debut, with David Selznick. She would appear in "The Young in Heart."

▽

George Arliss went to Charleston, S. C., to celebrate his 70th birthday. Mr. and Mrs. Victor A. Morawetz, his hosts, gave a big buffet supper for him. And the Society for the Preservation of Spirituals sang.

Mae West walked off the stage of Loew's State theatre on Broadway with some $20,000 as her share of a $12,000 guarantee and 50 per cent of the gross over $38,000, for one week of personal appearances. She insists that hers is "a subtle business of selling curves and personality," apparently a very profitable one.

Subtlety ne plus ultra was Mae's crack in her Loew stage skit that, "It's not the men in your life that counts—it's the life in your men."

She told Michael Mok, interviewing for the New York *Post*, that "I'm always a good bad girl." But, she explained, "You've got to know what to do and what not to do." For example:

"My leading man in the Loew stage sketch comes out and tells me he's Don Carlos Corona-Corona, the famous gigolo. He gives me a long spiel about what a hot lover he is.

"I ask him to show me his stuff and he kisses me. He kisses me something terrific. He gives me all he's got. It's pretty nearly a wrestling match. Then, when we break, I say: 'Boy, are YOU lousy!'"

For twenty thousand dollars a week.

▽

Press notice from Bamberger Broadcasting Service, New York:

LIARS' CLUB STARTS NEW PROGRAM OF WHIMSY ON WOR

▽

Youngsters in Hollywood are kicking up quite a fuss these days over money. First Jackie Coogan asked his mother to return $4,000,000 which he claims he earned in the movies, and now Shirley Temple demands that Twentieth Century-Fox put her dog on salary. In view of his working with her in pictures, Shirley wants $5 a day for the canine. Darryl Zanuck has taken the demand under advisement.

▽

Paramount has on its payroll a few-dollars-a-week stunt flier who has $17,000,000—$5,000,000 *more than the whole corporation has in its till.*

Joel E. Thorne, 23, scion of the New York banking family, went to California to tinker with his 14 racing cars and two airplanes, heard that Paramount needed stunt fliers, applied and was hired. The $17,000,000 *which he inherited two years ago was rounded up by his ancestors in New Orleans molasses and in New York banking.*

He probably can stay as long as he wants to at Paramount.

▽

Modernized Sir Walter Raleighs are some Metro studio players, headed by Robert Young, who form a "bucket brigade" every day to aid hoop-skirted maidens across the windy alleys between the sound stages. The girls, in costumes of New Orleans of the 1850's *were nearly bowled over when sudden gusts struck them as they first rounded corners of sound stages en route to the studio eating place. Now, when the company goes to lunch, the men line up across the alleys, forming a "wind break."*

▽

Wayne Morris, Warner player, hates his real first name—Bert. And he doesn't like anyone to know that his mother ties his ties. Morris says he was a Boy Scout, but he can't light a fire without a match.

New York ship news reporters are complaining about Samuel Goldwyn's new algebraic style when interviewed on shipboard. Dixie Tighe, ship news writer, expressed the sentiments of her colleagues in denouncing Mr. Goldwyn for handing out a lot of complexities about Class A and Class B and Class C and D in Hollywood, instead of his usual Goldwynisms.

Seems that Mr. Goldwyn, arriving from London, was trying to tell the reporters that English and French pictures are threatening the quality of Hollywood's. Then, Mary Pickford, also on board, added to their confusion by asserting, "Hollywood producers start out to make Class B pictures and end up by making Triple D pictures."

Miss Tighe described the whole interview as Class C humor, and called for more Goldwynisms of the type: "We can take up any unfinished business at a previous meeting."

If the reporter had stayed within earshot following Mr. Goldwyn's "finalization" on the quality of Hollywood product, she would have heard him say to a taxicab driver, as he rode from the pier: "Take it easy—but quick!"

▽

Scented cigarets in Hollywood are stifling the Alaskan-grown nostrils of Victor Jory, six-foot-two Hollywood actor, so he's now importing tobacco leaves, and rolling his own cigars—big black ones.

▽

The Los Angeles *Times* reports, in all seriousness, that Fernand Gravet, French star now in Hollywood, calls Paris via trans-Atlantic telephone every midnight to keep in touch with political developments.

Mr. Gravet's press agent should know that Associated Press, United Press, International News and other news agencies in this country are doing a pretty good job of reporting on international news events, including those occurring in Paris.

▽

A member of the cast on tour with "Victoria Regina" voices a complaint which indicates that the back stage conditions which obtained in the bad old "good old days" are still to be encountered.

The player cites the Ryman Auditorium, Nashville, Tennessee. The building, he says, is really a tabernacle, and the builder —a man who got religion of the Billy Sunday type late in life—stipulated in his will that it could never be changed in any way, the consequences being that backstage is an arbitrary designation defined from front stage merely by some compo board and canvas, necessitating that the actors and actresses dress and make up in pews, all, of course, facing one way—that is, all the men facing one way as they stand to undress and all the women facing the other. "The inconvenience on the whole was laughed off, which, I think, was darned nice of everybody," wrote the Equity deputy.

▽

Exhibitors need not complain about receipts, nor distributors about rentals. Picture the pretty predicament of their colleagues in Hollywood, where they are having a lot of ups and downs staging benefits to raise $70 *a day required to feed the animals which are starving in the public zoo, the same animals frequently giving their all to the industry as actors. The animals had been on half-rations for a month until Hollywood set up a cry of "Don't Give Up the Zoo."*

GINGER ROGERS · JAMES STEWART



VIVACIOUS LADY

with

JAMES ELLISON BEULAH BONDI CHARLES COBURN

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

A GEORGE STEVENS PRODUCTION

Screen Play by P. J. Wolfson and Ernest Pagano

RKO • RADIO • PICTURE

That "Certain Something" That Makes a Good Picture Great!



You can't put your finger on it . . . You can't describe it . . . You can't analyze it—and you can't mistake it! . . . "It Happened One Night" had it . . . "Mr. Deeds" had it . . . "My Man Godfrey" had it . . . All of the pictures that have had it were big money-makers. This one has it—PLUS—enough so to make it one of the biggest extra-time attractions this season!

GINGER ROGERS
JAMES STEWART
in
VIVACIOUS LADY

THE HOLLYWOOD SCENE

Construction Program

To accommodate its big production plans, Paramount has launched a construction program of vast proportions. A 350,000 gallon tank for "Spawn of the North" has been completed and work is underway on massive sets for Frank Lloyd's "If I Were King," which will star Ronald Colman, and for "Artists and Models Abroad."

Similar preparations are being made for "Avalon," "The Arkansas Traveller," featuring Bob Burns and Martha Raye; "Bulldog Drummond in Africa," continuing the career of John Howard as the famous detective, and "Paris Honeymoon," Bing Crosby's next musical in which Franciska Gaal also will be seen.

Architects and draughtsmen are drawing plans for Cecil B. DeMille's next production, "Union Pacific."

Supplementary construction includes additions and improvements on the laboratory, enlargements of the carpenter, plumbing and electrical shops, establishment of a chemical research laboratory, and an enlarged, newly equipped negative assembly department.

Meanwhile, Twentieth Century-Fox, abandoning the principle of decreased production during the summer months, has nine films in work in early May. Three are receiving intensive preparation. Included are "Suez," with Tyrone Power as Ferdinand de Lesseps, and Loretta Young as Annabella; "Straight, Place and Show," a race track farce for the Ritz Brothers, which David Butler will direct, and "Ellis Island," to be directed by Alfred T. Werker.

6 Start, 7 Finished

Only six pictures started as April closed, and seven were finished. Four studios were concerned with new work, seven contributed to the completed allotment. Promises of intensive activity were as frequent and indefinite as they have been for weeks.

The work begun had its promising features despite its paucity. Columbia embarked upon two new pictures. "Singing Guns" has Charles Starrett and Iris Meredith. Likewise title and cast designate the thematic content of "Orphans of the Law," Larry Darmour production, with Jack Holt, Bobby Jordan, Frankie Darro, Grant Mitchell, Sheila Bromley, Charlotte Wynters and Ward Bond.

RKO-Radio started two films. The leads in "Cheating the Stars," a romantic comedy, will be Allan Lane, Frances Mercer and Phyllis Kennedy. "Border G Man" will star George O'Brien.

Work began on "Racket Busters" at Warner Bros. A topical melodrama, it will feature George Brent, Gloria Dickson, Allen Jenkins and Humphrey Bogart.

"Give and Take," a story of the boxing racket (the title may revert to "Stand Up and Fight" or be otherwise changed) is another to present Robert Taylor in a "he-man" role. Maureen O'Sullivan, Edward Arnold, Ralph Morgan and Nat Pendleton also will be seen in the picture.

From an entertainment point of view, the completed pictures are much more diversified than those which started.

SHORT PRODUCT PLAYING BROADWAY

Week of April 30

CAPITOL
- Romance of Celluloid.....MGM
- Penny's Party .....MGM

CRITERION
- Berth Quake .....RKO Radio
- Pathe Parade No. 4.....RKO Radio

MUSIC HALL
- March of Time No. 9.....RKO Radio

PARAMOUNT
- Learn Polikeness .....Paramount
- Cops and Robbers.....Paramount
- Unusual Occupations No. 5. Paramount

RIALTO
- Swinging Mallets .....RKO Radio
- The Canary Comes Across..MGM

RIVOLI
- Pinehurst .....RKO Radio

STRAND
- Out Where the Stars Begin. Vitaphone
- Isle of Pingo Pango.....Vitaphone
- Rubinoff and His Violin....Vitaphone

Columbia finished its modernized version of "Holiday," in which Katharine Hepburn, Cary Grant, Lew Ayers, Doris Nolan, Henry Kolker, Ann Doran and Mabel Colcord are the principals.

MGM's picturization of the conquest of yellow fever and the melodramatic romance born therein, "Yellow Jack," will present Robert Montgomery, Virginia Bruce and Lewis Stone.

For Paramount, Harry Sherman completed "Beneath Western Skies." A "Hopalong Cassidy," it will feature William Boyd, George Hayes and Russell Hayden with Charlotte Fields, Billy King, Earle Hodgins, Kenneth Harlan, James Craig and Glenn Strange.

"In Every Woman's Life" was completed at Warner Bros. Kay Francis, John Litel, Dickie Moore, Bobby Jordan, Anita Louise, Bonita Granville, Elisabeth Risdon, Maurice Murphy, Bernice Pilot and Sidney Bracey compose the cast.

Monogram's "Romance of the Limberlost," a screen adaptation of Gene Stratton Porter's "Her Father's Daughter," will feature Jean Parker and Eric Linden with Hollis Jewell, Marjorie Main, Edward Pawley, Betty Blythe, George Cleveland, Sara Padden, Guy Usher, Jack Kennedy, Jean O'Neill and Harry Harvey.

Universal finished "Suspicion," a story of complicated modern American metropolitan life, in which will be seen Warren William, Gail Patrick, William Lundigan, Constance Moore, Cecil Cunningham, Ralph Morgan, Samuel S. Hinds, Lillian Yarbo, Milburn Stone, James Flavin and Edward Stanley.

In speedy time Twentieth Century-Fox made "Three Blind Mice." Finished a week ahead of schedule, it will feature Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver, Pauline Moore and Binnie Barnes.

Time Relativity

A stately Chinese building used in 'The Adventures of Marco Polo," though supposedly of an era of 4,000 years ago, is freshly painted and spotlessly white.

A few feet away is a large set representing the native quarter of the city of Algiers, now being used in the Wanger film "Algiers." Though recently erected, the entire layout is grimy with age, its building dilapidated and its narrow streets and alleys littered with debris. Ancient grandeur contrasts with modern dilapidation and squalor.

Modern travel has shortened distances, but China and northern Africa have never been so close to each other before.

Signs of the Times

"Dynamite is what the screen needs today. The only way to bring them in today is to give them something that will knock them off their seats; and unless the word goes around that a certain picture is a wow, the ushers will outnumbers the paying customers," say Gene Towne and Graham Baker, writing partners in preparation of "Joy of Living," "Stand-In," "Ali Baba Goes to Town," "History Is Made at Night" and "You Only Live Once." There was much "dynamite" in each of these pictures.

"The writer is the fair haired boy in Hollywood now," they say, "because the industry is looking to him to lead it into greener pastures.

"We don't write out a whole story and then try to get a producer to read it. Usually he's too busy, gets someone to synopsize it for him and the synopsis is usually a worthless thing. We work this way. We get an idea, write out a brief outline which enables us to copyright the story. Then we approach a producer who we feel would be interested in that particular type of yarn and tell him the story. If we're enthusiastic enough we can hold his attention."

Mountainous Mice

When the writers get through with it the average motion picture script contains about 300 scenes. All are numbered consecutively. But in the filming the director ordinarily takes from three to seven times that number of okayed scenes. The director orders the sequences taken from different angles and distances; he orders close-ups and long shots. Sometimes the camera man or the stars interpolate their own ideas. In "Queen Christina" the director took one shot at Greta Garbo from 67 different positions. Frank Lloyd, in one scene of Ronald Colman and Rosalind Russell in "Under Two Flags," had it shot 30 ways. The proportion was greater in a recently finished picture, when the director filmed 1,800 scenes from a 280-scene scrip.

A completed picture contains from 700 to 1,500 scenes. The excess film goes into the cutter's wastebasket. Sometimes it is salvaged to become stock or library shots. Occasionally the extra scenes have been known to turn up as short subjects.


"A STAR IS BORN"
MOST DEFINITELY
- Hollywood Reporter
LOVE
AT FIRST SIGHT
Rogers makes good with a bang.
JIMMIE FIDLER
Shrewd showmanship has gone into the handling of the boy's debut.
DAILY VARIETY
Aided by the comedian Burnette and pretty Carol Hughes, Rogers "clicks".
M. P. DAILY
"Dust", a prairie spiritual, is a very effective number.
FILM DAILY
Republic introduces a winner in Roy Rogers.
NATIONAL BOX OFFICE DIGEST
ROY or TRIGGER

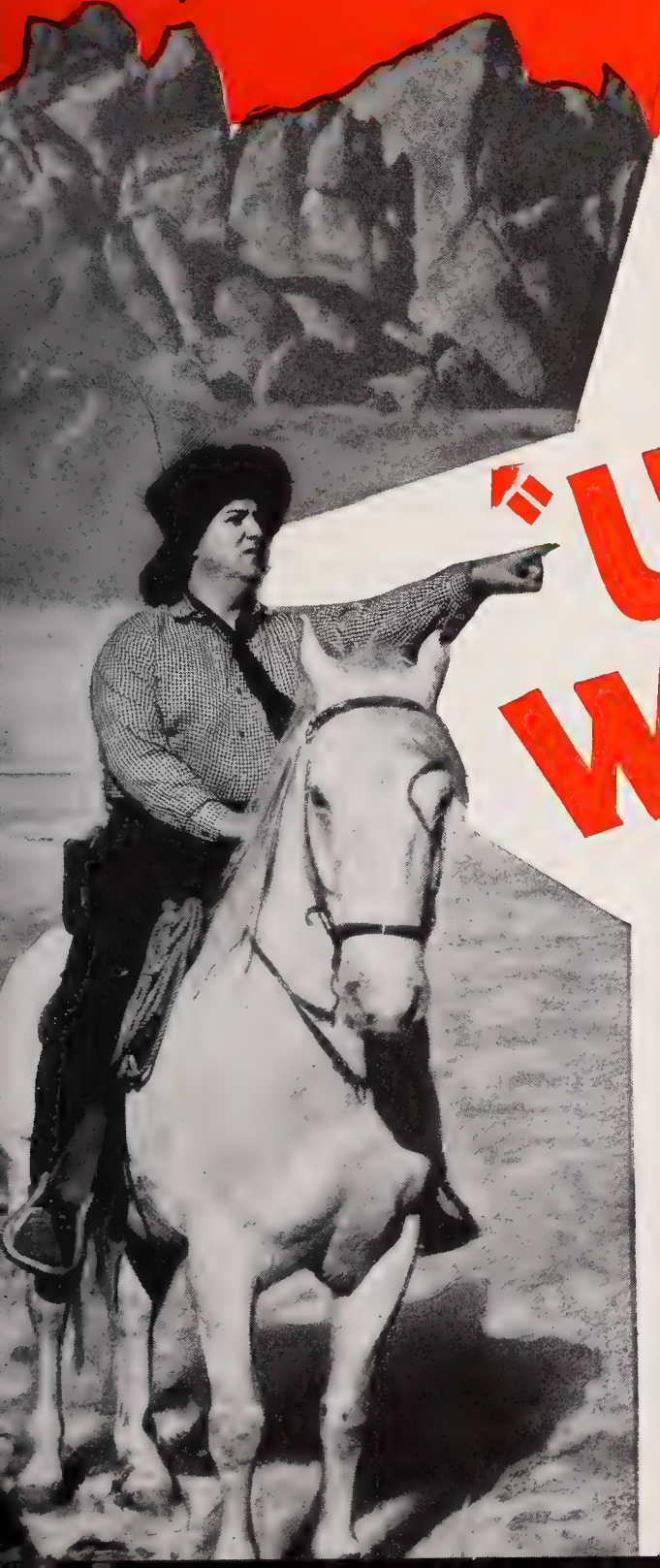
AN OUTDOOR DRAMA OF THE WEST

ROY ROGERS

Republic's newest singing Western star. *Watch him!*

SMILEY BURNETTE

as his comic side-kick in a new-style action romance





"UNDER WESTERN STARS"

with

CAROL HUGHES · MAPLE CITY FOUR

Hear

ROY SINGS

"DUST"

"LISTEN TO THE RHYTHM OF THE RANGE"

"SEND MY MAIL TO THE COUNTY JAIL"

"THAT PIONEER MOTHER OF MINE"

"WHEN A COWBOY SINGS A SONG"

Directed by JOE KANE

Screen play by Dorrell and Stuart McGowan, Betty Burbridge. *Original story by* Dorrell and Stuart McGowan

Associate producer SOL C. SIEGEL

Republic

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 110

Question No. 110 *was*: *(A) What is the correct method of fitting brush ends to commutator surface? (B) How should commutator surfaces be brushed each day and why? (C) How may commutator surface be cleaned right down to the copper when such cleaning is required? (D) After sanding a commutator, what should be done before it is put into operation?*

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; J. R. Prater; H. Edwards; T. F. Bochert; C. Oldham; O. H. Schmidt; W. E. Limroth; L. H. Kelley; J. A. Zachritz; M. and J. Devoy; R. Feasel; W. Schoeneman; E. H. Toedte; D. Coates; G. H. Payne; G. Burdis; R. W. Groton; J. B. Bratenburg; E. Lomax; G. L. Goss and Son; L. F. and G. Brown; H. Bunker; B. B. Hornstein and R. R. Jacobs; M. D. McGuire; L. Johnson; K. L. Brant; L. M. Richardson; D. and W. Porter; L. D. Tomlinson; E. Exline; M. F. Robinson and L. A. Beachwood; B. L. Kent; E. M. and F. Wentworth; C. H. Lowrie; G. T. Vieller; M. C. Cordell; K. Irwin; F. H., S. and P. Dalbey; J. K. Robinson and R. E. Bullard; L. and F. L. Savlor; M. Samuels and P. L. Goldstein; B. L. Kent; P. and L. Felt; R. Davis and F. M. Brown; L. B. Daniels; C. Umphrey; T. D. Williams; H. M. Jackson and W. V. Henderson; C. A. Whitlock; W. R. Davis and B. L. Bunt; F. W. Brandenburg; H. J. Benjamin; A. D. Lonbv; A. C. Greene; L. Day; F. E. Dorp and H. A. Ames; T. D. Williams; L. W. Whitmore; R. M. Schnider; D. A. Shea and H. T. Plum; J. R. Davidson and W. R. Matthews; H. T. Randolph; C. L. Brant; L. J. Rubin; L. E. Dodson and H. T. Todd; A. W. Baxter and J. M. Kelner; N. L. Wooden; N. S. Reid and H. T. Watkins; B. and M. Walker; W. Winkler and R. R. Robbins; S. U. Lamont; S. L. Maxwell; G. T. Jones and A. Leonard; S. Hewitt; T. W. Redhouse; T. A. and G. Johnson; L. N. Schofield; T. and W. Turk.

(A) The answer of Thomas F. Bochert is excellent. He says, "Around the curve of the commutator, sand side out, lay a piece of No. 1/2 sandpaper, with brush resting thereon at normal working pressure. Draw this in the direction of commutator rotation until the brush end is ground away to fit the curvature perfectly. In the event the brushes fit their holders snugly [as they always should, though not too tightly.—F. H. R.] the job may be done more easily and quickly by drawing the sandpaper back and forth around the commutator curve until the brush is ground to an approximate fit, following by a few times in direction of rotation only to finish the job perfectly. It is a tedious job, but need only be done at long intervals. May I add this thought: *do not experiment with brushes.* Use only those recommended by the manufacturer of the set."

That last "thought" is good. Some men who do not think may imagine that that is urged by manufacturers to favor themselves in the matter of selling brushes. But consider; The manufacturer's really big object is to have his sets work well. Selling a few brushes amounts to little by comparison. He therefore recommends only those brushes that he knows will function best on his sets, whereas others are interested in selling brushes *only*.

(B) O. L. Schmidt says, "Commutators should be brushed, and not lightly, once each day, using a brush with bristles as stiff as possible without danger of injury to surfaces of the bars. This will remove all accumulation of dust, both copper and carbon, lodged in the undercuts between bars. Much of this accumulation is carbon and copper dust, which, if allowed to accumulate, will presently form electrical connection between bars and thus induce sparking, with consequent injury to the bars, as well as loss of power."

(C) J. R. Prater answer, "If the commutator becomes very dirty or roughened, it may be necessary to clean the surface right down to the bare copper. To do this, remove all brushes and start the driving motor. Hold No. 00 sandpaper (never use coarser grades or emery of any kind) lightly against the commutator surface, moving the sandpaper back and forth over the full length to avoid cutting one portion down more than another. Do not sand more than is necessary to make the commutator surface clean and bright all over. Commutators of d.c. motors may be sanded with the brushes in place, but as soon as sanding is finished, all brushes must be removed and wiped free of sand particles before further use of the motor.

"While sanding will take care of any ordinary cleaning and smoothing out of small irregularities in the commutator surface, it cannot be expected to remedy such defects as a commutator out of round, seriously high or low bars, or heavy ridges at edges of brush contact area. These are faults which should be corrected before they become serious, but if a machine is found in such bad condition, the commutator should be turned down in a lathe, or at least ground down with a properly fitted curved stone known as a *commutator stone* (see page 318 of the Bluebook)."

(D) W. E. Limmroth says, "After a commutator has been cleaned as indicated in Section C, the machine should be stopped and the commutator vigorously brushed endwise, using a brush with stiff bristles. It also is good procedure to whittle one end of a seasoned hardwood stick of suitable length until it is perhaps ⅛-inch wide and of a thickness to fit snugly into the undercuts between commutator bars. Draw this stick point, using firm pressure, through the full length of each undercut to insure removal of any bits of copper remaining after the brushing; then, as double insurance, again brush endwise vigorously and thoroughly."

To which Evans and Rau correctly add, "The brush holders then should be dusted off, the brushes replaced and carefully inspected to see that they fit the new surface perfectly."

But in all the great mass of answers only just one made note of the advisability of after lubrication. J. L. Lamont says, "After completion of the job, a lubricating pad (described on page 319 of the Bluebook) should be applied, unless soft brushes containing paraffin are used."

BLUEBOOK SCHOOL QUESTION NO. 116

(A) Should there be any sparking if the generator of a motor-generator set be not overloaded?

(B) Name those various things that will or may cause sparking.

(C) What is the usual method for detecting high or low commutator bars?

(D) Does or does not slight motion of brushes in holders indicate something wrong?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

High Star Budgets Attacked by ITOA

The Independent Theatre Owners Association of New York, in an advertisement published on Monday in the "Hollywood Reporter," charged Hollywood producers with continuing to pay large salaries to stars of negligible box office appeal. They commented that the condition "is not only burdensome to the studios and their stockholders, but is likewise no boon to exhibitors."

"There is no doubt but that some stars draw business," the ITOA asserted, "and when they do they are worth every cent they get. When they do not it is unfair to the industry at large and especially the exhibitor for a studio to continue paying them top salaries and putting them in top bracket pictures."

Eastern Set on Expansion

Establishment in the east of a complete three-color camera unit has been arranged by Frank K. Speidell, president, for Eastern Service Studios, Astoria, L. I., as part of augmented facilities at the studios. Incidental to the installation is an investment of $50,000 in new lighting and other equipment, according to Mr. Speidell.

Vice-President Charles L. Glett, in charge of studio operations, will depart for California soon to train the Technicolor crew who will handle the new cameras.

Film Council Sponsors Display

An educational display of equipment and supplies used in the production of motion pictures was featured in the windows of Namm's department store, Brooklyn, this week under the sponsorship of the Motion Picture Council for Brooklyn. Warner Brothers Vitaphone Studios and the Randforce Amusement Corporation cooperated with the organization in creating the display.

British Theatre Owners Calling Hollywood Producers Again

More about the secret grading scheme we, the Cinematograph Exhibitors Association of Great Britian, exposed in our first protest last week—how your London distributing agents are putting your feature films into two quality—and—price classes labelled A and B.

Already 155 of your feature films have been de-graded into the B class—the lower brackets.

Your best foreign market is being tangled up by your London distributors playing amateur politics through their Kinematograph Renters Society.

But Twentieth Century-Fox and Universal do not acknowledge this dictatorship of the Kinematograph Renters Society. They are in the happy position of being able to book their films to British exhibitors free from the "help" of the rival distributors represented by the Kinematograph Renters Society selling combine.

As we stressed before the methods of this selling combine cannot but decrease your share, our share, and reduce box office receipts.

Issued by the

CINEMATOGRAPH EXHIBITORS ASSOCIATION
OF GREAT BRITAIN AND IRELAND

21 *Panton Street*
London S. W.
England

FILM MAKERS SCURRY TO COVER AS ROME PUTS END TO SUBSIDIES

Officialdom Gets Surprise from Small Producers, While Large Companies React to Attack on "Mastodonic Monopolies"

by JOSEPH D. RAVOTTO
in Rome

A definite wave of uneasiness has followed the biting report of Dino Alfieri, Minister of Popular Culture, to the Chamber of Deputies in which he declared that the motion picture industry hereafter would have to stand on its own feet, that it no longer could expect subsidies or credits from the State.

The Alfiero report bore out the warning sounded in January by Luigi Freddi, director of the cinema division in the Ministry (MOTION PICTURE HERALD, January 22nd issue), that the government shortly would take measures to stimulate the industry, with sanctions against all those "who show themselves inferior to the task."

Instead of acting as a spur to private initiative, as was expected, the Alfieri speech has caused most of the small producers to scurry to cover, and while it has had little effect on films already in production, there have been many changes in plans and many cancellations of projects for production in the next four months.

The Minister's address included these pronouncements:

1. Recognition of the large part played by small and medium-sized producers and criticism of "mastodonic capitalistic undertakings" and "monopolies."

2. Institution of a series of new prizes for Italian films, the most important to be based on theatre receipts over a three-year period.

3. Publication of box-office receipts.

4. Admission that Italian production not yet is strong enough to stand up against films "of across the ocean," but confidence that Italian films will compete favorably before long.

5. Discouragement of all moves to prevent the entry of foreign films, but these will "naturally continue to be controlled."

Minister Alfieri said that in the last three years progress had been made through formation of the Ministry of Popular Culture, the Cinecitta studio organization, and the ENIC (Ente Nazionale Industrie Cinematographiche), production and distribution unit.

Up to the present, as a result of the government's paternalistic program, most films were subsidized or helped along by government funds. Now that the government has decided to withdraw from the film production business, industry will have to get its money from private sources.

One informed source declared that the speech was aimed primarily at the inexpensive films produced by groups with small funds at their disposal and working on capital lent by the government.

Although the films were usually mediocre, they realized a quick turnover, being well received in the provinces. It was these same interests that pressured the government to raise the dubbing taxes on foreign films, which helped cripple distribution of American films in Italy.

Though the "medium-sized producers" whom Mr. Alfieri lauded are indirectly affected, they, too, are hesitating to back their own films 100 per cent with their own funds. Unless the National Labor Bank shows more willingness to produce funds to offset the government's new policy, a reaction is bound to set in.

The big industrialists, whose prime object in the industry would have been to build large lasting organizations along the Hollywood line, also are undecided. They were hit by the attack on "mastodonic capitalistic undertakings" and "monopolies."

Naturally the Minister's words have been severely criticized in certain quarters. They say his speech was badly timed. Denying that the government was being bled by the motion picture interests, they maintain that the industry was just getting on its feet.

What is considered significant is the fact that the press was permitted for the first time to come out and severely criticize the Italian industry. Heretofore they could not find enough superlatives.

The present period is called one of "taking stock." The motion picture weekly *Film* says this is the beginning of a second and more interesting period. It called the Minister's words "frank and faithful," and concludes, "The battle is in good hands. The producers and public know that they must not be unfaithful."

Sandro De Feo of the *Messagero* writes, "Our cinema industry is in a delicate moment of its existence. What was necessary was an injection of good sense, reality and concrete faith. The measures by the Minister of Culture furnished them."

Mussolini's own newspaper, *Popolo d'Italia*, says, "That bomb, which for a long time many people have been accurately preparing, has finally burst."

The editorial points out that the State, except in Italy, does not intervene in production through subsidies and other indirect assistance. Instead, it adds, the producers through their own initiative find their own funds and rely on their own ability to produce first-class films. "I am sure that we could do almost entirely away with prizes if the rental problem was solved through a more equitable distribution of films. It is possible that the producer should limit himself to turning out films that cost about a million lire ($50,000) to produce."

The *Popolo di Roma* says that "an unbearable situation had been created which required immediate attention," and adds that financial assistance by the government served to create "a network of parasitic mechanisms."

RELEASES HELD UP FOR VENICE PREMIERE

Of seven films ready for release for more than a month, only two have reached the public. Fourteen others are in the cutting room or on the lot, but production tempo has definitely decreased.

Besides Minister Alfieri's address, another reason given is that most of the producers and directors hope to have their films selected for Venice International Exhibition of Cinemtographic Art in August. A condition for participation is that at least one of the films must be world premiered at the exhibition.

The much publicized "Tarakanova" was released recently at Rome's leading cinema house, Barberini. After less than a week's showing it was quietly withdrawn, heavily censored and re-released. It is believed that officials objected to a number of scenes laid in Imperial Russia.

The second release is "L'Allegro Cantante" (The Merry Singer), one of three completed musicals.

Bank Night Appeal Ready for Filing

John M. Keating, attorney for Affiliated Enterprises, distributors of Bank Night, was in Washington this week for the purpose of filing an application with the Postoffice Department for a hearing of the action in which Bank Night was declared a lottery and the copyright owners in Denver denied the use of the mails.

The appeal will contend that the Postoffice Department solicitor erred in his conclusions and will cite cases to show that Bank Night is within the law. Myron Blaylock of Marshall, Tex., has been retained by affiliated as an associate counsel in the case.

Following the issuance of the final decree in Philadelphia against Bank Night and other games, Superintendent of Police Hubbs ordered policemen to arrest theatre proprietors who violate the edict. While not specifically mentioned, the decree covers churches and organizations which also use games. The order was issued by the common pleas court.

Davis S. Malis, counsel for the Palm theatre, whose case brought about the order, has filed an appeal with the State supreme court for a writ to delay enforcement of the decree until the case is argued in the higher court. The hearing is expected to be held later this week.

Readjustment of theatre schedules in Connecticut following the Bank Night ban has shown a substitution of other money games, rather than an elimination of the idea of money as a special inducement.

Lewis J. Valentine, police commissioner of New York, commenting on police raids on bingo games said his department would not make a concerted drive upon games conducted by church, fraternal or patriotic groups, but that games operated by professional gamblers who expect to take a good percentage of the proceeds would be summarily raided.

Under the advertising award act of 1937, the State of Arkansas collected $9,746 from winners of Bank Night, Buck Night and other cash giveaways in the first year of the act's operation, the State revenue department reports. The tax is 15 per cent of the prize, regardless of the amount. Theatre managers remit the tax directly to the department.

WHAT THE PICTURE DID FOR ME

Best

CLOISTERED: Convent Film—In a 70% French town, we thought this should be a natural. But business was very ordinary.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Columbia

ALL AMERICAN SWEETHEART: Scott Colton, Patricia Farr—The usual run of college sports, only this one dealt with the rowing crews. Should please and make a swell second feature for any type program. Running time, 62 minuntes. Played April 6-7. R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

CATTLE RAIDERS: Charles Starrett, Donald Grayson—Good western, and Starrett's stooge, Donald Grayson, has got it all over Gene Autry as a singer. Played this on double bill with Monogram's "My Old Kentucky Home," and singing of Stephen Foster's songs by the Hall Johnson Choir was tops. Running time, 60 minutes. Played April 23.—Richard C. Welch, Comique Theatre, Camden, Me. Small town and C. C. C. patronage.

HEADIN' EAST: Buck Jones, Ruth Coleman—A disappointment to old Buck Jones fans. Had a trifle bit of action in this but not enough for my Friday-Saturday patrons.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carrillo—A good little picture with plenty of everything, but business only fair. Running time, 64 minutes. Played April 9-19.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carrillo—Too much opera. People in small towns don't like high class singing. Pretty fair picture, if it wasn't for the warbling.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAKING THE HEADLINES: Jack Holt, Beverly Roberts—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. DEEDS GOES TO TOWN: See report on "Theodora Goes Wild," by Harland Rankin, Plaza Theatre, Tilbury, Ont.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks—This is Starrett's initial bow for us, and feel we can make a satisfactory draw out of him in time if his others are as good as this one.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

NO TIME TO MARRY: Richard Arlen, Mary Astor—A very clever comedy. Should please in any spot. Running time, 64 minutes. Played April 13-14.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

ONE MAN JUSTICE: Charles Starrett, Barbara Weeks—Another Starrett with the same story as a McCoy reissue we had played. This time, however, it wasn't right on the heels of the first booking, so got by okay.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

ONE MAN JUSTICE: Charles Starrett, Barbara Weeks—One would think we were being paid to boost these Columbia pictures, but we can honestly say this was played on a double bill to the biggest Sunday in six months.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OVERLAND EXPRESS, THE: Buck Jones, Marjorie Reynolds—Average western. Jones not liked very well here. Double featured this with Warners' "The Daredevil Drivers." Running time, 55 minutes. Played April 16.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

OVERLAND EXPRESS, THE: Buck Jones—Should register well with all Buck's fans. Am wondering if this was made after "Wells Fargo" was released. Running time, 55 minutes. Played April 15-16.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans, Edith Fellows—An old one which we picked up and did a good business on Money Night with it. Edith Fellows good. Running time, 83 minutes. Played April 15.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

RANGERS STEP IN, THE: Bob Allen, Eleanor Stewart—Fair western. Allen does not have the draw of most other western names.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

SPEED TO SPARE: Dorothy Wilson, Charles Quigley—Very good action drama. Same crackup scenes on the race track, but a little different in story.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas; **MR. DEEDS GOES TO TOWN:** Gary Cooper, Jean Arthur—Business far above normal. Bust your neck, exhibitors, and get this combination. There is plenty of gold in these reissues. Nice build-up the second night. Orchids to Columbia.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

DAREDEVIL DRIVERS, THE: Dick Purcell, Beverly Roberts—Looked like it had a few race track spills that were clipped from "Red Hot Tires" which Warner Brothers made about three years ago. Strictly double feature or Bank Night picture. Played on double bill with "The Overland Express." Of the two pictures this was liked the best. Running time, 61 minutes. Played April 16.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Johnnie Davis, Lola and Rosemary Lane.—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Lola Lane, Rosemary Lane, Ted Healy, Benny Goodman and His Orchestra—Good musical comedy drama that seemed to please. Ted Healy, who has passed, helped materially in carrying this over. Goodman's orchestra another of the highlights. Played April 24-25.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

PRAIRIE THUNDER: Dick Foran, Ellen Clancy—Good western. All the Dick Forans are good. He belongs in western pictures. I wish Warners would put him back in western pictures. There is where he belongs. Running time, 59 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda—We had to play this one during Lent. Business below normal, partly the fault of the picture, and partly Lent. Bette does not draw here. Good acting but no shekels. Running time, 93 minutes. Played April 3-5.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Grand National

BOOTS OF DESTINY: Ken Maynard, Claire Dodd—Long time no see Maynard. But it hasn't been so long that we have forgotten that he did much better. Poor western.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

GIRL SAID NO, THE: Robert Armstrong, Irene Hervey—Our patrons took to this a lot better than expected. Know of several extra admissions picked up due to Gilbert and Sullivan music.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

HERE'S FLASH CASEY: Eric Linden, Boots Mallory—Fair picture that held up its end on a double bill. Linden wasted on this kind of stuff.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

HIDEOUT IN THE ALPS: Jane Baxter, Anthony Bushell—Two fellows named Joe. Still don't know what they were talking about, but the ski scenes were swell. Last reel would make a fine short subject.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

SING, COWBOY, SING: Tex Ritter, Louise Stanley—Tex has done better, but this was all right as westerns go. Our folks don't expect too much in westerns anyhow.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—Didn't do the business "Great Guy" did. Picture pretty good.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

GB Pictures

I WAS A SPY (Reissue): Madeleine Carroll, Herbert Marshall, Conrad Veidt—I would also like to put in a word about "I Was a Spy," another GB picture. This is one of the best pictures I have ever seen Madeleine Carroll in, and, although I bought it as a reissue, I played it on the top half of a double bill program on April 7, 8 and 9, and it was received by the audience as an absolutely new picture. It provides a natural for tying up with the American Legion. Herbert Marshall also does a good job of acting. I am planning to bring this picture back at a later date.—Jack Truitt, Electric Theatre, Kansas City, Kan. General patronage.

SEZ O'REILLY TO MACNAB: Will Fyffe, Will Mahoney—In checking over your issue of April 9th, I notice that you carry under GB Pictures a report on "Sez O'Reilly to MacNab." I played this picture on March 17, 18 and 19, and I also was greatly surprised at the audience reaction to this picture. It is absolutely great. The golf game in this picture is one of the funniest scenes I have ever seen on the screen in all my years of show business. This little picture, if handled correctly, is good for anybody's playing time at the box office.—Jack Truitt, Electric Theatre, Kansas City, Kan. General patronage.

Metro-Goldwyn-Mayer

ARSENE LUPIN RETURNS: Melvyn Douglas, Virginia Bruce, Warren William—Very good drama of this type which held audience interest all the way. Running time, 80 minutes. Played April 5.—Richard C. Welch, Comique Theatre, Camden, Me. Small town and CCC patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—Exceptional picture for the small towns. Beery is a favorite here and he has a swell story with fine supporting cast, including the beautiful Virginia Bruce, who can fit into any picture so far as we are concerned. We like her better in modern pictures, however. Played April 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CAPTAINS COURAGEOUS: Spencer Tracy, Freddie Bartholomew—Every once in a while a motion picture producer contributes to the screen a masterpiece, a simple story that leaves its mark on those privileged to witness it. "Captains Courageous" is such a picture. The story of a spoiled brat (Freddie Bartholomew), son of a millionaire, lost at sea and rescued by a simple, God-fearing Portuguese fisherman (Spencer Tracy) is magnificently told, perfectly acted and exquisitely filmed. There is humor, thrills and pathos and the ending is sad, very sad. All those who saw it left the theatre in a chastened mood with the feeling that they had strayed far from the simple teachings of their childhood. Words cannot do justice to the excellence of "Captains Courageous." It should be shown in every theatre throughout the world. Thanks, MGM. What more can we say? Running time, 105 minutes. Played April 23.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

(Reports continued on following page)

(Continued from preceding page)

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Entertaining programer.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Good picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon—One of the finest pictures we have had the opportunity to play. Walter Pidgeon is outstanding as "Sheriff Jack." Leo the Life Saver is the title of MGM. "A Yank at Oxford," "Everybody Sing," "You're Only Young Once" are the type of shows that the audience like along with this picture. Sends MGM stock up several points. The sepia prints are far more restful to the eye than black and white. Running time, 121 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy—Miss MacDonald and Mr. Eddy in a picture make it outstanding, especially their singing. As for the story, it is a western picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARRIED BEFORE BREAKFAST: Robert Young, Florence Rice—A very clever comedy, but was given the rush act in the making. Running time, 70 minutes. Played April 15-16.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—What a pleasure to meet your patrons on the way out after seeing this one. Good for any spot where they like to laugh.—Frank Templin, Strand Theatreville, Kendallville, Ind. General patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—The vogue for comedies continues. Most of these mad comedies are terrible, but "Merrily We Live" is very entertaining and really funny. Very well acted.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—After "The Bride Wore Red," I didn't think anybody would ever want to see another Crawford picture, but business was fair on this one. Maybe if Metro gives Crawford stars like Spencer Tracy for support, she will last a few more years. Tracy helped this one a lot. Running time, 90 minutes. Played April 10-11.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—We agree that Metro certainly gave Joan a real comeback opportunity. Her pictures of late have not been too hot, but this was grand and she took every opportunity offered her. Of course, she had one of the screen's greatest up there with her and swell support, but don't let that take from her the fact that she did a fine job. Tracy is always excellent and this was no exception. Running time, 95 minutes. Played April 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MANPROOF: Myrna Loy, Franchot Tone, Rosalind Russell—Well, maybe some small towns did not like this, but ours certainly did. We did not do very good business on it and it was a little strong on the "conversation," but, all in all, it was swell entertainment, well liked by all who saw it. Running time, 71 minutes. Played April 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart—This was a swell picture, but it doesn't seem that a horse 20 years old could be as spry as Pilgrim was. Every one else in this showed their age except the horse. Running time, 100 minutes. Played April 22.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

THOROUGHBREDS DON'T CRY: Judy Garland, Mickey Rooney—Absolutely one of the best program pictures made.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan—Metro would have been dollars wiser if they had cast Taylor in this type of stories sooner. This pleased but just about had to drag the few in who came. Played to smallest Sunday-Monday business in months. Not that I'd care to run it, but I believe another story of this type concerning a smart aleck athlete in an American college would go over, using Taylor. Running time, 103 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan—A good show, pleased nearly everyone. Business 105%. Running time, 103 minutes. Played April 10-12.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan—One of Taylor's best pictures. Very well received by every one.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan—Some more like this and Taylor will be as popular with the men as he has been with the ladies. It has a little of everything necessary to a good picture. Should please any audience.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney—A very homey, swell picture. What a kick the audience got out of this picture. Good for any day of the week with Stone and Rooney leading all the others in acting. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

MILLION TO ONE: Herman Brix—Fair action picture. Olympic games background. Strictly double bill.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

Monogram

MY OLD KENTUCKY HOME: See report on Columbia's "Cattle Raiders" by Richard C. Welch of the Comique Theatre, in Camden, Maine.

MY OLD KENTUCKY HOME: Evelyn Venable, Grant Richards—This and Monogram's "Port of Missing Girls" did right well for themselves at the box office.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

PORT OF MISSING GIRLS: Judith Allen, Harry Carey—This and Monogram's "My Old Kentucky Home" did right well for themselves at the box office. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Martha Raye—Not a special by a long shot. The cast in this picture drew them in, but the picture is not so hot for a small town. Business better than average. Running time, 95 minutes. Played April 2-3.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

BARRIER, THE: Jean Parker, Leo Carrillo—Something went wrong on this in spite of good story and good stars. The picture fell flat. Business way below average for Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—A very fine outdoor northern picture, well played and beautiful scenery. Played April 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope—Good entertainment; nothing to be afraid of. Running time, 91 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DANGEROUS TO KNOW: Anna May Wong, Akim Tamiroff, Gail Patrick—Fair programer in small spots; double in the big town. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford—This is a fair mystery drama that fell flat at the box office. Our patrons do not like Chinese actors. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—We played this two weeks after "The Hurricane." Played up Dorothy Lamour with extra publicity. We couldn't believe the business we did. Beyond all expectations. Play it if you have played "The Hurricane." It outgrossed "The Hurricane" one night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—I picked this up instead of some of the new-fangled pictures and it sure is a natural for the small towns. A real he-man picture. Played to better than average business. Running time, 112 minutes. Played April 16-17.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles—A very good musical, with good story, comedy and suspense added.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—Good program picture. Not anything special about it. This pleased the majority; did pretty good at the box office. Running time, 84 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

Republic

ALL OVER TOWN: Olson and Johnson—I thought it silly, but patrons laughed and laughed so. Have seen Olson and Johnson on the stage many times, but they seem to lose something on the screen. What seems to be the peak of comedy when done in person looks silly when put on film, or so it seems to me.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

BOOTS AND SADDLES: Gene Autry, Judith Allen, Ra Hould—Not quite as much business on this one, but still 'way over the average. As do all the Autry pictures, this packs loads of entertainment.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

COME ON, COWBOYS: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—Good western that gets away from the usual lines and then swings back for a fast finish. Print wasn't so hot on this, but being the last run in town, we don't expect too much.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

DANGEROUS HOLIDAY: Ra Hould, Lynn Roberts—Played a few days back of "Boots and Saddles" and the kids came back to see the "boy who played with Gene Autry." Picture is fair.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

GUNS IN THE DARK: Johnny Mack Brown, Claire Rochelle—Played Easter Sunday. Seems every one in town went somewhere other than theatres. So did I. Understand that it was pretty good western.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

JIM HANVEY, DETECTIVE: Guy Kibbee, Tom Brown—Too slow moving and no material for Kibbee. Got by on double bill for which it no doubt was intended.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

LADY BEHAVE!: Sally Eilers, Neil Hamilton—It seems that Republic is getting better; their shows seem to improve as time goes along. We hope that Republic keeps up the good work. This was a very nice little program picture. Played on Win-O-Nite and it pleased most customers. Running time, 70 minutes. Played April 6-7.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

LADY BEHAVE!: Sally Eilers, Neil Hamilton—An excellent "B" picture for double features. Nothing strong, but pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LIGHTNIN' CRANDALL: Bob Steele, Lois January—As good as most Steeles and pleased an average crowd.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—We always go to town and help lift the mortgage when we have an Autry. Running time, 60 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—When we play an Autry, we always have a satisfied audience. "The Old Barn Dance," however, is an exception. It is a super special for the Autry fans. The best we have had from this actor. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRISON NURSE: Henry Wilcoxon, Marian Marsh—Another good program picture from Republic. Business is slow here, as in most places, but we can't complain on this one. Would be very good for double billing. Running time, 67 minutes. Played April 13-14.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

RED RIVER VALLEY: Gene Autry, Frances Grant—We picked this old one up on the strength of the good reports we saw in this department and we are glad we did so. It's plenty good. Business good on it, though Gene does less singing in it than in any other of his we have played.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SEA RACKETEERS: Weldon Heyburn, Jeanne Madden—Pretty good action picture. A few laughs, one or two fights. You know.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

RKO Radio

BORDER CAFE: John Beal, Harry Carey, Armida—Rather old, but quite well liked just the same. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant, Charlie Ruggles—As fine a comedy drama as ever graced the screen. Katharine's work can't be beat and the leopard is wonderful. Extended time and a good time for all. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CRASHING HOLLYWOOD: Lee Tracy, Joan Woodbury—Positively goofy and very little entertainment value. Running time, 62 minutes. Played April 8-9.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

EVERYBODY'S DOING IT: Sally Eilers, Preston Foster—A fair little comedy that reverts to the Sennett slapstick. The audience got their share of laughs from this, so we cannot complain. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks, Juanita Quigley—This was the first Bobby Breen picture to be played here and there's no doubt it will also be his last. Had two great differences in opinions concerning this. Some didn't like it and some heard him

too much over the radio to go and see him on the screen. Anyway, it didn't draw and to the majority it didn't please. Running time, 71 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HAWAII CALLS: Bobby Breen—One of his best. Should go good in any spot. Ned Sparks at his best with comedy relief. Running time, 72 minutes. Played April 12-13.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

HAWAII CALLS: Bobby Breen—Swell in any spot; extended playing time; shoot the works. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie, John Howard—With further reference to the comments on the picture "Hitting a New High," published in your magazine under date of March 26th, let me add a little bit more to the comments to save other small town exhibitors from this misfit and additional embarrassment by simply stating that in our theatre we have decided that the title should have been "Hitting An All Time Low," as this is exactly the position it held at our box office on a two-day run.—J. J. Rhodes, Crittenden Theatre, West Memphis, Ark. General patronage.

MUSIC FOR MADAME: Nino Martini, Joan Fontaine—It does not matter how long this feature runs. It is too long if it didn't run at all. This is the poorest feature that RKO has ever given us. Just skip it, and everything will be fine. Running time, 81 minutes. Played March 13-15.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

NIGHT SPOT: Allan Lane, Joan Woodbury—A weak sister. Poor sound. Wonder what has happened to the sound in RKO pictures.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—A fish to give any producer 50 per cent of the take, which means about 70 per cent of the gross vanishes after expenses are paid. Running time, 87 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—This is too great a picture to be able to do justice to it in words. House records fell four days running, and needless to say that every one enjoyed it greatly. People from miles around drove up to see it, went home and talked it up to their friends, who came the next night. "Dopey" stole the show and the hearts of all. If Walt Disney doesn't win all the Academy Awards for this then they're not worth giving, as the whole thing was as near perfect as I'll ever hope to see. Made money and good will plus plenty of good advertisement for our little bread-winner. To you, Mr. Disney, congratulations for such a fine show and may your next be as great. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THERE GOES THE GROOM: Burgess Meredith, Ann Sothern—Passable programer. Running time, 66 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THIS MARRIAGE BUSINESS: Victor Moore, Vicki Lester—Was taken without too much fuss as the better dose on a double feature program. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—Pleased on a Bargain Night and heard many fine comments. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Twentieth Century - Fox

BORROWING TROUBLE: Jed Prouty, Spring Byington, Marvin Stephens—Another funny picture in the Jones Family series. This series well liked here. Played on a Money Night and audience satisfied. This new boy, Marvin Stephens, who played Tommy McGuire very good. Running time, 60 minutes. Played April 12.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

BORROWING TROUBLE: Jed Prouty, Spring Byington, Shirley Deane—This was just another typical Jones Family story, well acted and interesting from start to finish. Good program material. Played April 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHANGE OF HEART: Gloria Stuart, Michael Whalen—Just a programer that gets by. Running time, 66 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Patrons did not think this up to "Chan" standard. Also there was too much imitation French, actual French and French accent. The police chief had a particularly atrocious case of accent.—P. G. Held, Estee Theatre, Parker, S. D. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel—A very good comedy drama made from the oldtime racing tale. All three leads pleased our patrons.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

45 FATHERS: Jane Withers—Another Withers knockout! This little gal certainly has what it takes. We'd sure like to see Fox give her a break like they have Shirley Temple. Make a big special with her. Running time, 71 minutes. Played April 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Boy! What a team this Don Ameche and Sonja Henie make. They can play at our theatre any old time. Box office not as good as "Thin Ice," but then the time of the year is not the same. We played "Thin Ice" in the fall of the year and done very good at the B. O. Running time, 102 minutes. Played April 17-19.—Warren J. Gavin, Rio Theatre, Stevensville, Mont.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Not many came on Sunday and practically no one on Monday. Guess everybody found out it was not near so good as their first picture before we played it. Played April 3-4.—A. N. Miles, Eminence Theatre. Eminence, Ky. Small town patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Played this one late, and did better on it than we thought we would. Due to most reports, we thought we had a lemon on our hands, but the B. O. said different. Running time, 84 minutes. Played April 3-5.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

MR. MOTO'S GAMBLE: Peter Lorre, Keye Luke—This series liked fully as well if not better than "Charlie Chan" by our patrons. Very good programer. Running time, 70 minutes. Played April 19.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

ROLL ALONG, COWBOY: Smith Ballew, Cecilia Parker—This star can really sing and the songs, "Roll Along, Ride 'Em, Cowboy, Roll Along" and "On the Sunny Side of the Rockies," are good. But the picture is very draggy. Naturally, it didn't draw as it is his first picture.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—The worst we have had the past year. Did very good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen—Good programer. Running time, 69 minutes. Played April 8.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

United Artists

ELEPHANT BOY: Sabu—This is a very interesting picture of elephant hunting. This is the best Korda production I have yet seen. Sabu, the 13-year-old boy, very good, although a little hard to understand him. Played this on double bill with "Hawaiian Buckaroo," and business was good. Running time, 80 minutes. Played April 9.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

52ND STREET: Ian Hunter, Pat Paterson—This is only a pretty good program picture sold at a high rental. United Artists pictures just don't click at the box office. This lost money. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—And what a hurricane! Thought the hurricane scene in this even topped Metro's earthquake in "San Francisco." Give this picture best play dates and it is sure to do a swell business. In spite of our competition town playing this second run day and date with us after a first run showing, we still did a whale of a business. Running time, 102 minutes. Played April 20-21.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda—Opinion varied on this. Some liked it, but believe that the majority who attended on Bank Night thought it nuts. Had a very good story and believe that it would have been better received if every one had seen it from the start. Joan Bennett received many unfavorable comments for having too cold a face. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—One of those pictures that our patrons make up their minds they are not going to enjoy and then the few that do come in are surprised and usually second day is better than first. First rate comedy.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

Universal

BOSS OF LONELY VALLEY: Buck Jones—Buck Jones may be a great B. O. draw in some spots, but here he is a pain in the neck. If it had not been for "That's My Story," we would have had to pass out rain checks on him. "That's My Story" was a very good picture with plenty of fast action. Running time, 59 minutes. Played April 8-9.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

"CRIME" OF DR. HALLET, THE: Ralph Bellamy, Josephine Hutchinson—We played this with "The Singing Outlaw" and could not ask for a better double feature. Bob Baker, in "The Singing Outlaw," has a very pleasing voice, and acts as if he knew how. This double feature made us a few more dollars than what we have been doing on Friday-Saturday, although "The 'Crime' of Dr. Hallet" could very easy stand by itself if it was a little longer. Played April 15-16.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

LEFT HANDED LAW: Buck Jones—The usual Jones western. Pleased the kids as well as a few of the adults. Running time, 63 minutes. Played April 8-9.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall—For an all around general appeal, the best picture of the season. Swell story and cast and not too much singing. Running time, 100 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

THAT'S MY STORY: See report on "Boss of Lonely Valley" by Warren J. Gavin, Rio Theatre, Stevensville, Mont.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—Excellent picture. As good a musical as we have played for some time. Our patrons enjoyed it very much. Alice Faye at her best. We had the misfortune of bad roads and rain on Sunday that cut our receipts down considerable. If the roads and weather had been fair, it would have done much better at the box office. I guess Universal can make good pictures. Keep the good work going. Running time, 96 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

Warner Brothers

BLONDES AT WORK: Glenda Farrell, Barton MacLane—Just a programer; the Warner average. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GREAT GARRICK, THE: Brian Aherne, Olivia

(Continued on following page)

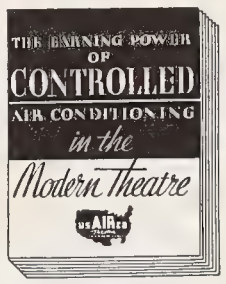
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(*Continued from preceding page*)

de Havilland—Just another crazy comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREEN LIGHT: Errol Flynn, Anita Louise—Needless to say, this was very good and pleased. Flynn is going to be top-notch in drawing power and here is one exhibitor who is going to play everything that has Flynn's name attached to it. Running time, 87 minutes. Played April 11-12.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent, Fay Bainter—We have just finished showing "Jezebel," starring Bette Davis. As you know, this picture has been highly advertised and the critics up North just simply went wild about the picture. To us, the people of the South, after hearing the so-called Southern accent, the picture was terrible. If Miss Davis even thinks that she has a Southern accent, she is badly fooled. George Brent was terrible; in fact, the whole cast except for Henry Fonda and Henry Cromwell, who were natural with their voice, was a flop. I must hand it to Miss Davis for her acting; it was swell; but why couldn't she be natural with her speech instead of butchering it up? I must say that if Mr. Selznick expects or even hopes to make a success out of "Gone With the Wind," he can take a tip from "Jezebel" and get some Southern actors with a Southern accent, or make the ones that he gets speak a natural accent. Just one of the millions of Southerners who would like to have a word to say about their accent.—Alex Hilton, Pal Theatres, Inc., Vidalia, Ga. General patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard—Here is a picture that I was afraid of. Justly so, as business was a little below average. But it was worth all the trouble of showing it because of the many favorable comments that our patrons gave us. Running time, 116 minutes. Played April 10-12.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—Entertaining programer that gets by. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

OVER THE WALL: Dick Foran, June Travis—Not as big as other prison pictures, although pleased both men and women. Good for twin bill. Running time, 66 minutes. Played April 10-11.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—Stands alone in the small spots; double in the big. Running time, 59 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Weaver Bros. and Elvira—Not a big one, yet a dandy fun filler for a twin bill. The wrestling match will keep the customers in stitches.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

SWING YOUR LADY—Humphrey Bogart, Louise Fazenda, Weaver Bros. and Elvira—A hillbilly comedy. Pleased the young people.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Short Features

Columbia

CALLING ALL DOCTORS: Charlie Chase—Very good Charlie Chase comedy.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

GOLD MAGIC: Special Sport Thrills—Very good sport reel. Interesting even if you don't know a putt from a base hit.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

HE DONE HIS DUTY: Andy Clyde—Andy is always good. This was one of those old genuine comedies from those days when you say, "Do you remember when?" Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MERRY MANNEQUINS: Color Rhapsodies—Played this colored cartoon the second time and to excellent results.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARDON MY SCOTCH: Three Stooges—Stooge reissue. Very funny.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

SCARY CROWS: Color Rhapsodies—Good color cartoon.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

TERMITES OF 1938: Three Stooges—Drew the laughs and I guess that's why we run these two-reelers. The Stooges are good here any time. Running time, 17 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Educational

BASHFUL BUCKAROO, THE: Two-Reel Comedies—This will make a good Saturday night comedy for any small town. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GREY OWL'S LITTLE BROTHER: Treasure Chest—An outstanding short. How an Indian guide made friends with a beaver. It is a joy to show subjects like this. I hope to have many more. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LOVE GOES WEST: Song and Comedy Hits—A fairly good Song Hit. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNCLE SOL SOLVES IT: Two Reel Comedies—Very entertaining. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Metro-Goldwyn-Mayer

BEAU HUNKS: Laurel and Hardy reissue—Just as many laughs as ever. The 37 minute running time on this enabled us to play as second feature on double bill.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

BEAU HUNKS: Laurel and Hardy re-issue—Every one seemed to enjoy this. Running time, three reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BEAUTIFUL BUDAPEST: FitzPatrick Travel Talks—Had nice color, but believe these old European cities have been slightly overplayed. How about a few of the tropics, and don't forget the good old U. S. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BEAUTIFUL BUDAPEST: FitzPatrick Travel Talks—A good FitzPatrick Travel Talk filmed in beautiful color. These are the best travel reels on the market. Metro makes good shorts. Running time, nine minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

BEHIND THE CRIMINAL: Crime Doesn't Pay Series—Another good "Crime Doesn't Pay." This one exposes the perjury racket. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

CANDID CAMERAMANIACS: Pete Smith Specialties—Not up to the Pete Smith standard. Just fair.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

CHILE, LAND OF CHARM: FitzPatrick Travel Talks—As good a travel talk as FitzPatrick has made. We had several in the audience who had just returned from this trip and to them it was all the more enjoyable. These are the tops in travel tours in the business. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EQUESTRIAN ACROBATICS: Pete Smith Specialties—Very good Pete Smith Specialty; good any day of the week. Running time, nine minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

FACE BEHIND THE MASK, THE: Historical Mysteries—These "Historical Mysteries" rank with the "Crime Does Not Pay" series. Two of the best series of shorts that are made and they both come from the same company. Advertise this big. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

GOLF MISTAKES: Pete Smith Specialties—Fair Pete Smith short. Running time, eight minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

IT MAY HAPPEN TO YOU: Crime Doesn't Pay Series—Everyone should see this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—A very interesting subject. Brings back old memories. Brought tears to the eyes of many patrons. Play it if you can. Running time, 20 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—Here was a very impressive short especially interesting to the older patrons, those who have been familiar with the screen stars for the past 15 to 20 years. And what an appropriate ending!—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAIL AND FEMALE: Our Gang—Good "Our Gang" subject.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

MAIL AND FEMALE: Our Gang—Average "Our Gang" comedy. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MAN IN THE BARN, THE: Historical Mysteries—This new series ranks with Vitaphone's Floyd Gibbons for originality and interest, and why MGM is discontinuing this series is beyond comprehension. Very educational and interesting. Better keep them up, Leo. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW AUDIOSCOPIKS, THE: Special—Another knockout novelty reel from Metro. Better than the first one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PACIFIC PARADISE: MGM Miniatures—Another fine travel talk in color. In my opinion, these travel talks can't be beat.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PENNY'S PARTY: Pete Smith Specialties—Great colored reel. Had lots of entertainment value and good suggestions for the housewives. Played with "Snow White and the Seven Dwarfs" and easily was the short to go with it. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Rural and small town patronage.

PERFECT DAY, THE (Reissue): Laurel and Hardy—One of our patrons said he saw it five years ago, which I don't doubt. He wanted to know how much we were paid for showing it. All told, it was terrible. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

PIPE DREAM: Harman-Ising—Very good color cartoon. Would advise hooking up with pipe company.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POULTRY PIRATES: Captain and the Kids—Drew quite a few laughs. Most of my patrons have had trouble in their gardens and so enjoyed and understood this. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ROAMIN' HOLIDAY: Our Gang—Another good "Our Gang." Running time, 11 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

ROMANCE OF RADIUM: Pete Smith Specialties—I advertised this as a special and it drew some of the educators.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

ROMANCE OF RADIUM: Pete Smith Specialties—This was a very interesting short about the discovery of radium and should have feature billing. Several of Metro's shorts are much better than a lot of their socalled high-class features. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

SOAK THE POOR: Crime Doesn't Pay Series—This series didn't mean much to us at first, but people are now asking when the next will be shown.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

THREE MEN IN A TUB: Our Gang—My patrons enjoy these "Our Gang Comedies," but unless they improve a little over the last two or three we've run we'll have to forget them. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THREE MEN IN A TUB: Our Gang—Another good comedy from the "Gang;" these are okay. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

WHAT DO YOU THINK, NO. 2: MGM Miniatures—A very clever reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHAT PRICE SAFETY: Crime Doesn't Pay Series—This subject in "Crime Does Not Pay" series was very interesting, exposing the operations of the building racketeers who use inferior building material. These shorts are good for any day of the week. Played this with "International Settlement" on Monday Night. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

WHAT PRICE SAFETY: Crime Doesn't Pay Series—Showing the inside working of the building racket in large cities and one of the best in this series. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Paramount

FOUR SMART DOGS: Grantland Rice Sportlights (New Series)—One of the most interesting shorts it has been our privilege to use in many months. The sheep dog contest was positively uncanny. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LISTEN TO LUCAS: Headliners—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

MAGIC ON BROADWAY: Screen Songs—Okay musical reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MEET THE MAESTROS: Headliners—A rehash of musical numbers selected from previous band acts. Makes for a reasonably entertaining subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARAMOUNT PICTORIAL: No. 5—Beautiful and varied in subject matter. Excellent. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PICK YOUR FAVORITE: Grantland Rice Sportlight, with Ted Husing—We did not know Mr. Rice was a poet. The best these two, the topnotch of their field, have ever made. Beautiful as well as interesting. Keep up the good work, gentlemen. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

UNUSUAL OCCUPATIONS, NO. 4: An extra diversified and interesting short that was enjoyed by all. Paramount tops all producers in shorts for this season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

BERTH QUAKES: Leon Errol Comedies—A very good Leon Errol slackstick comedy. Two reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME, NO. 6: This one caused so much discussion about "Inside Nazi Germany." Many favorable comments. We have been asked if there was another reel or short that told of the real story behind the headlines. It seems that the truth is still on the march and that is what my people want. I personally thought this subject was far above any I had ever seen. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PLUTO'S QUINTUPLETS: Mickey Mouse—Very good. People here eat 'em up and ask for more. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SWEET SHOE: Nu-Atlas Productions—Just fair. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Twentieth Century - Fox

MOVIETONE NEWS: This by far is the best newsreel produced. In the past we have used them all, but at present are only using News of the Day and this. Ed Thorgersen very good sports commentator and Lowell Thomas is of the best. Running time, 11 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

Universal

BREATHLESS MOMENTS: Universal Special—Very interesting newsreel shots combined to make a sensational double reel. Shots include the Hindenburg incident. Running time, 19 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

COCKTAIL PARTY, THE: Mentone Musical Comedies—Terrible. A waste of running time when so many other good shorts are available. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Vitaphone

ALIBI TIME: Radio Ramblers—Not so good. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

ARNOLD JOHNSON AND ORCHESTRA: Melody Masters—Just another short in the Melody Masters series. One good dance act in it. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

BOLTED DOORS: Floyd Gibbons' "Your True Adventure"—Very exciting ten minutes in any man's show. Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CANDID KID, THE: Broadway Brevities—Fairly amusing. Good vocalizing by Josephine Huston.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CASE OF THE STUTTERING PIG, THE: Looney Tunes—Another fair cartoon. Running time, seven minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

DANGER—HIGH VOLTAGE: Floyd Gibbons' "Your True Adventure"—If you want something to hold your patrons on the edge of their seats for 10 or 12 minutes, get these Gibbons shorts and know how quiet your audience can get to be. Play them and let your public know when to expect a thriller. Running time, 12 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

DOCTOR CUPID: Ken Murray, Oswald—Fair comedy. Some laughs in places. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

ERIC MADRIGUERA AND ORCHESTRA: Melody Masters—Another good short from Warner Bros. Running time, 11 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

FISH TALES: Looney Tunes—Tops for entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THREE MORE JOIN REPORTERS ON FILMS

This week come three more showmen to add their reports on product played to the comment appearing in "What the Picture Did for Me". They are:

ALEX HILTON, Pal Theatre, Vidalia, Ga.

J. JACKSON RHODES, Crittenden Theatre, West Memphis, Ark.

JACK TRUITT, Electric Theatre, Kansas City, Kan.

Read the reports of these exhibitors in the columns of the department.

GEORGE HALL AND ORCHESTRA: Melody Masters—Another good band short from Vitaphone. Dolly Dawn, No. 1 singer of the air, delivers a "swing" tune. The orchestra plays several numbers in novel style and there is a good bit of comedy interpolated. Well worthwhile showing. Running time, 11 minutes.—J. A. Reynolds, New Jersey State Prison, Trenton, N. J. Prison patronage.

GOT A MATCH: Broadway Brevities—Just a filler. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

HENRY KING AND HIS ORCHESTRA: Melody Masters—Very good short featuring such songs as "I Know Now," "The Lady Who Couldn't Be Kissed" and "'Cause My Baby Says It's So," all from "The Singing Marine." This would be a good short to play ahead of "The Singing Marine" as an advance trailer. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

HERE COMES THE CIRCUS: Broadway Brevities—This was well received and a good change from the average short. Good circus stuff with plenty of novelty. Play it. Running time, 18 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

HIT AND RUN: Floyd Gibbons' "Your True Adventure" Series—What a fine series these have turned out to be. They all ask when is the next "True Adventure" coming. That is what the exhibitor likes to hear and we hear it plenty. Keep it up, Vitagraph. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAND OF THE KANGAROO: Colortour Adventure—An interesting traveltalk in the Colortour Adventure series, photographed in the best color I have ever seen. Worth a spot on any program. Running time, 11 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

LITTLE PIONEER, THE: Sybil Jason—Very entertaining. Color very pretty. Running time, two reels.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

LITTLE RED WALKING HOOD: Merrie Melodies—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

MAN WITHOUT A COUNTRY, THE: John Litel—Excellent. John Litel is at his best in this picture and the dramatization of Edward Everett Hale's story is outstanding. The best short we have played in a long time. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE ON THE HOUSE: Broadway Brevities—Not so good. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

ONE ON THE HOUSE: Broadway Brevities—Pretty good comedy. Not near as good as the color Broadway Brevities.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

PICTORIAL REVIEWS SERIES: I consider these unusually fine; part are in color.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

PLAYING WITH DANGER: Floyd Gibbons' "Your True Adventure"—An excellent short feature and a welcome change from the ordinary film fare. Tells of five "kids" trapped in a railroad water tank. There are thrills and an almost tragic ending. Worth while addition to any program in a theatre where juveniles predominate. Running time, 13 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

PUPPET LOVE: Vitaphone Varieties—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

RHYTHM ROUNDUP, THE: Estelle Taylor, Texas Jim Lewis and His Lone Star Rangers, Mildred Law—Very good two-reel musical featuring Estelle Taylor, the Lone Star Rangers and others. Some good comedy, good songs and an excellent piece of tap dancing by a very graceful young lady. Worth featuring. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

ROMANCE OF LOUISIANA: Addison Richards—All in color and authentic; a fine educational lesson in history.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

ROMANCE ROAD: Broadway Brevities—A very beautifully photographed short story of life in the Mounted Police corps.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROMANCE OF ROBERT BURNS: Broadway Brevities—Very good but not as good as "Give Me Liberty." Running time, 20 minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

STARLETS: Broadway Brevities—Some of these "kids" have more talent in their little finger tips than lots of grownup stars. This is perfect entertainment for any theatre. There is a boy here who out-Breens Breen and several tap dancers that out-Powell Powell. Nuff sed! Give your fans a treat and book it. Running time, 21 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. P. Prison patronage.

UNCLE TOM'S BUNGALOW: Merrie Melodies—This one is a pip. Film not in a very good shape, but it will not hurt this one. Running time, 6½ minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

UNDER THE WIRE: Joe and Asbestos—These and Joe Palooka series are simply a waste of time. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

WHAT PRICE PORKY: Looney Tunes—The best black and white we have played for many a day. Very clever and comical. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHALE HO: Vitaphone Novelties—This was substituted for a Floyd Gibbons short and pleased very much. You'll see a whale caught and it sure is different from the average reel. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

Serials

Republic

SOS COAST GUARD: Ralph Byrd, Maxine Doyle—On Chapter four and has held up well. This one doesn't seem to have so much repetition from former chapters as previous Republic serials. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. Small town and CCC patronage.

Universal

WILD WEST DAYS: Johnny Mack Brown—Johnny Mack Brown, cowboys, Indians, a pushover for us, and first three episodes have done lots of extra business.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. General patronage.

Eshbaugh Officers Elected

Ted Eshbaugh Studios, Inc., New York, producers of animated cartoons for commercial and theatrical release, have elected the following officers: Ted Eshbaugh, president; Stanton Barbour, vice-president; Malcolm McAlpin, treasurer, and Alice Beadleston Lindh, secretary. The company has completed a series of animated cartoons for the Aetna Life Insurance Company. The first two of the series that have been released are "It Pays to Play Safe," and "The All Star Driver."

Harold Lund and W. O. Andersen have been appointed district managers of Ross Federal Service. Mr. Lund will handle Pittsburgh, Cleveland, Cincinnati and Buffalo, and Mr. Andersen will get Atlanta, Charlotte, Memphis and New Orleans.

More than 100 theatres in Detroit have reduced evening prices from 50 to 40 cents in keeping with a similar reduction made last week by United Detroit Theatres in the state.

IN COURTS

Coogan's Attorney Claims Proof of "Trust" Story

Proof of the definite intention of the late John Coogan, as early as 1922, to set up a trust fund for his son, Jackie, was claimed by attorneys this week as the former juvenile film star pressed his accounting suit against his mother and stepfather, Mr. and Mrs. Arthur Bernstein, in superior court in Los Angeles.

William Rains and Frank Doherty, attorneys, said the older Coogan made the declaration in a brief in which he appealed for the incorporation of the Jackie Coogan Productions, Inc., owned by Mrs. Bernstein. The purported statement was discovered after a visit to the office of Coogan Productions to examine a detailed audit of the Coogan estate, which has dwindled to about $500,000, according to a court receiver's report.

North Dakota Trial To Start June 1st

Paramount attorneys in New York were advised this week that the trial of the company's action to test the constitutionality of North Dakota's affiliated theatre divorcement law will get under way on June 1st before a Federal statutory court of three judges in Fargo. Indications are that the trial will consume 10 days or two weeks. A decision is not expected before fall.

UA Decision Upheld

The United States circuit court of appeals this week upheld a decision of District Judge John W. Clancy, dismissing the complaint of William S. Hart and Mary Hart in their $185,000 damage suit against United Artists. The suit claimed that United Artists had distributed the picture "Tumbleweeds" at prices calculated to bring in returns less than the $300,000 the Harts allegedly had spent producing it.

Would Examine Columbia Books

Application for a writ of mandamus directing Columbia Pictures Corporation to allow Betty Davis, an alleged stockholder, to inspect the company's books since 1924 has been filed in New York supreme court. The plea is based on charges that Jack and Harry Cohn and Joseph Brandt, original incorporators, mismanaged the affairs of the corporation. Columbia filed answering papers in which it claimed that Miss Davis was not a bona fide stockholder and had no power to bring suit. Decision was reserved.

Baynes Writ Upheld

The appellate division of the New York supreme court has unanimously upheld a warrant of attachment against Atlantic Film Productions, Inc., in the $30,000 damage suit brought by George McLeod Baynes against Atlantic Film. The warrant was originally issued on May 20th of last year, attaching the proceeds in the possession of Columbia Pictures as United States distributor for Atlantic Films of its picture, "Thunder in the City." Mr. Baynes suit claimed that he was entitled to 10 per cent of the proceeds for allegedly arranging distribution of the picture with Columbia.

CUTTING ROOM

Sing You Sinners

(Paramount)

Domestic Comedy

Showmen have three exploitation avenues. They may concentrate on name value, on story idea or musical content. Any of these should prove worthwhile, for despite the rather inept title, the production is one of those crazy family affairs identified as "screwball comedies."

Ninety per cent of the plot, its action, music and repercussion of the dizzy antics which occur concern Bing Crosby, Fred MacMurray, Erin Drew, Donald O'Connor and Elizabeth Patterson. All but Erin Drew have roles as children of Miss Patterson and the young lady's function in the scheme of things is that she is believed by MacMurray.

They comprise a mad household. All can sing, but Bing is lazy and MacMurray, who wants to marry Miss Drew, can't because he has to support his mother and young brother, O'Connor. Bing comes to Los Angeles, runs two dollars into a small fortune, buys a swap shop and sends for his mother and younger brother. He also orders MacMurray and Erin to marry at once, but Bing swaps his swap shop for a horse, the horse refuses to win and the wolf is on the family threshold again. Erin gets mad, goes back East, the brothers pick up eating money singing in a small night club, and then the horse, to everybody's surprise, wins a big race.

Crosby's just previewed "Dr. Rhythm" (in this issue) and MacMurray's forthcoming "Cocoanut Grove" should stand "Sing You Sinners" in good stead. The fact that the director, Wesley Ruggles, made "True Confession" and "The Gilded Lily" should key the production's amusement character.

Release date: June 5, 1938.

Letter of Introduction

(Universal)

Comedy-Romance

Although the elements of pathos and clashing human emotions run through the story, "Letter of Introduction" essentially is a comedy romance of theatrical folk and it should provide plenty of showmanship in title, cast, story idea and production technique.

The characters are unique and interesting. One is a pompous stage and screen idol who struggles to conceal his age. The girl bearing the letter of introduction discovers the actor is her father, but both keep their secret for personal, professional and romantic reasons. Another is a young ventriloquist quietly in love with the girl as he soars to radio fame. Number three is a vaudeville dancer, also in love with the girl, his distrusts finally overcome by faith. His partner is a third angle to the romance. Another girl hopes to become the fifth or sixth wife of the actor and cannot understand his association with his daughter. Another character is a hard boiled show girl.

Adolphe Menjou and Andrea Leeds, seen in "Stage Door" and "Goldwyn Follies," are father and daughter. Edgar Bergen and Charlie McCarthy comprise the ventriloquist team. George Murphy, featured in "Broadway Melody of 1938" and "You're a Sweetheart," is the dancer. Rita Johnson, in several MGM pictures, is his partner. Menjou's paramour is played by Ann Sheridan, young yet a veteran of 30 pictures. Eve Arden is the wisecracking show girl.

John M. Stahl, who has made such pictures for Universal as "Strictly Dishonorable," "Back Street," "Only Yesterday," 'Imitation of Life" and "The Magnificent Obsession," is producing and directing.

Release date: To be determined.

OBITUARIES

Charles Stanton Dead

Charles Stanton, 40, head of Atlantic Film Company, died in Pittsburgh April 28th following an illness of six months. He apparently had been recovering from an infection of the blood stream when a heart attack caused his death.

Andrew Potts

Andrew Potts, owner of the recently reopened Hollywood theatre in St. Clair, Pa., was buried this week in a triple funeral service, victim of an explosion in the St. Clair Coal Company mine, April 27th. Mr. Potts, employed as a fire boss in the mine, had just spent several thousand dollars remodeling the theatre, which had been closed for 10 years.

Belford Forrest

Belford Forrest, 60, playwright and film comedian under the name Fenton Ford, died in Hollywood May 2nd.

O. F. Spahr

O. F. Spahr, for 25 years an official of the Enterprise Optical Company, Chicago, manufacturers of projection equipment, died April 28th.

S. J. Cripps

Sylvester J. Cripps, 81, former real estate broker and theatre owner of East Liverpool, Ohio, died April 27th of a heart attack.

Trowbridge Joins Otterson As Advisor and Assistant

Carroll S. Trowbridge, vice-president of Showmen's Trade Review, has become associated with John E. Otterson with offices at 250 West 57th Street, New York. Mr. Otterson was formerly head of Electrical Research Products, Inc., and later president of Paramount.

Mr. Trowbridge's association is in a personal capacity relating to Mr. Otterson's activities and in this capacity he will function alongside of Mr. Otterson as close personal advisor and assistant. Mr. Trowbridge retains his interest in Showmen's.

Postpone "Steps" Case

The Federal Trade Commission has postponed indefinitely its public hearing on charges that Grand National misrepresented in advertising its film "In His Steps," according to Ann Rosenthal, Grand National attorney.

Writer Sues MGM

John Italiana, free lance writer, has filed suit in superior court in Los Angeles asking $100,000 damages from Metro-Goldwyn-Mayer, Loew's and others, charging that his original script, "Johnny of the Circus," was plagiarized in MGM's "O'Shaughnessy's Boy."

Ralph Sneed Promoted

Ralph Sneed has been promoted to the booking department in Warner Brothers' branch office in Cincinnati. Ralph Smith has been transferred from the Warner Pittsburgh branch to the ad sales department in Cincinnati.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE ONLY WAY

Salesmen work best and produce most when paid on amount of sales. Since your able manager is as much a top salesman as any other skilled vendor of merchandise, then why should he not be compensated in a similar manner?

Sounds familiar? Well, it should be. We've been pounding at it on this page as far back as we can remember. It was stressed repeatedly that if the plan was working successfully for Famous Players-Canadian, then why could it not work for others?

Ours was a lonely voice in the wilderness. For the most part, these opinions fell on barren ground. That is, until recently. Now, it appears, there is a general to-do. The idea finally is being given serious consideration in important places and something may come of it.

Extra grosses that can be had are lost for the lack of consistent aggressive showmanship. Business that often means a difference between black and red is going down the drainpipe. Can the leaks be plugged? They certainly can if—

If the theatreman who can deliver is allowed to do so. If the lad who brings in the extra business is allowed a piece of what he brings in through his own ingenuity and knowledge.

Bonus systems and seasonal drives may have their talking points, but they do not supply the complete answer. Nothing talks louder than the old do-ra-mi. Encourage the manager with even a small divvy on extra business no one now is getting. What happens then? Well, alongside the cloud of dust the boy will raise week in and week out, a West Indies hurricane will be nothing more than a gentle spring zephyr.

▽ ▽ ▽

NO "MUST" ABOUT IT

From a New England Round Tabler, a query on the Quigley Awards, asking:

"Must campaigns be entered on every picture played in the Second Quarter, to be eligible for an Award? Some of the boys hereabouts say we do."

The answer is no. There is no "must" about it. By the same token, there is no limit on the number of campaigns entered in any one Quarter. It's up to the individual.

What the Judging Committees do expect is that an entrant who feels he has done a solid week-to-week job will express himself by sending along a sufficient number of representative campaigns to indicate the consistency of his boxoffice attack over a period of weeks rather than on one picture. That one man enters more campaigns in one Quarter than the next does not necessarily mean he stands a better chance in the judging. Quality, as usual, tops quantity. But with everything else equal, the theatreman who is represented more adequately should obviously rate higher recognition.

▽ ▽ ▽

READY, WILLING, QUICK

At the recent convention of the American Newspaper Publishers Association, in New York, Mr. Frank E. Tripp urged a united front to sell more newspaper advertising in large and small papers. The general manager of the Gannett chain, in charging that radio is raiding newspaper advertisers, warned publishers that new methods must be adopted to "show how newspaper advertising can be used successfully."

Well, if suggestions are in order, perhaps the situation might become a bit healthier if more publishers were inclined to lend an open ear to theatre tieins and promotional ideas of local showmen. Quite often, these lads are counted among the soundest and most ingenious promotional minds. The amount of extra advertising that can be had from merchants on picture tieups, and the increase in reader attention due to contests, are being demonstrated daily.

If radio is cutting in, one of the reasons may be that the broadcasters are ready to listen, willing to cooperate, quick to spot an opportunity for added revenues.

▽ ▽ ▽

For added atmosphere on "Hurricane," at the Roosevelt in Detroit, Joe LaRose worked the cooling system to give patrons just a suggestion of mist during the storm sequence. Kidded in a local column on what gag he had to follow, LaRose spoke of wiring the seats to warm customers during the fire scenes of "In Old Chicago."

It's probably just as well that Joe wasn't thinking of added atmosphere when he played "San Francisco."

A-Mike Vogel

Round Table In Pictures



Above is elaborate homemade display created for "Tom Sawyer" by Jerry De Rosa's staff at Loew's Paradise, Bronx. Fence in front had cutout figure of kid walking across, garden effect and trellis covered with artificial flowers, etc., completed the atmospheric effect. . . . Above, right, is shown window display planted by A. Weinstein in Bloomingdale's to sell "Jezebel" at the RKO Proctor's 58th Street Theatre. Display consisted of cosmetics, beauty kit, etc., background being large portrait of Bette Davis.

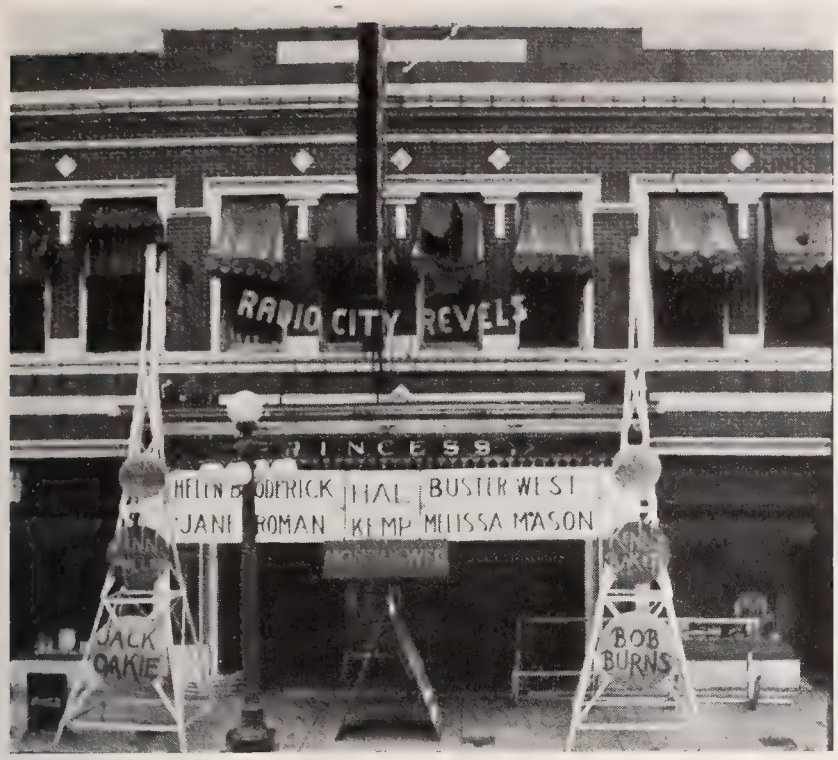






Mammoth "Test Pilot" banner was strung on fence facing highway at entrance to the Rochester Municipal Airport by Les Pollock of Loew's Rochester. In addition, man dressed as an air pilot with helmet, goggles, etc., covered busy downtown areas carrying banner with cuts of Loy and Gable, together with playdates, etc.

J. B. Clements, manager, Egyptian Theatre, Sioux Falls, S. D., for the showing of "Swing Your Lady" converted his boxoffice into small wooden barn on which were written gag catchlines. Valances were made of red-and-white-checked material with appliqued title letters, and barn was covered with panel-wood wallpaper.



Miniature radio transmission towers were set up in front of the Princess Theatre, Columbus, Miss., by Burgess Waltmon for "Radio Revels". Large colored discs carrying star names were strung on the towers and title letters hung from each side. . . . Above, right, is window display planted by Ed Haley, Fitchburg Theatre, Fitchburg, Mass., in leading department store for his engagement of "Snow White and the Seven Dwarfs". Sign artist painted background of compoboard dwarf home.

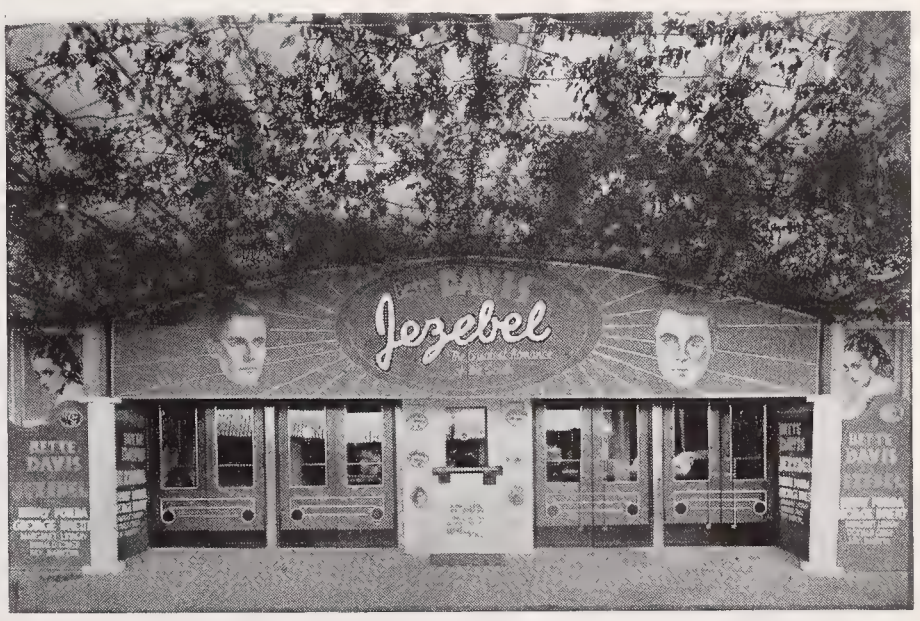


Directly below is 11-foot skyscraper model used for advance lobby display on "Mad About Music" by Dave Martin and his assistant, George Bierdemann at the Fox Bruin, Los Angeles. Building, tower and dirigible were outlined in neon; beacon light and dirigible atop the spire revolved continuously.





Above is reproduced front of the Palace, Gary, Ind., dressed in prison effect, created by Clyde Winans for "Penitentiary". Boxoffice was converted into cell block through which cutout photos of the characters in picture could be seen. . . . Directly below is front of the Warner Theatre, Memphis, designed by A. B. Morrison for "Jezebel". Miniature bulbs on dimmers provided firefly effect coming from the wisteria hung over the ceiling of the marquee. Title over boxoffice was also illuminated.



Hollywood Bound

Tuesday, May 10, is the big day for Ted Kirkmeyer and Jules Seltzer. The presentation of the Grand Silver and Bronze Plaques to the winners in the 1937 Quigley Awards will be featured at a special reception and luncheon at the Hotel Roosevelt, in Hollywood. Studio executives, stars and directors among others have accepted invitations to attend. The official party leaves over the week-end via United Airlines crack de luxe Mainliner flight, with Kirkmeyer joining up at Salt Lake City to enjoy the scenic air trip over Boulder Dam.

In addition, many other activities are planned by the Arrangements Committee during the week the winners will spend in Studioland as guests of Motion Picture Herald. The boys will tell you all about it in the issue of May 14th, which also will carry details of the presentation. —A-MIKE.

Museum Science Exhibit Tops "Polo" Campaign

Under the supervision of Monroe Greenthal, director of advertising and publicity for United Artists, and Ben Washer, publicity representative for Samuel Goldwyn, the New York campaign on "The Adventures of Marco Polo" was launched at Radio City Music Hall. All local newspapers interviewed and photographed Miss Gurie at the train upon her arrival. Topping the exploitation phase was tieup with Travelers Insurance Company through which they used a nation-wide newspaper, magazine, poster and mailing campaign which was focused on what it would have cost Marco Polo to insure himself on his extensive travels.

The Museum of Science and Industry devoted its entire exhibit prior to and during the run to a display illustrating the extent to which the field of science was opened by Marco Polo's travels. In addition, every visitor was given an actual screen test under true Hollywood conditions and under the direction of experts.

Complete local radio coverage was obtained prior to opening day with appearance of Miss Gurie as guest on a coast-to-coast show, tieups included book stores, perfumers, etc., and newspaper coverage was centered on the angles of swashbuckling adventure and romance with attention-getting twist of the "world's first traveling salesman."

"Let's Hear From You!"

Co-Op Ad Sells "Angel"

Local hairdresser was promoted by Al Stevens, Regent Theatre, Ottawa, Canada, for a co-op ad on "Angel" in which cut of Dietrich was used. Merchant also came through with attractive window display. Three days ahead of opening, boys were sent to cover office buildings at the noon hour, distributing bookmarks attached to which were slices of gum with tiein copy.

SPECIAL TRAILERS
SPEED . . . .
QUALITY . . .
LOW PRICE . .
SHOWMANSHIP
A COMBINATION YOU CAN'T BEAT. PROVE IT TO YOURSELF . . . SEND US YOUR NEXT ORDER.
FILMACK TRAILER CO.
843 SOUTH WABASH — CHICAGO

Stutenroth Constructs Animated Lobby Display

Constructed by Gene Stutenroth, Sun Theatre, Brooklyn, for "Submarine D-1" was animated lobby display two weeks ahead consisting of replica of conning tower with wireless mast, searchlight, signal bell for docking and portholes for surface pilot operation. Three portholes with ising-glass windows enabled patrons to see action stills from picture, mirrors being used like a periscope on which the stills were mounted deep in the body of the display and visible only when blinker lights illuminated them.

Behind display was steam radiator with trick valve which blew off steam periodically adding to the effect of air compressors typical of a submarine. Searchlight worked on blinker button and flashed a brilliant beam of light out through the glass of lobby doors, attracting attention of passersby. Stutenroth also rigged up a buzzer to the wireless, extending over the doorman, who operated the key in Morse Code. Star heads, titles and stills on the masking panels together with background of harbor scene completed the atmospheric effect.

"Let's Hear From You!"

Randforce Managers Win Drive Prizes

Winners in the recently completed drive of the Randforce Circuit of Brooklyn as announced by Erwin Gold, general manager, are as follows:

Jules Pincus, Lefferts; Paul Binstock, Marboro; Peter Sokolower, Parthenon; Louis Schnitzer, Carroll; Don Williams, Carlton; Charles Decker, Supreme; Irving Leff, Capitol, and Harry Margolesky, Leader.

Drive ran from January through March and cash prizes to the winners were awarded by Louis Frisch and Samuel Rinzler.

"Let's Hear From You!"

Parade

To sell "Snow White," Harry Moller, Wicomico Theatre, Salisbury, Md., staged a monster parade in which members of his kiddie club dressed in costume were entered. Colorful floats, school band and others marched to the theatre with State and City police on hand. Taxi fleet carried imprinted bumper strips, various merchants came through with window displays and co-op page was planted.

Theatreman Ties 'Golden West' Date To State Society

New contest was originated by Loew's Washington, D. C., publicity head, Ray Bell in connection with "The Girl of the Golden West," showing at the Palace Theatre. Contest stories cited the unforgettable qualities of the MGM musical and in turn asked readers to cite the page one news event of the last five years which they deemed unforgettable. Contest ran daily with art in the Washington Times.

Learning that the Wyoming State Society was planning its annual get-to-gether in Washington, Bell suggested to the Committee that attendants be urged to attend in Western attire and offered prizes to the person most colorfully garbed. Prize was a Jeannette MacDonald "Girl of the Golden West" cup. Bell obtained several authentic costumes from the coast studios and corralled fine photographic news space by having typical Wyoming western girls model these costumes which were worn by Miss MacDonald in the feature.

In connection with the engagement of "A Yank At Oxford," Ray originated an interesting contest particularly designed for sports fans and one which attempted to further "masculinize" Robert Taylor. Stating that Dempsey was known as the "Manassa Mauler," Nurmi as the "Flying Finn," Louis, the "Brown Bomber" and other sports with similarly colorful labels, the theatreman asked readers of the Washington Daily News to concoct a colorful alliteration for Taylor, since he was now a celebrated athlete. Prizes were awarded winners' stories running in paper.

"Let's Hear From You!"

"Buccaneer" Script Awarded in Contest

Contest was run in local high school paper on "Jean LaFitte" in connection with Dick Moss' "Buccaneer" date at the Fox Carmel Theatre, Hollywood. First prize was an autographed script of the picture secured through Paramount Studio. Principal of the school distributed study guides on the picture to various teachers. Letters were also mailed to other schools in the vicinity stressing the historical angle of the film.

Public libraries carried announcements and poster showing scenes from the picture. Lobby display constructed two weeks ahead consisted of two of the original Groesbeck drawings owned by Mr. DeMille, boat model, Captain Kidd treasure chest, lanterns, anchors, star's photos, etc. Teaser trailer on Francaska Gaal, in the form of a short subject, ran week in advance.

"Let's Hear From You!"

Manager Turns Columnist

Another theatreman to join the ranks of columnist is Antonio Balducci, State Theatre, Fulton, New York. With a by-line and under the head of "Hollywood, F'r Instance," Tony gives the latest gossip for the studios and manages to get in plugs for both his current and coming attractions.

FIRST QUARTER CITATION WINNERS REPORT WIDE CAMPAIGN COVERAGE

Newspaper Breaks and Contests Stressed by Entrants Voted Runner-Up Honors in Five Quigley Awards Divisions

Warnermen Ed Miller and Manny Pearlstein broke the Cleveland publicity campaign on "Hollywood Hotel" at Warner's Hippodrome two months ahead through the appearance of Dick Powell at the local Auto Show. The star's 10-day "personal" was given considerable attention in the press with stress laid upon his coming picture. The Warner men tied in by planting giant displays at the Auto Show and distributing star autographed photos.

The more immediate campaign extensively covered neighborhood and college publications in addition to the downtown dailies. Lobby displays well in advance included setpieces topped by star enlargements. Radio tieups were headed by a special program four days ahead and spot announcements promoted at no cost ahead and during the run.

Leading Stores Cooperate

Tiein with distributors of radio fan magazine sponsoring a prize "Hotel" contest brought window cards at all dealers, banners on all delivery trucks and special herald distribution. Numerous other merchandising tieins were made through cooperation of the soup company, sponsors of the "Hotel" radio program, these covering window and store displays in all sections of the city.

What is reported to have been one of the most extensive publicity campaigns given to a picture was the Hipp date on "Snow White." Starting months ahead of the showing, all publicity mediums were utilized for special stories and layouts. These included byline articles by local syndicate critics, a series of editorials ahead and during the run, articles on financial page, front page stories, boxes and photos of crowds outside and inside theatre on opening day, fulsome reviews by critics after first day with continuous publicity during the extended run. The total lineage was well into the thousands. As to be expected on this date, every conceivable merchandising tiein was covered and valuable assistance obtained from the public libraries, schools, etc.

Plans Radio Contest

"Bringing Up Baby" was featured in a radio hobby contest that ran ahead and through opening day in addition to other tieins. Theatre gave some $50 in prizes. Citywide coverage was also obtained through cooperation of magazine distributors which gave the date notice in dealers windows and on delivery trucks.

A limerick contest with the Cleveland Plain Dealer for "Rebecca" broke two days ahead and finished on the fourth day of the date. Readers were invited to fill in the last lines of a series of incomplete limericks, a new one printed daily. Best answers on the series brought prizes. Two-column cut accompanied each day's publicity. Full advantage was taken of the many Temple merchandising tieins.

For "Jezebel," leading downtown restaurants featured a luncheon named after the picture offered a week ahead and during the run. Special windows, store decorations and autographed star photos were included in the tiein. Small calling cards with teaser copy, "For the greatest treat you've ever had, call Jezebel" and carrying the theatre number were distributed ahead and brought many responses.

HIKER SEES "SAWYER"; LYKES LANDS STORY

Young hitch-hiker appeared at Loew's Stillman during engagement of "Tom Sawyer" to announce he had thumbed his way from home, some 300 miles, especially to see the picture, and asked Manager Jack Lykes if he could work his way into the show. Scenting a story, the Round Tabler saw to it that the youngster enjoyed a well-needed meal, after which the boy was "hired" to tell his story to the press. Story and photo resulted, with theatre properly credited.

Corker Ties Local Girls To Personality Contest

Moon Corker, at the Palace Theatre, Athens, Georgia took down his Citation of Merit certificate in the "D" Classification, concentrating on a personality contest to exploit "Sally, Irene and Mary." Idea which was sponsored by local merchants and local paper, sought as many blondes, brunettes, and redheads as possible, with audience applause determining the three winners in each class whom they considered had the most personality.

Trio was christened with title name and at special show, audience again selected top winner for a grand award. Contest was held opening night of picture, runnersup were given promoted prizes from cooperating merchants and each a $5 cash prize from the theatre. Trio acted as hostesses at leading restaurant, with tag on each designating her as character she represented in the opus. Restaurant paid the girls for their services and "guested" them at special dinner in their honor. For street bally, girls drove about town in open bannered car, much free publicity was given the contest by cooperating paper and entire cost to Corker was cash award made to each girl.

Store Sponsors Party

Leading department store sponsored a Shirley Temple party in connection with "Rebecca of Sunny Brook Farm," which was held on eve preceding opening day. Entertainment, refreshments, games and prizes were promoted gratis by store and theatre, Corker further securing cooperation of local dancing school which put on a kiddie revue. Dairy aided by presenting six Shirley Temple dresses gratis to each child attending opening day, winners decided through lucky number heralds distributed.

Cooperating newspaper printed several stories on the party, etc., outlying districts were covered in a house-to-house distribution and theatre erected attractive front with large cutouts of the starlet.

Mayor Attends Opening

Corker reports that capacity houses greeted the appearance of "Goldwyn Follies" for which he arranged a parade opening day headed by the Mayor with police escort. Entourge drove to the railroad station to meet "Edgar Bergen" (a student ventriloquist) who, with his dummy and four local girls were whisked in bannered car around the city and out to campus grounds. "Bergen" and "Charlie" were then taken to the City Hall, where Mayor Dudley presented Charlie with the key to the city before assembled crowds. Needless to say, papers covered the gag and also devoted much space to a McCarthy limerick contest for which guest tickets were awarded.

Also as a pre-showing buildup, a roulette wheel was set up in the lobby of theatre bearing title of picture and players. Each person attending was asked to spin the wheel, if lucky they would in turn win a ticket. Previous to playdates, circulars were distributed to school children, those bearing lucky numbers were presented at City Hall with McCarthy dolls promoted from cooperating department store.

Markle Works With Elks Club On Theatre Opening Campaign

Opening gun of Jack Markle's newspaper campaign for the inauguration of the New Brookline Theatre, Brookline, Mass., was announcement run six months ahead of the granting of the theatre license. Stories were planted consistently during construction, covering various stages of building progression. Pictures were also run showing the steel frame work, as were stories about the new theatre building modernizing and improving business in that section.

Local Elks were granted the opening show as a benefit preview performance. Months in advance of opening, all Elks letters, meeting notices, etc., carried mention of the show. Seat sale was put on in merchants' stores by the organization three weeks ahead of opening. Stories carried in local and outlying newspapers. Merchants were also given opening date stickers which

(Continued on following page)

EXHIBITORS, ATTENTION!

Charles Schwartz, West Coast Editor of Official Publication of the Independent Theatre Owners Association, New York, writing to Fred Wilson, says: "I am very glad to see that one of the old guard of exhibitors conceived the greeting card, birthstone, horoscope idea.

"It spells showmanship and I feel it will prove a 'natural' for theatres everywhere. Congrats."

Representative wanted in every exchange center.

HOROSCOPE PUBLISHING COMPANY
1633 Cordova Street, Los Angeles, Calif.

MORE ON CITATIONS

(*Continued from preceding page*)

were pasted on all packages and bills weeks before benefit.

At the sister theatre, the Coolidge Corner, which Markle also manages, trailers plugging the opening were used in addition to special lobby standee model of the new house. Week before all cooperating stores carried welcome banners in their windows, cards were distributed to all garage and filling stations for use on radiator fronts and one-sheets, window cards, circulars, blotters, novelties, etc., were handed out.

Radio announcements were carried every morning week ahead, Elks undertook underwriting of special souvenir program, and then opening night American Legion band marched to theatre, performing out front. Pictures of opening and crowds were taken at 7:30 and then shown on screen that same night. Street lobby broadcasts were held opening and three nights after in cooperation with station WCOP.

Paper Runs Markle Biog

Newspapers carried cut and biog of Markle, tracing his theatre background, which included opening the John D. Rockefeller Theatre in Williamsburg, Va., preliminary work on the opening of the Radio City Music Hall and on up to his present undertaking.

In celebration of the fourth anniversary of Coolidge Corner Theatre in Brookline, Markle arranged for a giant setpiece to be planted in lobby weeks ahead. Tacked onto the display were congratulatory wires and letters from town and state officials and stars in Hollywood. Placed next to giant birthday cake which was placed on turntable was blowup of congratulatory letter from Gov. Charles Hurley addressed to the theatreman.

Entire front was decorated in gala attire, silver window cards were spotted in merchants' windows, door and telephone imprinted hangers were distributed, as were mirrors, backs of which carried current attraction and anniversary plug.

Newspaper Coverage Abundant in Richmond

In Class "B" Dave Kamsky turned in a raft of newspaper stuff for his various campaigns at the Byrd, Richmond, Va., under the supervision of Sam Bendheim, Jr., general manager. For instance on "Dr. Syn" Kamsky cracked a number of important columns and rolled up a sizable lineage plus photos ahead and during the date. Featured was a want ad page tiein with tickets for prizes, paper cooperating with a series of large house ads. Four local radio stations were used for further publicity.

On "Happy Landing" arrangements were made for a personal interview with Sonja Henie, in nearby Washington, by leading local picture critic. This brought a three-column head and story with photo of the star and visiting critic. Henie was also featured on sport pages and Don Ameche publicised with two-column feature story and photo. Airplane towing banner over city also brought notice and billing topped with one stand of four 24's, first carrying stars, second and third, title, and fourth, theatre and date. For "Checkers," a two-column personal endorsement ad was somewhat out of the usual.

Kamsky's "Snow White" campaign included most every field of coverage. Publicity started months ahead and the coming date was plugged in many ways. The wave of advance, local and syndicate, was equaled by the stories and art during the run. Featured ahead was a four-week showing in color in the Sunday comic supplement of the "Snow White" serial.

Trailer showing the crowds at the Music Hall during the New York showing was different. Radio tieins were in order, study guides distributed in schools, lobby and theatre especially decorated. All co-op tieins, local and national, were employed for columns of tiein ads. Displays of "Snow White" merchandise were numerous, the windows topped by an animated showing of the Dwarfs at work.

"Buccaneer" Sales Week Sponsored by Merchants

The merchants surrounding Loews Triboro Theatre, Long Island City, sponsored a "Buccaneer Sales Week" through the efforts of Manager William Nitschke and Peter McCarty, publicity director. Known as the "Steinway Street Merchants Association," cooperating stores, paid for distribution of 70,000 pamphlets saluting the picture and week ahead of opening, inserted heralds in all packages leaving stores. Windows and counters also carried mention of the special week.

Newspaper publicity including photo and story was run in connection with Borough President George Harvey's acceptance of a "Buccaneer" script which was autographed by De Mille and presented to him by Associate Publisher Frank Kappler of the *Daily Star* as a permanent addition to the motion picture department of the Queens Public Library.

Street parade was held night before opening with cooperation of the local Naval Reserve, over 500 uniformed marchers were in line, ushers carrying 12-foot "Buccaneer" banners, police escort permitting them to cover all important sections.

Contests were varied; limerick heralds were distributed by staff in advance for which promoted prizes were awarded. For his school kids, Nitschke planted a coloring contest, guest tickets going to winners and a lobster weight guessing stunt was also planted in local window. Valuable prizes were promoted including permanent waves, jewelry, etc., all given away in connection with the numerous contests planted.

Through tieup with local baker, 2000 "Buccaneer" cookies were distributed in glassine bags, away from theatre, copy on bag carrying title, playdates and cast. Imprinted bookmarks were placed in four branches of the public library, teaser warning cards used throughout town and fleet of trucks carried banners.

Stage Broadcast Proves Mid-Week Business Builder

by HELEN GARRITY

Intermountain Theatres, Salt Lake City

With an eye on these "end of the week" business doldrums, John Krier of the Capitol Theatre, Salt Lake City, worked out a plan with local radio station KDYL that is netting him definite returns. Titled "Ask Me Another," the program is built around the personality of "The Answer Man." It is broadcast from the stage of the theatre on Wednesday evenings (9:30 to 9:45—8:30 beginning April 24 Daylight Saving Time). The "Answer Man" sits at a desk on the stage. Two announcers work in the audience—all three have microphones feeding public address system and station line.

The audience is invited to participate by drawing questions from a pouch carried by the announcers working the aisles. They must answer it correctly in a half-minute time limit. Valuation from fifty cents to 25 dollars is placed on each question. The question drawn has a number, and the Answer Man, working on the stage, has a list of these numbers. The aisle man asks the question, while the Answer Man judges the answer given, and if answered incorrectly, gives the right one. If the question is not answered correctly, the prize money is carried over for the next week. Payment of the prize is made in cash by the aisle announcer at the time the question is answered. This speedy pay-off is highly satisfactory to the fan.

Stunt Nets Extra Revenue

Over a period of weeks a close check has been made and the stunt, which costs the theatre only the amount given in prizes, nets at least fifty dollars weekly in special business. This is a conservative estimate. The program usually falls on the sixth day of a picture and the buildup for the evening show is easy to check against the day before and the day following night receipts. The radio station is sold on its sustaining interest and donates the time. Fan mail is heavy and approximately one hundred letters a week are sent to the station competing for the weekly $2.50 prize for the best question submitted.

"Let's Hear From You!"

Cooper Awards Prizes On "Boy of the Streets"

Jackie Cooper made a personal appearance at Monogram's Philadelphia exchange to award prizes for the three best exploitation campaigns in that territory sponsored by local branch manager, Sam Rosen, in connection with "Boy of the Streets."

The winners were Artie Cohen, Queen Theatre, Wilmington; William Israel, Stanton, and Robert Kessler, Benn Theatre, the latter two houses located in Philadelphia. Judges in the contest were Sam Rosen, Lou Lifton, director of advertising and publicity of Monogram, and Harry Murdoch, of the Philadelphia *Ledger*.

Rhodes Scholars At Local School Aid 'Yank' Date

Since the selection for the Rhodes scholarships in the entire southwest was made a few weeks previous to Lew Chatham's opening of "Yank at Oxford" at the Sooner Theatre, Norman, Okla., this theatreman rode on the crest of the publicity wave resulting from the appointment of two students from the University of Oklahoma.

Dean of Men made the presentation on the campus to the two lads. Present at the ceremonies was the secretary of the Rhodes committee, a graduate of Oxford; Chatham interviewed graduate and got him to write stories to run with the picture. Lew also secured a list of all former Rhodes scholars on the campus and in the faculty and through two newspaper stories invited them as guests of the management to see the picture.

Heralds, window cards, publicity and scene mats were planted in four weeklies and two daily newspapers, special cutout head of Taylor wearing traditional cap was planted in lobby, giant complimentary passes delivered to the winners, and Chatham reports the scholarship stunt as being one of the most successful he has ever put over.

"Let's Hear From You!"

Goodwill Builder

Recently the Stanley Theatre, Jersey City, celebrated its 10th anniversary, which prompted manager Rudy Kuehn and his assistant, Bob Deitch, to go after the local Chamber of Commerce. Result was a spread in their monthly publication which goes to all industry leaders, office executives, public schools and other institutions. Double spread included photos of the theatremen, interior and exterior of the house in addition to detailed description of the atmospheric theatre and the important part it has played in the life of the community.

"Let's Hear From You!"

Novelty Throwaway

For the current showing of "Condemned Women," the Boston Theatre, Boston, distributed a novelty throwaway in the form used by prisons for fingerprinting. There are sections for individual fingers and thumbs and for entire hands. Copy consists of catchline and playdate along with credit to a finger printing concern which cooperated. "Reward" posters were also used as were 24 sheets on fleet of trucks covering downtown area.

"Let's Hear From You!"

Pollock Elected

That hail-fellow-well-met guy, Les Pollock, Loew's Rochester, Rochester, N. Y., broke local papers with the announcement of his election as president of the B'nai B'rith. Papers carried, brief biog together with cut of the showman and theatre mention. Pollock, who has been active in civic and social affairs in Rochester, has recently crashed the papers with stories of his various activities.

Institutional Advertising Found Limited In Value

Effective Only In Rare Cases, Declares Round Tabler

by HOMER H. HARMAN
Advertising Director, Roxy Theatre, N. Y.

Institutional advertising has long been a topic for wide discussion. There are many good, sound arguments for it, and, on the other hand, just as many against it. As to which side of the fence you prefer to lend your moral support, naturally, depends entirely upon your own personal trend of thought on the matter. And, this being the free country it is, we are all entitled to our own opinion.

In order to get off on the right foot, so to speak, let's see what our old reliable friend, the dictionary, has to say on the subject. The simplest explanation of the word "institutional" from both Webster's and Funk and Wagnall's is simply—"to establish or set up; tending or intending to establish." They both agree on the definition.

For our discussion, let's take this portion of the combined definition—"tending or intending to establish," and apply it to the various fields of advertising.

Outside of the theatre I am a firm believer in many cases of institutional advertising. For example, there's my favorite breakfast food on the table each morning. It is the manufacturer's intention to establish his product at all times. And I agree with him. From the very first day that his product hits the market, he has to establish it in the minds of all potential buyers. How does he do it? He sells it pictorially and if he does a thorough job, you will be able to immediately point to it on the grocer's shelf and make your purchases merely from the appearance of the package.

Finds Occasional Theatre Use

Here I say institutional is the thing. And the same holds true with most any stable product you can name. Their one aim is to "establish" their goods and in order to do this successfully, they institutionalize year in and year out. Their product very rarely changes and still they spend thousands and even millions to "establish" it in your and my mind so well that we won't listen to the store clerk who tries to give us a substitute. These manufacturers have built their great reputations on the fact that they have established their product, both by name and sight, and now, you and I have confidence in their brand. And do we buy it? I'll say we do!

It is in this field of advertising that the "institutional" portion is, in my way of thinking, a most important factor. They can profitably take advantage of "establishing" themselves and their product.

However, in the theatre, I believe that "institutional advertising" can be used only in rare cases. The two most important are first, when a theatre has its inaugural opening and secondly, when a definite policy of the house is changed.

In the first case, "institutional advertising" will help establish your house as to its location, it will establish your policy, your service and outstanding features, and your product. These items at the opening of a house are definitely important. Your patrons, no doubt dubious as to what you have to offer, have to be sold, and "establishing" these departments will certainly help. It is also possible that your prospective patrons are accustomed to attending the other fellow's house across the street or around the corner. They may be in the habit and it will help you to win them over.

Stressing of New Policy Advised

In the second case of using "institutional advertising" in a theatre—that of helping you to sell the patrons on a sudden change in general policy, let's take the changing of prices as an example. Naturally, it is important that you "establish" the new policy so thoroughly that they will completely forget about the original. In this case I say use your screen, your lobby poster space and in some cases outdoor billing. "Institutionalizing" your present policy plan will help your patron to forget the past and think in the terms of the present.

However, after these two fields have been covered with "institutional" copy, I say leave this type of advertising to the manufacturer of a more stable product. It is generally agreed that the most important thing in today's operation of a theatre is selling your present show. Every day of the week, every week of the month and every month of the year offers a different problem to the theatre manager and advertising man. "Institutional advertising" won't help you cope with these problems. You can't depend upon your good will, or pictorial appearance carry you through these difficulties.

All the "institutional advertising" in the world won't help you here. These problems have to be dealt with individually. In this respect, I say look at the records. You'll be convinced I am sure because there you will find that the finest results at the box office have been achieved by those pictures which have been universally accepted, especially when they are properly and individually sold or backed with good advertising, and I mean direct advertising campaigns.

Sells Shows in Direct Manner

Another great argument against "institutional advertising" is simply that the time and money spent to put this type of copy across to the patrons of your house will produce far better results when used to sell your show in a direct manner. By this I don't mean that you should try to spend this time and money in some "wild" scheme. I am a firm believer of the Truth in all forms of advertising.

In the final analysis, I say leave "institutional advertising" to other fields of selling. It can only be used profitably under odd circumstances and it will hold up your regular activities if you spend time and money on it when you sell your show.

SOME TRI-STATES THEATRE ADS

The ads reproduced on this page are forwarded by Ted Emerson, advertising director Tri-States Nebraska Theatres and drawn by Lou Kozal of Emerson's ad staff. Policy throughout the territory is double feature with stage show bookings now and then.

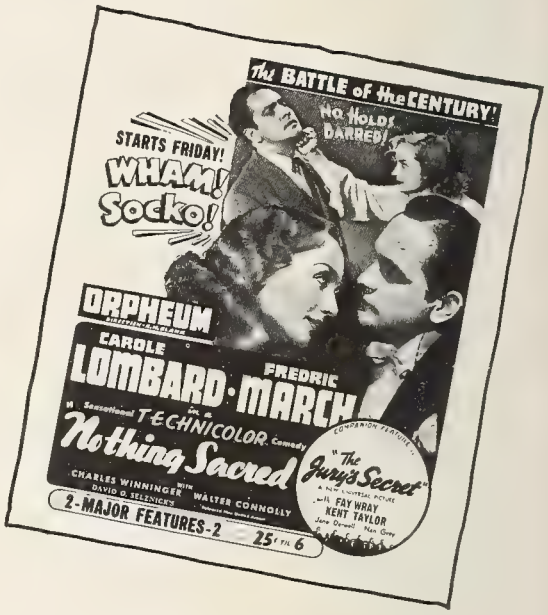


















THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61.	Nov. 6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68.	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58	
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37	65.	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68.	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
League of Frightened Men (G)	Walter Conolly-Irene Hervey	May 25,'37	65.	July 24,'37
Life Begins with Love (G)	Jean Parker-D.Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67	
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry (G)	Mary Aster-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69.)				
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65.	Aug. 28,'37
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering (G)	Jimmy Durante-Jean Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas	Apr. 20,'38†	81.	Mar. 19,'38
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76.	Feb. 13,'37
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69	
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68.	Feb. 13,'37
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

City Shadows	Edith Fellows-Leo Carrillo			

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Takes a Holiday	Jack Holt-Marcia Ralston			
(See "In the Cutting Room," Apr. 16,'38.)				
Highway Patrol	Jacqueline Wells-Robert Paige			
Holiday	Katherine Hepburn-Cary Grant	May 26,'38†		
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56	
Orphans of the Law	Jack Holt-Charlotte Wynters			
Paris on Broadway	Lanny Ross			
Pioneer Trail	Jack Luden-Joan Barclay			
Stagecoach Days	Jack Luden-Eleanor Stewart		58	
West of Cheyenne	Chas. Starrett-Iris Meredith			
You Can't Take It With You	Jean Arthur-James Stewart			

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back In Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville-Dolores Costello	Apr. 30,'38†	62.	Feb. 19,'38
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†	59	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Fools for Scandal (G) 252	Fernand Gravet-Carole Lomard	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66.)				
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96.	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82.	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54	
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octupus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58.	Mar. 27,'37

(THE RELEASE CHART--CONT'D)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
Women Are Like That (G) 261.	Kay Francis-Pat O'Brien	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14.)				
Crime School 259	Gale Page-H. Bogart	May 28,'38		
(See "In the Cutting Room," Feb. 26,'38.)				
Mr. Chump	Johnnie Davis-Lola Lane			
(See "In the Cutting Room," Apr. 9,'38.)				
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Racket Busters	George Brent-Gloria Dickson			
Secrets of an Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris-Claire Trevor			
When Were You Born?	Anna May Wong	June 18,'38†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61.	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56.	
Damaged Goods	Pedro de Cordoba	Mar. 15,'38†	60.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58.	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½.	May 1,'37
He Loved An Actress 218	Ben Lyon-Lupe Velez	Mar. 25,'38†	68.	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 10,'38
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58.	
International Crime (G) 220	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½.	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Mystery of the Hooded Horseman 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60.	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56.	
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½.	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57.	
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman	Ken Maynard	Apr. 29,'38†	58.	
Zamboanga (G) 219	Native Cast	Apr. 15,'38†	*65.	July 17,'37

Coming

Spy of Napoleon (G)	R. Barthelmess-D. Haas		98.	Oct. 10,'38

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†	81.	Jan. 29,'38
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man of Brimstone (G) 812.	Wallace Beery-V. Bruce	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†	72.	Dec. 4,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37	89.	July 3,'37
(Exploitation: Jan. 1,'38, p. 58.)				
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110.	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37	116.	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37	111.	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67; Apr. 2,'38, p. 57.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89.	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb. 4,'38†	91.	Jan. 22,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery-V. Bruce	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827.	Jeanette MacDonald-N. Eddy	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16.)				
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37	139.	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37	76.	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109.	Dec. 26,'31
Judge Hardy's Children (G) 828	Lewis Stone-Mickey Rooney	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50.)				
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78.	Oct. 23,'37
London by Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†	72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90.	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'36, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Yonug-Florence Rice	June 18,'37	70.	June 26,'37
Merrily We Live (G) 825	Constance Bennett-Brian Aherne	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803.	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73.	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-E. Eddy	Aug. 6,'37	105.	Mar. 2,'35
(Exploitation: Dec. 25,'37, p. 56.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67.	Feb. 6,'37
Of Human Hearts (G) 822	Walter Huston-James Stewart	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37	119.	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70.	Apr. 24,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37	127.	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)					
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec.	24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)					
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37	94.	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)					
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69.	Mar. 27,'37
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr.	22,'38†	119.	Apr. 23,'38
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94.	May 15,'37
Thirteenth Chair, The (G) 732.	Madge Evans-Henry Daniell	May	7,'37	66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov.	26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)					
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37	97.	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66; Feb. 19,'38, p. 86.)					
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	126.	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37	64.	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)					
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb.	18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; April 2,'38, p. 57; Apr. 16,'38, p. 54.)					
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec.	10,'37†	77.	Nov. 27,'37

Coming

David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields			133.	Jan. 19,'35
Give and Take	Robert Taylor-M. O'Sullivan	July	22,'38†		
Hold That Kiss 833	Dennis O'Keefe-M. O. Sullivan	May	13,'38†		
(See " In the Cutting Room," Apr. 16,'38.)					
Lord Jeff	F. Bartholomew-Mickey Rooney	June	17,'38†		
Marie Antoinette	Norma Shearer-Tyrone Power				
(See production article, Mar. 26,'38, p. 16.)					
Mutiny on the Bounty (reissue) (G)	Clark Gable-F. Tone			135.	Nov. 9,'35
One Woman's Answer	Virginia Bruce-H. Marshall	June	24,'38†		
Port of the Seven Seas (A) 829.	Wallace Beery-M. O'Sullivan			81.	Apr. 9,'38
San Francisco (reissue) (G)	Clark Gable-J. MacDonald			117.	July 4,'36
Shopworn Angel	Margaret Sullavan-Jas. Stewart	July	1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)					
Swiss Miss 830	Laurel and Hardy	May	20,'38†	96	
(See production article, Feb. 26,'38, p. 16.)					
Three Comrades 832	Robt. Taylor-Margaret Sullavan	June	3,'38†		
(See "In the Cutting Room," Mar. 12,'38.)					
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper			105.	Aug. 17,'34
Toy Wife, The	Luise Rainer-Melvyn Douglas	June	10,'38†		
(See "In the Cutting Room," Apr. 30,'38.)					
Yellow Jack 834	R. Montgomery-Virginia Bruce	May	27,'38†		
(See "In the Cutting Room," Apr. 23,'38.)					

MONOGRAM

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†	59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	65.	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec.	8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)					
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept.	29,'37†	58.	Oct. 2,'37
Code of the Rangers	Tim McCoy	Mar.	9,'38†	56	
County Fair (G)	John Arledge-Mary Lou Lender	Nov.	24,'37†	72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct.	30,'37†	61.	Oct. 30,'37
Female Fugitive (G)	Evelyn Venable-Craig Reynolds	Apr.	15,'38†	58.	Apr. 23,'38
God's Country and the Man	Tom Keene	Sept.	2,'37†	56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62.	July 3,'37
Land of Fighting Men	Jack Randall	Mar.	11,'38†	53	
Legion of Missing Men	Ralph Forbes	July	28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr. Joan Woodbury	Nov.	17,'37†	59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb.	9,'38†	72.	Feb. 12,'38
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	62	
Painted Trail (G)	Tom Keene	Feb.	16,'38†	50.	Mar. 19,'38
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73.	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)					
Port of Missing Girls (G)	Judith Allen-Milburn Stone	Feb.	23,'38†	65.	Mar. 5,'38
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec.	15,'37†	53	
Rose of the Rio Grande (G)	Movita-John Carroll	Mar.	16,'38†	60.	Apr. 2,'38
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,'38†	65.	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept.	22,'37†	62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,'37†	62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	70	
Two Gun Justice	Tim McCoy-Suzanne Kaaren	Apr.	30,'38†	57	
(See "Ridin' Gent," "In the Cutting Room," Apr. 16,'38.)					
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12,'38†	57	
Where Trails Divide	Tom Keene	Oct.	13,'37†	59	
Where the West Begins	Jack Randall	Feb.	2,'38†	54	

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Coming					
Gunsmoke Trail	Jack Randall	May	13,'38†		
(See "In the Cutting Room," Apr. 23,'38.)					
Marines Are Here, The	June Travis-Gordon Oliver	June	8,'38†		
(See "In the Cutting Room," Apr. 23,'38.)					
Phantom Ranger, The	Tim McCoy	May	27,'38†		
Private Nurse	Sally Blane-Lloyd Hughes	May	22,'38†		
(See "In the Cutting Room," Apr. 23,'38.)					
Romance of the Limberlost	Jean Parker-Eric Linden	June	22,'38†		

PARAMOUNT

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)					
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)					
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)					
Big Broadcast of 1938 (G) 3730.	W. C. Fields-Martha Raye	Feb.	18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)					
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)					
Bluebeard's Eighth Wive (A) 3734	Claudette Colbert-Gary Cooper	Mar.	25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67.)					
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Peril (G) 3733	J. Barrymore-Louise Campbell	Mar.	18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb.	25,'38†	56.	Feb. 12,'38
College Swing (G) 3737	Martha Raye-Burns & Allen	Apr.	29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71.)					
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722.	Anna May Wong-Chas. Bickford	Dec.	17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby-Beatrice Lillie	May	6,'38†	*80.	Apr. 30,'38
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)					
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37†	88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)					
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56.	July 3,'37
Great Gambini, The (G) 3648.	Akim Tamiroff-Marian Marsh	June	25,'37	70.	July 24,'37
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr.	22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland	Apr.	15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62.)					
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)					
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79.	Apr. 17,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37†	67.	Oct. 23,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37†	65.	Aug. 21,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37	66.	May 22,'37
I Met Him in Paris (G) 3644.	Claudette Colbert-M. Douglas	May	28,'37	86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)					
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)					
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37	78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37†	65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37	92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)					
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37	77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)					
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37†	70.	Oct. 23,'37
Night of Mystery, A (A) 3643.	Roscoe Karns-Ruth Coleman	May	21,'37	75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37†	73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)					
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62	
Partners of the Plains (G) 3755.	Wm. Boyd-George Hayes	Jan.	28,'38†	68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37	113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75; Apr. 9,'38, p. 54.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles	Mar.	4,'38† 80.	Feb. 19,'38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60.	July 10,'37
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb.	11,'38† 62.	Feb. 12,'38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37† 68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37† 62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† 65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37† 92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37† 63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37† 63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan.	21,'38† 72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Rowland-Marsha Hunt	Oct.	22,'37† 58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr.	1,'38† 62.	Mar. 19,'38
True Confessions (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37† 84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80.	May 29,'37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37† 115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65.)				
Wild Money 3651	Edward Everett Horton	July	9,'37 69.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar 20 Justice (G)	Wm. Boyd-Russell Hayden	June	24,'38† *65.	Apr. 23,'38
Beneath Western Skies	Wm. Boyd-Russell Hayden			
Booloo	Colin Tapley-Suratna Asmaka	July	29,'38†	
Cocoanut Grove	F. MacMurray-Harriet Hilliard	May	20,'38†	
(See "In the Cutting Room," Mar. 26,'38.)				
Give Me a Sailor	Martha Raye-Bob Hope	Aug.	5,'38†	
Hunted Men	Lloyd Nolan-Mary Carlisle	May	27,'38†	
(See "Crime Gives Orders," "In the Cutting Room," Mar. 26,'38.)				
Men With Wings	Fred MacMurray-Ray Milland			
Mr. Bumpus Goes to London	W. C. Fields	Aug.	12,'38†	
Prison Farm	Lloyd Nolan-Shirley Ross	June	17,'38†	
Professor Beware	Harold Lloyd-Phyllis Welch	July	15,'38†	
(See production article, Feb. 19,'38, p. 16.)				
Sing, You Sinners	Bing Crosby-Fred MacMurray			
Spawn of the North	George Raft-Dorothy Lamour	Aug.	19,'38†	
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna	May	13,'38† *85.	Apr. 23,'38
Texans, The	Randolph Scott-Joan Bennett			
(See " In the Cutting Room," Apr. 16,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland	July	1,'38†	
(See "In the Cutting Room," Mar. 26,'38.)				
You and Me	George Raft-Sylvia Sidney	June	3,'38†	
(See "In the Cutting Room," Feb. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37 61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37† 56	
Arson Gang Busters (G) 7022	Bob Livingston-Rosalind Keith	Mar.	28,'38† 65.	Apr. 9,'38
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37† 59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Boyd-Doris Weston	Feb.	16,'38† 66.	Feb. 26,'38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 62.	Nov. 13,'37
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen	Apr.	18,'38† 70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar.	7,'38† 55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec.	6,'37† 55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37 57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37† 64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37† 64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37† 64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele	Apr.	4,'38† 55	
Glamourous Night (G) 7017	Mary Ellis-Victor Jury	Dec.	6,'37† 60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb.	21,'38† 65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal-Tala Birell	Apr.	4,'38† 65.	Mar. 26,'38
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37 64	
(See "In the Cutting Room," May 15,'37.)				
King of the Newsboys (G) 7009	Lew Ayres-Helen Mack	Mar.	18,'38† 68.	Mar. 19,'38
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38† 70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38† 67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37† 84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37 67	
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan.	29,'38† 60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr.	14,'38† 55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb.	7,'38† 68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38† 55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37 72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar.	1,'38† 67.	Mar. 12,'38
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37† 59.	Oct. 9,'37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan.	24,'38† 58.	Feb. 5,'38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37 56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37 60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37 62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37† 56	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	may	12,'37 60.	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37 63.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37† 66	
Springtime In the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37† 60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb.	21,'38† 56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37† 56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette	Apr.	20,'38† 65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37† 56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37 62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37 60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37 62.	Oct. 23,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl	Preston Foster			
Desert Patrol 7127	Bob Steele	May	30,'38†	
First Prize	Alison Skipworth-Polly Moran			
Gangs of New York	Chas. Bickford-Ann Dvorak	May	16,'38†	
Riders of the Black Hills 7117	Three Mesquiteers	June	8,'38†	
Romance on the Run	Donald Woods-Patricia Ellis	May	11,'38†	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37† 65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37 58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'38 60.	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37 67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37† 65.	Oct. 9,'37
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant	Feb.	18,'38 102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72.)				
Condemned Women (A) 813	Louis Hayward-Sally Eilers	Mar.	18,'38† 77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan.	7,'38† 61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov.	19,'37 101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37† 60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan.	28,'38† 62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan.	14,'38† 67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37† 67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37† 73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37 67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37† 63.	Sept. 4,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr.	22,'38† 70.	Apr. 16,'38
Hawaii Calls (G) 846	Bobby Breen-Juanita Quigley	Mar.	11,'38† 72.	Mar. 5,'38
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37 58.	July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov.	26,'37† 70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec.	24,'37† 85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37 64.	July 31,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.	Apr.	15,'38† 91.	Mar. 26,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May	6,'38† 61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37† 77.	Aug. 28,'37
Exploitation: Oct. 23,'37, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37† 61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar.	4,'38† *65.	Mar. 12,'38
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37 77	Sept. 4,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37 60	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37† 81.	Sept. 18,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July	2,'37 100.	July 10,'37
(Exploitation: Oct. 9,'37, p. 70.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb.	25,'38† 60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37 68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37 68.	Mar. 20,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37† 59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie	Feb.	11,'38† 90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan.	21,'38† 73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37 71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37† 60.	Sept. 18,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May	7,'37 116.	May 8,'37
(Exploitation: Jan. 19,'37, p. 85; July 31,'37, p. 80.)				
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec.	31,'37† 72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb.	4,'38† 86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92.	Sept. 18,'37
(See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84; Apr. 9,'38, p. 56.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70.	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65.	Mar. 19,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109.	July 17,'37
(Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)				
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58.	
(See "In the Cutting Room," May 29,'37.)				
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62.	June 5,'37
You Can't Buy Love (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61.	May 1,'37

Coming

Title	Star		
Blind Alibi	Richard Dix-Whitney Bourne	May	20,'38†
(See "In the Cutting Room," Apr. 9,'38.)			
Border G-Man	George O'Brien	Jnue	24,'38†
Cheating the Stars	Alan Lane-Frances Mercer	Aug.	19,'38†
Ground Crew	Richard Dix	July	29,'38†
Gun Law	George O'Brien-Rita Oehmen	May	13,'38†
(See "In the Cutting Room," Apr 23,'38.)			
Having Wonderful Time 819	Ginger Rogers-D. Fairbanks, Jr.	July	1,'38†
(See "In the Cutting Room," Oct. 9,'37.)			
Mother Carey's Chickens	Ruby Keeler-Anne Shirley	July	15,'38†
Muddled Deal	Joan Fontaine-D. DeMarney	June	17,'38†
(See " In the Cutting Room," Apr. 16,'38.)			
Painted Desert	George O'Brien	Aug.	12,'38†
Room Service	Marx Brothers	Sept.	2,'38†
Saint in New York	Louis Hayward-Kay Sutton	June	3,'38†
(See "In the Cutting Room," Mar. 19,'38.)			
Smashing the Rackets		July	8,'38†
Strictly Accidental	Joe Penner	July	22,'38†
Vivacious Lady 740	Ginger Rogers-James Stewart	May	13,'38†
(See "In the Cutting Room," Jan. 15,'38.)			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71.	May 8,'37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G)	Victor McLaglen-Louise Hovick	Apr. 22,'38†	84.	Apr. 2,'38
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37	83.	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58.	July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene	Apr. 29,'38†	85.	Apr. 23,'38
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14,'37	59.	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo-828	Smith Ballew-Evelyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840	Tyrone Power-Alice Faye	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1,'38†	67.	Mar. 19,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
King George VI Coronation 870	Color Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers-Rochelle Hudson	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Bros. Gloria Stuart	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre-Keye Luke	Mar. 25,'38†	71.	Apr. 16,'38
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
Raw Hide (G) 842	Smith Ballew-Evelyn Knapp	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart	Mar. 18,'38†	81.	Mar. 12,'38
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57.	Feb. 13,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moo (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Trip to Paris (G) 847	Jed Prouty-Shirley Deane	May 6,'38†	63.	Mar. 26,'38
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen	Mar. 11,38†	69.	Feb. 5,'38
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 5,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24, 37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Title	Star		
Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche		
(See "In the Cutting Room," Apr. 30,'38.)			
Always Goodbye	Barbara Stanwyck-H. Marshall	July	1,'38†
Hello Hollywood	Jane Withers-Gloria Stuart		
I'll Give a Million	Warner Baxter-Marjorie Weaver	July	22,'38†
Josette 839	Simone Simon-Don Ameche	June	3,'38†
(See "In the Cutting Room," Jan. 29,'38.)			
Kentucky Moonshine 844	Ritz Brothers-Tony Martin	May	13,'38†
(See " In the Cutting Room," Apr. 16,'38.)			
Kidnapped	Warner Baxter-F. Bartholomew	May	27,'38†
(See "In the Cutting Room," Feb. 26,'38.)			
Little Miss Broadway	Shirley Temple-Jimmy Durante	July	29,'38†
Lucky Penny	Shirley Temple-Joan Davis		
Lucky Star	Sonja Henie-Richard Greene		
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	June	24,'38†
(Reviewed under the title, "Look Out, Mr. Moto.")			
Mysterious Mr. Moto	Peter Lorre-Mary Maguire		
(See "In the Cutting Room," Apr. 30,'38.)			
One Wild Night	June Lang-Dick Baldwin		
Rascals (G) 849	Jane Withers-Robt. Wilcox	May	20,'38†
Speed to Burn	Lynn Bar-Dennis Moore		
Three Blind Mice	Loretta Young-Joel McCrea	June	17,'38†
We're Going to Be Rich	Gracie Fields-Victor McLaglen		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60.)				
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15,'38†	91.	Jan. 15,'38
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou..	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett-Henry Fonda.....	Jan. 28,'38†	80.	Jan. 15,'38
Knight Without Armour (G)...	Marlene Dietrich-Robt. Donat....	July 23,'37†	107.	June 19,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.....	May 14,'37	87.	Feb. 13,'37
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence..	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G)..	Edmund Lowe-Ann Todd.....	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March...	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Stand-In (A)	Leslie Howard-Joan Blondell.....	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29,'38†	88.	Nov. 13,'37
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks-Flora Robson.....	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")				
Walt Disney's Academy Award Revue	Five Award Winners.....	June 18,'37†	44.	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett.....	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				
When Thief Meets Thief (A)...	D. Fairbanks, Jr.-V. Hobson.....	June 4,'37	87.	May 6,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May 7,'37	71.	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)				
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29,'37	86.	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Algiers	Charles Boyer-Sigrid Gurie.....			
(See "In the Cutting Room," Apr. 30,'38.)				
Drum, The (G).....	Sabu-Raymond Massey		100.	Apr. 30,'38
Graustark	G. Cooper-M. Oberon-S. Gurie.....			
Madamoiselle Docteur (A).....	Dita Parlo-John Loder.....		77.	Dec. 18,'37
Mutiny in the Mountains.....	Raymond Massey-Valerie Hobson.....			
Over the Moon.....	Merle Oberon-Rex Harrison.....			
Rising Tide, The.....	Madeleine Carroll-Henry Fonda.....			
(See "The Adventuress," "In the Cutting Room," Mar. 26,'38.)				
Young In Heart, The.....	Janet Gaynor-D. Fairbanks, Jr.....			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5,'37†	63.	Nov. 13,'37
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012..	John Boles-Doris Nolan.....	May 9,'37	81.	May 1,'37
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept. 26,'37†	68.	
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept. 5,'37†	58.	
Black Doll (G) 2014.....	Nan Grey-Donald Woods.....	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb. 25,'38†	57.	
Boss of Lonely Valley 2052....	Buck Jones	Nov. 14,'37†	59.	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer.....	May 2,'37	67.	Apr. 8,'37
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct. 3,'37†	66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson.....	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13,'38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015...	Wendy Barrie-Walter Pidgeon....	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012....	Alice Brady-Chas. Winninger.....	Apr. 1,'38†	70.	Mar. 26,'38
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037...	John Wayne-Sheila Bromley.....	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019....	Fay Wray-Kent Taylor.....	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor.....	Sept. 19,'37†	63.	Oct. 28,'37
Lady In the Morgue 2027.....	Preston Foster-Patricia Ellis.....	Apr. 22,'38†	70.	
(See "In the Cutting Room," Mar. 19,'38.)				
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1,'38†	56.	
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10,'37†	59.	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde...	Mar. 25,'38†	67.	July 10,'37
Love In a Bungalow (G) 1009..	Kent Taylor-Nan Grey.....	June 27,'37	66.	July 10,'37
Mad About Music (G) 2002....	Deanna Durbin-Herbert Marshall..	Mar. 4,'38†	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71.)				
Man In Blue, The (G) 1020....	Robert Wilcox-Nan Grey.....	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read.....	Aug. 29,'37†	96.	Sept. 4,'37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady.....	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016....	Louis Hayward-Barbara Read.....	Feb. 6,'38†	68.	Jan. 29,'38
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.....	May 2,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Nurse from Brooklyn (G) 2022.	Sally Eilers-Paul Kelly.....	Apr. 15,'38†	67.	Apr. 16,'38
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May 16,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
100 Men and a Girl (G) 2001..	Deanna Durbin-Adolphe Menjou..	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Prescription for Romance(G)2013.	Wendy Barrie-Kent Taylor.....	Dec. 12,'37†	66.	Dec. 18,'37
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr. 8,'38†	*65.	Apr. 2,'38
Reported Missing (G) 1006....	Wm. Gargan-Jean Rogers.....	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan. 23,'38†	56.	
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent...	Nov. 28,'37†	64½.	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029.....	John King-Constance Moore.....	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19,'37†	59.	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan...	Oct. 24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020..	N. Beery, Jr.-Catherine Hughes..	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn.....	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.....	July 11,'37	66.	
Westland Case, The (G) 2024..	Preston Foster-Carol Hughes.....	Oct. 31,'37†	63.	Oct. 2,'37
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....	June 6,'37	96.	Dec. 18,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland.....	May 23,'37	76.	Apr. 24,'37
You're a Sweetheart (G) 2004..	Alice Faye-George Murphy.....	May 23,'37	78.	May 15,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67.)				

Coming

Air Devils	Dick Purcell-Beryl Wallace.....	May 13,'38†		
(See "In the Cutting Room," Apr. 23,'38.)				
Devil's Party, The.....	V. McLaglen-Beatrice Roberts....	May 27,'38†		
(See "Hell's Kitchen," "In the Cutting Room," Apr. 9,'38.)				
Letter of Introduction.....	E. Bergen-"Charlie McCarthy"...	Aug. 19,'38†		
Rage of Paris, The.....	D. Darrieux-D. Fairbanks, Jr....	June 24,'38†		
Rocket Ship	Larry Crabbe-Jean Rogers.....	June 3,'38†		
Sinners in Paradise.....	John Boles-Madge Evans.....	May 20,'38†	64.	
(See "In the Cutting Room," Mar. 26,'38.)				
Suspicion	Warren William-Gail Patrick....	June 10,'38†		
Western Trails	Bob Baker-Marjorie Reynolds.....			

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222.	Ronald Reagan-Gloria Blondell. ..	Apr. 9,'38†	62.	Feb. 26,'38
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.....	June 26,'37	73.	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes 129.....	Dick Foran-Helen Valkis.....	June 12,'37	55.	
Blondes at Work 255.....	Glenda Farrell-Barton MacLane...	Feb. 5,'38†	63.	
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel.....	Aug. 14,'37	52.	
Expensive Husbands (G) 223...	Beverly Roberts-Patric Knowles...	Nov. 27,'37†	62.	Sept. 11,'37
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane..	June 19,'37	60.	June 12,'37
First Lady (G) 210.....	Kay Francis-Preston Foster.....	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Footloose Heiress 123.....	Craig Reynolds-Ann Sheridan.....	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Great Garrick, The (G) 209....	Brian Aherne-O. de Havilland....	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221...	Frank McHugh-Jane Wyman.....	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff- Marie Wilson.....	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207....	Leslie Howard-Bette Davis.....	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204.....	Bette Davis-Henry Fonda.....	Mar. 26,'38†	104.	Mar. 12,'38
Kid Comes Back, The (G) 214.	Wayne Morris-June Travis.....	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis....	May 29,'37	101.	May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard.....	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54.)				
Love, Honor and Behave(A)216.	Wayne Morris-Priscilla Lane.....	Mar. 12,'38†	71.	Feb. 19,'38
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.....	July 1,'37	68.	Aug. 14,'37
Over the Wall (G) 212.....	Dick Foran-June Travis.....	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch.....	Feb. 26,'38†	63.	Jan. 15,'38
Public Wedding 126.....	Jane Wyman-William Hopper.....	July 10,'37	58.	
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire....	Jan. 1,'38†	57.	Dec. 11,'37
Singing Marine, The (G) 101..	Dick Powell-Doris Weston.....	July 3,'37	105.	July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Slim (G) 114.....	Pat O'Brien-Henry Fonda.....	June 12,'37	80.	July 3,'37
Swing Your Lady (G) 211.....	H. Bogart-Louise Fazenda.....	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56.)				
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer..	Dec. 25,'37†	98.	Dec. 4,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Varsity Show (G) 202	Dick Powell-Fred Waring		Sept. 4,'37†	121.	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)					
White Bondage (G) 125	Jean Muir-Gordon Oliver		June 19,'37	60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan		Sept. 11,'37†	64.	July 24,'37

Coming

Amazing Dr. Clitterhouse, The	Edw. G. Robinson-C. Trevor				
(See "In the Cutting Room," Apr. 9,'38.)					
Angels with Dirty Faces	James Cagney-Pat O'Brien				
Boy Meets Girl	James Cagney-Pat O'Brien				
Brother Rat	Wayne Morris				
Cowboy from Brooklyn	Dick Powell-Priscilla Lane				
(See "In the Cutting Room," Feb. 19,'38.)					
Defense Rests, The	Ronald Reagan-Mary Maguire				
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell				
Garden of the Moon	Pat O'Brien-Margaret Lindsay				
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane		June 11,'38†		
(See "In the Cutting Room," Mar. 19,'38.)					
In Every Woman's Life	Kay Francis-John Litel				
Little Miss Thoroughbred	Ann Sheridan-John Litel		June 4,'38†		
(See "Little Lady Luck," "In the Cutting Room," Feb. 12,'38.)					
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane			*70.	Apr. 23,'38
Penrod's Double Trouble (G)	Billy and Bobby Mauch			*60.	Apr. 2,'38
Singing Cop, The	Dick Foran-Ann Sheridan				
Sister Act	Lane Sisters-Jeffrey Lynn				
White Banners	Claude Rains-Fay Bainter		June 25,'38†		
(See "In the Cutting Room," Feb. 26,'38.)					

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60.	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58.	
Dawn to Dusk	Margaret Morris	Advance	Nov. 1,'37†		
Dead March, The (A)	Boake Carter	Imperial	Sept. 15,'37†	73.	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75.	Aug. 7,'37
Lost Ranch	Tom Tyler	Victory	Nov. 30,'37†	56.	
Million Dollar Racket (G)	Herman Brix	Victory	Oct. 1,'37†	62.	Nov. 20,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16,'37	76.	Oct. 23,'37
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Now Is the Time	Joby Jordan	Advance	Nov. 15,'37†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Roaring Six Guns	Kermit Maynard	Ambassador-Conn.	Oct. 15,'37†		
Squadron "B"	Margaret Morris	Advance	Sept. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin	Ambassador-Conn.	Nov. 15,'37†	*60.	Nov. 13,'37
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60.	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57.	June 12,'37
With Pleasure, Madame	Conrad Nagel	Imperial	Apr. 15,'37†	90.	
Young Dynamite	Frankie Darro	Ambassador-Conn.	Sept. 15,'37†		

Coming

Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70.	Apr. 30,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 rls.		Apr. 23,'38.
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum			
(See "In the Cutting Room," Apr. 23,'38.)					
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38
Wayward Daughters	Verna Hillie	Progressive	July 1,'38		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Hoffberg	Oct. 15,'37†	82.	
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90.	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
All Men Are Wild	Paul Javor	Hungaria	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Bank Holiday (G)	John Lodge	General		86.	Mar. 26,'38
Big Fella (G)	Paul Robeson	British Lion		73.	July 10,'37
Bride from Torocko	Paul Javor	Hungaria	Oct. 1,'37†	10 rls.	
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Business in Distress	Czech Film	Hoffberg	Oct. 15,'37†	90.	
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89.	Oct. 23,'37
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Don Quixote (G)	Chaliapin	World	Sept. '37†	78.	July 8,'37
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80.	Aug. 14,'37
Eighty Miles an Hour	Gy Kabos	Hungaria	Nov. 19,'37†	8 rls.	
Emil Und Die Detektive	Fritz Rasp	International		77	
Fury Over Spain (G)		Modern Film		55.	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74.	Aug. 14,'37
Grand Illusion (A)	Erich von Stroheim	World		120.	July 3,'37
(Reviewed under the title "La Grande Illusion")					
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	.90	
Green Fields (G)	Helen Beverly	Collective	Oct. 11,'37†	105.	Jan. 15,'38
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
Heart for Heart	Pager-Szorenyi	Danubia	Apr. 17,'38†	.83	
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	.88	
Hotel Springtime	Gy Kabos	Hungaria	Nov. 30,'37†	10 rls.	
"Housmaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	.84	
I Picked You for My Husband	Paul Javor	Hungaria	Nov. 4,'37†	9 rls.	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81.	Oct. 30,'37
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65.	
Jericho (G)	Paul Robeson	General		77.	Sept. 4,'37
Kainourgea Zoe	Rita Karmen	Norton	Nov. 7,'37†	115.	
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70.	May 22,'37
La Damicella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	.91	
Life and Loves of Beethoven (G)	Harry Bauer	World	Dec. 15,'37†	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Loves of DuBarry	Gitta Alpar	Hoffberg	Mar. 30,'38†	.78	
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95.	Sept. 25,'37
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	.63	
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78.	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105.	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70.	July 10,'37
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls.	
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Meriusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77.	June 5,'37
Meseanto	Pertzel-Torzs	Danubia	Oct. 15,'37†	.87	
Miracle of Lourdes	John Bara	Danubia	Nov. 1,'37†	.62	
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77.	Sept. 18,'37
My Daughter Is Different	Turray-Kabos	Danubia	Oct. 20,'37†	.88	
Noches de Gloria (A)	Esperanza Iris	Bueno		95.	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	.74.	Feb. 2,'35
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Orphan Boy of Vienna (G)	Hans Olden	General		77.	Sept. 18,'37
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Reborn	Elene Papadake	Norton	Dec. 5,'37	90.	
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	.91	
Ruler, The (G)	Emil Jennings	Amer.-Tobis	Oct. 15,'37	120.	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70.	July 17,'37
Sister Mary	Javor-Sved	Danubia	Oct. 10,'37†	.91	
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125.	Dec. 25,'37
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	.90	
South Riding (A)	Edna Best	United Artists		90.	Jan. 22,'38
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58.	Sept. 4,'37
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
Student's Romance, The (G)	Patric Knowles	Hoffberg	Oct. 10,'37†		July 9,'37
Sutyl, the Lucky Child	Adam Klari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	.90	
Tender Enemy	Simone Berriau	World	Mar. 30,'38†	.65	
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	.89	
They Were Five	Jean Gabin	Lenauer	June 1,'38		
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85.	July 17,'37
This Is China		Guaranteed	Dec. 1,'37†	.68	
Three Spinsters	Rajnay-Kabos	Danubia	Oct. 30,'37†	.72	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	.102	
Tomi (G)	Pecsi-Adam	Danubia	Sept. 11,'37†	.81.	Oct. 30,'37
True Love	Sophea Domogloy	Norton	Oct. 3,'37†	.85	
Two Prisoners	Paul Javor	Hungaria	Oct. 12,'37†	10 rls.	
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77.	Nov. 27,'37
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	.70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	.84.	Apr. 23,'38
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65.	Nov. 20,'37
Yellow Roses	Kabos	Danubia	Mar. 1,'38†	.90	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away ..... Andy Clyde	May	13,'38†15½..
Big Squirt, The (10-2-37) ..... Charlie Chase	Sept.	17,'37†18....
Bury the Hatchet (8-21-37)	Aug.	6,'37.19....
Calling All Curtains	Oct.	1,'37†16....
Calling All Doctors	July	22,'37.19½..
Cash and Carry (9-11-37) ..... (3 Stooges)	Sept.	3,'37†18½..
Cuckooranch	Mar.	25,'38†16½..
Doggone Mixup (2-12-38)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) ..... (Collins-Kennedy)	Jan.	21,'38†17½..
Goofs and Saddles	July	2,'37.17½..
Gracie at the Bat ..... Andy Clyde	Oct.	29,'37†17½..
Grips, Grunts and Groans (3-27-37) ..... (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood ..... (All Star)	July	1,'38†17½..
Healthy, Wealthy and Dumb ..... (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) ..... Andy Clyde	Dec.	10,'37†17½..
Jump, Chump, Jump ..... Andy Clyde	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) ..... Charlie Chase	Dec.	24,'37†18....
Mind Needer, The	Apr.	29,'38†18....
Oh What a Knight ..... (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) ..... Andy Clyde	Mar.	4,'38†17½..
Playing the Ponies (10-23-37) ..... (3 Stooges)	Oct.	15,'37†17....
Sitter Downers, The (11-27-37) ..... (3 Stooges)	Nov.	26,'37†16....
Soul of a Heel, The ..... (All Star)	June	4,'38†16½..
Tassels in the Air (4-30-38) ..... (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) ..... (3 Stooges)	Jan.	7,'38†17....
Time Out for Trouble (4-2-38) ..... Charlie Chase	Mar.	18,'38†16½..
Wee Wee Monsieur (3-26-38) ..... (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec.	15,'37†10½..
Drug Store Follies (9-11-37)	Sept.	3,'37†10½..
Rooftop Frolics (10-16-37)	Oct.	1,'37†11....
Timberland Revels (11-27-37)	Nov.	5,'37†10....

COLOR RHAPSODIES

Air Hostess, The	Oct.	22,'37†.8....
Big Birdcast, The	May	13,'38†.....
Bluebird's Baby (3-12-38)	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38)	Mar.	26,'38†.6....
Gifts from the Air ..... (re-issue)	Dec.	18,'37†.7½..
Hollywood Picnic (1-15-38)	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38)	Feb.	17,'38†.6½..
Indian Serenade	July	16,'37..8....
Little Match Girl (11-27-37)	Nov.	5,'37†.8½..
Scary Crows (9-11-37)	Aug.	20,'37..8....
Snowtime	Apr.	14,'38†.7....
Spring Festival (8-21-37)	Aug.	6,'37..8....
Stork Takes a Holiday, The	June	11,'37..8....
Swing, Monkey, Swing (10-2-37)	Sept.	10,'37..7½..
Window Shopping	June	3,'38†.....

COLUMBIA TOURS

Haiti's Black Napoleon (8-21-37)	Aug.	6,'37..9....
Pirate Parts of the Caribbean	July	2,'37..9....

COMMUNITY SING

(1st Series)

Community Sing (No. 4)	June	18,'37.10½..
Community Sing (No. 5) (9-11-37)	July	24,'37.10½..

(2nd Series)

No. 1 (9-11-37)	Aug.	20,'37†10....
No. 2 (10-16-37)	Sept.	17,'37†10....
No. 3 (10-16-37)	Oct.	15,'37†10½..
No. 4 (12-11-37)	Nov.	28,'37†10½..
No. 5	Feb.	5,'38†10....
No. 6	Feb.	25,'38†.9½..
No. 7 (3-26-38)	Mar.	18,'38†10....
No. 8	May	6,'38†.....
No. 9—	June	25,'38†.....

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec.	18,'37†17....
Jungle Babies	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia)	June	1,'38†.1 rl..

KRAZY KAT CARTOONS

19. Masque Raid, The	June	25,'37..7....
20. Railroad Rhythm	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs.	Feb.	22,'38†.6½..
22. Auto Clinic, The	Mar.	4,'38†.6½..
23. Little Buckaroo	Apr.	11,'38†.6....
24. Krazy Magic	May	20,'38†.....
25. Krazy's Travel Squawks.	July	4,'38†.....

SCRAPPY CARTOONS

Canine Capers	Sept.	16,'37†.6½..
Clock Goes 'Round and 'Round (11-20-37)	Nov.	6,'37†.5½..
Dizzy Ducks (12-19-36)	July	18,'37..6½..
Fire Plug, The (11-13-37)	Oct.	16,'37†.6....
New Homestead, The (2-12-38)	Jan.	7,'38†.7....
Scrappy's Music Lesson	June	4,'37..7....
Scrappy's News Flashes (1-22-38)	Dec.	8,'37†.6....
Scrappy's Playmates	Mar.	27,'38†.6....
Scrappy's Trip to Mars	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

No. 10	June	4,'37..9....
No. 11	June	25,'37.10½..
No. 12 (10-16-37)	Aug.	13,'37.10....
No. 13 (10-16-37)	Sept.	10,'37.10....

(New Series)

No. 1 (10-16-37)	Sept.	17,'37†10....
No. 2	Oct.	15,'37†.9½..
No. 3 (12-11-37)	Nov.	18,'37†.9½..
No. 4	Dec.	24,'37†10....
No. 5 (1-22-38)	Jan.	7,'38†.9½..
No. 6 (3- 5-38)	Feb.	4,'38†10....
No. 7 (4- 2-38)	Mar.	4,'38†10....
No. 8	Apr.	1,'38†.9....
No. 9	Apr.	29,'38†.....
No. 10—	May	27,'38†.....
No. 11—	June	24,'38†.....

SPECIAL SPORT THRILLS

Cadet Champion (12-11-37)	Dec.	17,'37†.9....
Feminine Fun	Feb.	18,'38†10....
Future Stars	Aug.	30,'37..9....
Golf Magic (9-11-37)	Aug.	16,'37..9....
Play Ball (4-23-38)	Apr.	15,'38†10....
Set 'Em Up	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38)	Jan.	21,'38†10....
Sport of the Seasons	June	25,'37..9....
Sport's Greatest Thrills (8-21-37)	Aug.	3,'37..9....
Sport Stamina	Apr.	10,'38†.9½..
Trotting Thoroughbreds (10-16-37)	Sept.	30,'37†.9½..
Unusual Hunting (3-26-38)	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec.	10,'37†.9½..
Little Jack Horner (10-2-37)	Sept.	16,'37†.6½..
Silver Threads (12-11-37)	Nov.	12,'37†10½..

WORLD IN COLOR

City of the Golden Gate (11-20-37)	Oct.	10,'37†.9½..
El Salvador (2-12-38)	Jan.	15,'38†.9....
Friendly Neighbors (Ontario)	Apr.	29,'38†.....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38)	Feb.	25,'38†10....
Ask Uncle Sol (10-23-37)	Oct.	8,'37†11....
Big Apple, The (10-2-37)	Sept.	17,'37†.9....
Calling All Crooners (12-4-37)	Nov.	19,'37†10½..
How to Dance the Shag	Dec.	17,'37†.8....
Love Goes West (1-15-38)	Dec.	31,'37†10½..
Miss Lonely Hearts (10-30-37)	Sept.	24,'37†10½..
Pot Luck (8-14-37)	Aug.	6,'37†11....
Rhythm Saves the Day (12-4-37)	Oct.	29,'37†11....
Trailer Paradise	Nov.	26,'37†.9....

TERRY-TOONS

Barnyard Boss, The	Dec.	24,'37†.6½..
Big Top, The	May	12,'38†.1 rl..
Billy Goat's Whiskers, The	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra	Jan.	21,'38†.6½..
Close Shave, A	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37)	Oct.	15,'37†.6½..
Dog and the Bone, The (11-27-37)	Nov.	12,'37†.6....
Farmer Al Falfa in Trailer Life	Aug.	20,'37†.5½..
Gandy the Goose (3-19-38)	Mar.	4,'38†.6....
Happy and Lucky	Mar.	18,'38†.6½..
His Off Day	Feb.	4,'38†.6½..
Homeless Pup, The	July	23,'37..7....
Just Ask Jupiter (2-19-38)	Feb.	18,'38†.6....
Kiko's Cleaning Day (10-2-37)	Sept.	17,'37†.6½..
Lion Hunt, The (1-15-38)	Jan.	7,'38†.7....
Maid in China	Apr.	29,'38†.7....
Mechanical Cow, The	June	25,'37..7....
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Paper Hangers, The (8-14-37)	July	30,'37..7....
Pink Elephants	July	9,'37..7....
Robinson Crusoe's Broadcast (4-23-38)	Apr.	15,'38†.6½..
Saw Mill Mystery, The	Oct.	29,'37†.6½..
Sea Devil, The	May	27,'38†.1 rl..
Timid Rabbit, The	Nov.	26,'37†.6½..
Villain Still Pursued Her, The	Sept.	3,'37†.6½..

TREASURE CHEST

Grey Owl's Little Brother	Dec.	24,'37†10....
How to Ski	Aug.	20,'37†11....
Kingdom for a Horse	Apr.	22,'38†10....
Music from the Stars (4-30-38)	Mar.	25,'38†11....
Not So Dumb	Dec.	10,'37†.9....
Ornamental Swimming	June	4,'37.10....
Private Life of the Gannets (9-25-37)	Sept.	10,'37†11....
Return of the Buffalo	Apr.	8,'38†.9½..
Sky Fishing (3-26-38)	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38)	Feb.	11,'38†10....
We Live in Two Worlds	May	27,'38†.1 rl..

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37)	Aug.	6,'37†19....
Air Parade (2-12-38)	Jan.	14,'38†19....
Bashful Ballerina (10-2-37)	Sept.	17,'37†20....
Bashful Buckaroo, The	Dec.	3,'37†19½..
Beautiful But Dummies	Mar.	25,'38†17....
Cupid Takes a Holiday (2-19-38)	Feb.	4,'38†15....
Cute Crime	Apr.	29,'38†18....
Dates and Nuts (1-15-38)	Dec.	31,'37†19....
Dime a Dance	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38)	Jan.	21,'38†18....
Going, Going Gone	Oct.	6,'37†18....
Heir Today	Nov.	5,'37†18....
Hi-Ho Hellywood	Jan.	7,'38†16....
Hurray for Hooligan (12-4-37)	Nov.	19,'37†17....
Jitter Bugs	May	20,'38†.....
Koo-Koo Correspondence Skool, The	Nov.	19,'37†18....
Love and Onions (3-26-36)	Mar.	11,'38†19....
Meet the Bride	Oct.	29,'37†17....
Miss They Missed, The (2-12-38)	Jan.	28,'38†18....
Money on Your Life	May	13,'38†.2 rls.
Montague the Magnificent (8-14-37)	Aug.	27,'37†18....
Playboy Number One (12-4-37)	Nov.	26,'37†17....
Silly Night (10-23-37)	Oct.	1,'37†19....
Sing for Sweetie	Apr.	15,'38†19....
Slacks Appeal	Aug.	13,'37†19....
Smart Way, The (10-30-37)	Oct.	15,'37†18....
Sweeties	Sept.	3,'37†15....
Timid Ghost, The	Sept.	24,'37†16....
Uncle Sol Solves It	Feb.	11,'38†15....
Wanna Be a Model?	Feb.	25,'38†16....
Who's Crazy?	Aug.	20,'37†19....
Will You Stop! (10-2-37)	Sept.	10,'37†17....
Who's Who?	Oct.	22,'37†20....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Blow, Bugle, Blow		
Hollywood Magic (5-29-37)		10....
In Shanghai (6-5-37)	July	16,'37.12....
Isle of Paradise	July	30,'37.20....
Skiing on Your Feet	Jan.	14,'38†.....

COLOR

Catalina Island	Nov.	12,'37†.....
Personalities on Parade		
Yellowstone Park		

IMPERIAL

Title	Rel. Date	Min.

EDGAR GUEST POETIC GEMS

Boyhood		8....
Early in the Mornin'		9....

NOVELTIES

Napoleon's Waterloo		8....
Nero		8....

PORT O' CALL

City of the Sun		9....
Last Resort, The		9....

WORLD IN COLOR

Dream Harbor		8....

MGM

Title	Rel. Date	Min.

CAPTAIN AND THE KIDS

Blue Monday (4-2-38)	Feb.	5,'38†.9....
Captain's Pups	Apr.	30,'38†.....
Cleaning House (3-5-38)	Feb.	19,'38†.8....
Poultry Pirates		

CRIME DOESN'T PAY

No. 11—Soak the Poor (10-2-37)	Aug.	21,'37.16....
No. 12—Give Till It Hurts (11-13-37)	Sept.	18,'37.20....
No. 13—Behind the Criminal (12-4-37)	Oct.	30,'37†21....
No. 14—What Price Safety	Feb.	5,'38†21....
No. 15—Miracle Money	Mar.	26,'38†21....

FITZPATRICK TRAVEL TALKS

Beautiful Budapest	Apr.	16,'38†.9....
Chile, Land of Charm (11-20-37)	Oct.	30,'37†.9...
Copenhagen	Nov.	27,'37†.9....
Floral Japan	July	24,'37..8....
Glimpses of Austria	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38)	Mar.	19,'38†.8....
Glimpses of Peru (10-2-37)	Sept.	4,'37†.8....
Land of Incas	Dec.	25,'37..8....
Natural Wonders of the West (2-5-38)	Jan.	22,'38†.9....
Rural Sweden	May	14,'38†.8....
Serene Slam (6-26-37)	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37)	Oct.	2,'37†.9....

HARMAN-ISING (Happy Harmonies)

32—Wayward Pups (8-14-37)	July	10,'37..9....
33—Bosko and the Cannibals	Aug.	28,'37.10....
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8...
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Captain Kidd's Treasure (3-26-38)	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38)	Mar.	19,'38†11....
King Without a Crown, The (11-20-37)	Oct.	9,'37†.9....
Man in the Barn, The (1-1-38)	Nov.	20,'37†10....
Ship That Died, The	Feb.	19,'38†10....

M-G-M MINIATURES

Boss Didn't Say Good Morning, The (10-2-37)	Oct.	1,'37.10....
Have Courage (7-24-37)	June	12,'37.10....
Life in Some Town, U.S.A. (4-9-38)	Feb.	26,'38†10....
Optical Poem, An	Mar.	11,'38†.7....
Pacific Paradise (10-16-37)	Aug.	28,'37.10....
Rainbow Pass (10-30-37)	Oct.	9,'37.10....
That Mothers Might Live	Apr.	30,'38†.....
What Do You Think, No. 2 (2-12-38)	Dec.	25,'37†10....
What Do You Think, No. 3	Jan.	15,'38†11....

MUSICAL COMEDIES

Billy Rose's Casa Manana Revue	Mar.	26,'38†21....

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Min.
Canary Comes Acress, The (2-5-38)	Jan.	29,'38†21	....
Girl's Best Years, A (2-20-37)	Dec.	25,'37	19....
Our Gang Follies of 1938 (1-8-38)	Dec.	18,'37†21	....
Stroke of Genius	Feb.	5,'38†11	....
Sunday Night at Trocadero (10-23-37)	Oct.	2,'37†20	....
OUR GANG			
Bear Facts (4-2-38)	Mar.	5,'38†11	....
Came the Brawn	April	16,'38†11	....
Canned Fishing	Feb.	12,'38†11	....
Fishy Tales	Aug.	28,'37	11....
Framing Youth (10-2-37)	Sept.	11,'37†11	....
Mail and Female	Nov.	13,'37†11	....
Night 'n' Gales	July	24,'37	11....
Pigskin Palooka (11-27-37)	Oct.	23,'37†11	....
Roamin' Holiday (7-31-37)	June	12,'37	11....
Three Men in a Tub	Mar.	26,'38†10	....
PETE SMITH SPECIALTIES			
Candid Cameramaniacs (1-1-38)	Dec.	11,'37†.	9....
Decathlon Champion (11-27-37)	Nov.	20,'37†10	....
Equestrian Acrobatics	Aug.	14,'37	.8....
Friend Indeed (1-1-38)	Jan.	1,'38†10	....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.	9....
Jungle Juveniles, No. 2 (2-5-38)	Jan.	29,'38†.	9....
La Savate (4-9-38)	Mar.	12,'38†.	8....
Modeling For Money	Apr.	30,'38†10	....
Olympic Ski Champions (11-7-36)	July	3,'37	10....
Penny's Party (color)	Apr.	9,'38†.	9....
Pigskin Champion (9-25-37)	Aug.	14,'37	11....
(Exploitation: Oct. 30,'37, p. 87.)			
Romance of Radium (10-23-37)	Oct.	23,'37	10....
Ski Skill (4-10-37)	Oct.	23,'37	10....
(Reviewed under the title, "Ski Thrill")			
Sports on Ice	July	24,'37	10....
Surf Heroes	May	28,'38†.	....
Three on a Rope (3-26-38)	Feb.	19,'38†10	....
RE-ISSUES (1937-8)			
Beau Hunks (9-5-31)	Sept.	18,'37†37	....
Blotto (2-15-30)	Oct.	30,'37†26	....
County Hospital (4-23-32)	Jan.	22,'38†17	....
Perfect Day, The (3-18-27)	Dec.	11,'37†20	....
ROBERT BENCHLEY			
How to Figure Income Tax (4-9-38)	Mar.	19,'38†.	8....
How to Start the Day (10-16-37)	Sept.	11,'37†10	....
Music Made Simple (4-30-38)	Apr.	16,'38†.	8....
Night at the Movies, A (11-20-37)	Nov.	6,'37†10	....
SPECIAL			
Jimmy Fidler's Personality Parade (1-29-38)	Jan.	8,'38†20	....
New Audioscopiks, The (2-5-38)			8....

PARAMOUNT

Title	Rel.	Date	Min.
BETTY BOOP CARTOONS			
Be Up to Date (2-26-38)	Feb.	25,'38†.	7....
Candid Candidate, The (9-25-37)	Aug.	27,'37†.	7....
Ding Dong Doggies	July	23,'37†.	7....
Foxy Hunter, The	Nov.	26,'37†.	1 rl..
Honest Love and True	Mar.	25,'38†.	7....
Impractical Joker, The (7-3-37)	June	18,'37	.7....
New Deal Show, The (10-16-37)	Oct.	22,'37†.	7....
Out of the Inkwell	Apr.	22,'38†.	7....
Riding the Rails (2-26-38)	Jan.	28,'38†.	7....
Service with a Smile	Sept.	24,'37†.	7....
Zula Hula (1-15-38)	Dec.	24,'37†.	7....
COLOR CLASSICS			
Car-Tune Portrait, A (7-3-37)	June	25,'37	.7....
Educated Fish (11-13-37)	Oct.	29,'37†.	7....
Hold It	Apr.	29,'38†.	7....
Little Lamby (1-8-38)	Dec.	31,'37†.	7....
Peeping Penguins (9-18-37)	Aug.	27,'37†.	7....
Tears of an Onion	Feb.	25,'38†.	....
HEADLINERS			
Bob Crosby and Orch.	May	6,'38†10	....
Friml Favorites (7-3-37)	June	4,'37	11....
Rudolph Friml, Jr., and Orch.			
From the Minuet to the Big Apple	Nov.	19,'37†.	....
Hall's Holiday (4-23-38)	Apr.	8,'38†10	....
George Hall and Orch.			
Himber Harmonies (2-26-38)	Jan.	28,'38†11	....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct.	29,'37†11	....
Hula Heaven (10-16-37)	Oct.	1,'37†11	....
Eddie Peabody			
Installment Collector, The	July	2,'37	10....
Fred Allen			
Let's Go Latin (9-25-37)	Sept.	10,'37†11	....
Xavier Cugat and Orch.			
Listen to Lucas (2-26-38)	Feb.	18,'38†10	....
Meet the Maestros	Jan.	7,'38†	....
Night in Manhattan	July	30,'37	11....
Oh Kay, Rhythm (1-8-38)	Dec.	17,'37†10	....
Queens of Harmony	Aug.	20,'37†11	....
Phil Spitalny and Girl Orch.			
Star Reporter, No. 3	Mar.	10,'38†	....
MUSICAL ROMANCE			
(In Color)			
Schubert's Serenade	July	23,'37	.9....
PARAGRAPHICS			
Accent on Beauty (1-8-38)	Dec.	31,'37†10	....
Bike Parade	Apr.	22,'38†10	....
California Giant	Jan.	28,'38†	....
Aviator Shorty	July	23,'37	10....
Circus Comes to Town, The (7-3-37)	June	25,'37	10....
Cowboy Shorty (10-16-37)	Oct.	8,'37†10	....
Gold (3-12-38)	Feb.	25,'38†10	....
Inventor, The (10-23-37)	Nov.	5,'37†11	....
It's a Good Stunt (9-25-37)	Sept.	10,'37†10	....
Jungle Glimpses	Mar.	25,'38†10	....
Killer of the Tonto	Aug.	13,'37†10	....
Tuna	Dec.	3,'37†	....
PARAMOUNT PICTORIAL			
No. 11—Fishing Highlights	June	4,'37	11....
No. 12—(7-3-37)	July	2,'37	10....
NEW SERIES			
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug.	6,'37†.	1 rl..
No. 2—Let's Count Horses —Nova Scotia Faces the Sea — Record Making			
(9-18-37)	Sept.	3,'37†10	....
No. 3 — Modern Czechoslovakia—Southern Sketches — Doing Broadway in Style (10-16-37)	Oct.	1,'37†10	....
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies			
(11-6-37)	Nov.	5,'37†10	....
No. 5—	Dec.	3,'37†	....
No. 6—	Jan.	7,'38†	....
No. 7—(2-26-38)	Feb.	4,'38†10	....
No. 8—	Mar.	4,'38†	....
No. 9—	Apr.	1,'38†10	....
POPEYE THE SAILOR			
Big Chief Ugh-Amugh-Un.	Apr.	15,'38†.	7....
Football Toucher Downer	Oct.	15,'37†	....
Fowl Play	Dec.	17,'37†	....
House Builder-Upper, The	Mar.	18,'38†	....
I Like Babies and Inflnks (10-2-37)	Sept.	17,'37†.	7....
I Never Change My Altitude	Aug.	20,'37†.	7....
I Yam Love Sick	May	20,'38†.	7....
Learn Polikeness (2-26-38)	Feb.	18,'38†.	7....
Let's Celebrake	Jan.	21,'38†	....
Lost and Foundry	July	16,'37	.7....
Morning, Noon and Night Club (6-26-37)	Jnue	18,'37	.7....
Paneless Window Washer, The (2-27-37)	Jan.	22,'37	.7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special)	Nov.	26,'37†.	2 rls.
Protex the Weakerist (11-20-37)	Nov.	19,'37†.	7....
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
POPULAR SCIENCE			
(In Color)			
No. 6	July	2,'37	11....
NEW SERIES			
No. 1 (9-18-37)	Sept.	3,'37†10	....
No. 2 (11-20-37)	Nov.	12,'37†10	....
No. 3	Jan.	14,'38†	....
No. 4	Mar.	18,'38†	....
SCREEN SONGS			
Magic on Broadway	Nov.	26,'37†.	1 rl..
Jay Freeman and Orch.			
Thanks for the Memory	Mar.	25,'38†.	8....
Whispers in the Dark (10-9-37)	Sept.	24,'37†.	7....
You Came to My Rescue	July	30,'37	.8....
Shep Fields and Orch.			
You Took the Words Right Out of My Heart (2-19-38)	Jan.	28,'38†.	7....
GRANTLAND RICE SPORTLIGHTS			
(NEW SERIES)			
No. 37—Swing Stars (5-22-37)	May	14,'37	10....
No. 38—Pan-American Champion (7-3-37)	June	11,'37	10....
No. 39—Rhythm of the Game (7-10-37)	July	9,'37	10....
No. 40—Aquabats	Aug.	13,'37†10	....
No. 41—Picking Pets (10-2-37)	Sept.	10,'37†10	....
No. 42—Four Smart Dogs (10-16-37)	Oct.	8,'37†10	....
No. 43—Pick Your Favorite (11-6-37)	Nov.	5,'37†10	....
No. 44—Ball Tossers	Dec.	3,'37†	....
No. 45—Water, Water Everywhere (1-15-38)	Dec.	31,'37†10	....
No. 46—Good Looking Winners (2-26-38)	Jan.	28,'38†10	....
No. 47—A Fascinating Adventure (2-26-38)	Feb.	25,'38†10	....
No. 48—Cops and Robbers	Mar.	25,'38†10	....
No. 49—Win, Place or Show	Apr.	22,'38†10	....
UNUSUAL OCCUPATIONS			
(In Color)			
No. 1	Aug.	6,'37†.	1 rl..
No 2 (10-16-37)	Oct.	8,'37†10	....
No. 3 (1-22-38)	Dec.	10,'37†10	....
No. 4 (2-26-38)	Feb.	11,'38†10	....
No. 5	Apr.	15,'38†10	....
SPECIAL 3-REEL SHORT			
(Distributed by Paramount)			
River, The (12-11-37)			31....

RKO RADIO

Title	Rel.	Date	Min.
CONDOR MUSICALES			
Frozen Affair, A (8-26-37)	Sept.	17,'37†10	....
Murder in Swing Time (9-4-37)	Sept.	27,'37†10	....
Prairie Swingaroo (12-25-37)	Oct.	15,'37†10	....
LEON ERROL COMEDIES			
Berth Quake	May	6,'38†16	....
Dummy Owner, The (1-1-38)	Jan.	7,'38†19	....
His Pest Friend	Mar.	11,'38†18	....
Rented Riot, A	Nov.	5,'37†17	....
Should Wives Work (10-9-37)	Sept.	10,'37†19	....
HEADLINER SERIES			
4—Swing Fever	July	25,'37	20....
1937-38			
No. 1—Trailing Along (10-16-37)	Oct.	8,'37†16	....
No. 2—Music Will Tell (1-1-38)	Feb.	11,'38†17	....
EDGAR KENNEDY COMEDIES			
Ears of Experience (1-1-38)	Jan.	28,'38†18	....
Edgar and Goliath (12-25-37)	Nov.	19,'37†17	....
False Roomers	Mar.	25,'38†17	....
Kennedy's Castle	May	28,'38†17	....
Morning Judge (10-16-37)	Sept.	24,'37†18	....
Tramp Trouble	Aug.	6,'37	16....
MARCH OF TIME			
No. 12	July	9,'37	18....
No. 13	Aug.	6,'37	18....
1937-38			
No. 1 (9-11-37)	Sept.	3,'37†17	....
No. 2	Oct.	1,'37†20	....
No. 3	Oct.	29,'37†21	....
No. 4	Nov.	26,'37†20	....
No. 5 (1-1-38)	Dec.	25,'37†18	....
No. 6	Jan.	21,'38†16	....
No. 7	Feb.	18,'38†19	....
No. 8	Mar.	18,'38†19	...
No. 9	Apr.	15,'38†21	....
No. 10	May	13,'38†	....
No. 11	June	10,'38†	....
MICKEY MOUSE			
Boat Builders	Feb.	25,'38†.	7....
Clock Cleaners, The (8-28-37)	Oct.	15,'37†.	8....
Donald's Better Self (2-26-38)	Mar.	11,'38†.	8....
Donald's Nephews	Apr.	15,'38†.	8....
Donald's Ostrich (1-1-38)	Dec.	10,'37†.	9....
Hawaiian Holiday (9-4-37)	Sept.	24,'37†.	8....
Lonesome Ghosts (12-25-37)	Dec.	24,'37†.	9....
Mickey's Trailer	May	6,'38†.	8....
Moth and the Flame, The (3-19-38)	Apr.	1,'38†.	8....
Old Mill, The	Nov.	5,'37†.	9....
Pluto's Quinpuplets	Nov.	26,'37†.	9....
Self Control (1-22-38)	Feb.	11,'38†.	8....
Wynken, Blynken and Nod	May	27,'38†.	8....
NU-ATLAS PRODUCTIONS			
Deviled Ham (1-22-38)	Apr.	28,'38†10	....
Latin Rhythm (3-5-38)	Feb.	18,'38†11	....
Maids and Music	Apr.	22,'38†10	....
No Sale (4-2-38)	Mar.	11,'38†11	....
Phoney Boy (12-25-37)	Nov.	19,'37†11	....
Radio Hookup, A	Jan.	25,'38†10	....
Rhythm in a Night Court (9-4-37)	Sept.	24,'37†.	9....
Salt Shakers	May	13,'38†11	....
Skyline Revue	Apr.	1,'38†11	....
Sweet Shoe (1-1-38)	Jan.	14,'38†11	....
PATHE NEWS			
Released twice a week			
PATHE PARADE			
No. 1 (10-16-37)	Sept.	10,'37†13	....
No. 2 (12-18-37)	Nov.	5,'37†11	....
No. 3 (1-22-38)	Dec.	31,'37†10	....
No. 4 (2-26-38)	Feb.	25,'38†10	....
No. 5	Apr.	22,'38†11	....
No. 6	June	17,'38†	....
PATHE REVIEWS			
Released once a month			
PATHE TOPICS			
Released seven times a year			
RADIO FLASH COMEDIES			
Many Unhappy Returns	Oct.	22,'37†17	....
Stuper-Visor, The (1-22-38)	Feb.	25,'38†17	....
RADIO MUSICAL COMEDIES			
Harris in the Spring (12-25-37)	Dec.	3,'37†20	....
Mississippi Moods (7-31-37)	July	23,'37	17....
That Man Samson	May	28,'37	19....
Twenty Girls and a Band (1-22-38)	Apr.	8,'38†18	....
RKO PATHE SPORTSCOPE			
Bit and Bridle	May	13,'38†11	....
In the Swim (3-5-38)	Feb.	18,'38†10	....
Pinehurst	Apr.	22,'38†.	9....
Swinging Mallets	Apr.	1,'38†10	....
White Magic	Jan.	28,'38†10	....
Windward Way	Mar.	11,'38.	10....
SMART SET			
Buckaroo Broadcast (3-26-38)	Apr.	22,'38†18	....
Rhythm Wranglers (12-25-37)	Dec.	17,'37†19	....
SPECIAL			
Quintupland (2-26-38)	Feb.	18,'38†19	....
SPORTS WITH BILL CORUM			
Golf Timing (8-21-37)	July	23,'37	11....
Royal Steeds	July	2,'37	10....
SUPERBA COMEDIES			
Wife Insurance (8-14-37)	July	9,'37	16....
WORLD ON PARADE			
Jungle Playmate	July	30,'37	.9....
Workshops of Old Mexico	July	9,'37	11....

20TH CENTURY-FOX

Title	Rel.	Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN			
Bone Bender Parade, The (8-14-37)	Aug.	6,'37	10....
Filming Modern Youth	Oct.	1,'37†	....
Filming Nature's Wonders	Dec.	3,'37†	....
Laughing at Fate (11-27-37)	Nov.	5,'37†.	9½..
Motor Maniacs (9-25-37)	Sept.	3,'37†10	....
Trailing Animal Stories (1-22-38)	Jan.	14,'38†.	9....
MAGIC CARPET SERIES			
Dude Ranch, The	Oct.	8,'37†	....
Italian Libya (12-4-37)	Nov.	12,'37†10	....
Land of the Maple Leaf, The (1-22-38)	Dec.	10,'37†10	....
Mexican Mural (10-16-37)	Sept.	3,'37†.	9½..
Modern Dixie (2-12-38)	Jan.	28,'38†10	....
Portraits of Portugal (8-7-37)	Aug.	6,'37	10....

UNITED ARTISTS

Title	Rel.	Date	Min.
MICKEY MOUSE			
111. Mickey's Amateurs (6-19-37)	June	4,'37†.	1 rl..
112. Moose Hunters	Aug.	5,'37†.	9....
SILLY SYMPHONIES			
113. Modern Invention (6-26-37)	June	17,'37†	....

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away ..... Andy Clyde	May	13,'38†15½..
Big Squirt, The (10-2-37) ..... Charlie Chase	Sept.	17,'37†18....
Bury the Hatchet (8-21-37)	Aug.	6,'37.19....
Calling All Curtains.....	Oct.	1,'37†16....
Calling All Doctors.....	July	22,'37.19½..
Cash and Carry (9-11-37) ..... (3 Stooges)	Sept.	3,'37†18½..
Cuckoorancho	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) ..	Feb.	4,'38†18½..
Fiddling Around (2-19-38) ..... (Collins-Kennedy)	Jan.	21,'38†17½..
Goofs and Saddles.....	July	2,'37.17½..
Gracie at the Bat..... Andy Clyde	Oct.	29,'37†17½..
Grips, Grunts and Groans (3-27-37) ..... (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood..... (All Star)	July	1,'38†17½..
Healthy, Wealthy and Dumb. (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) ..... Andy Clyde	Dec.	10,'37†17½..
Jump, Chump, Jump..... Andy Clyde	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) ..... Charlie Chase	Dec.	24,'37†18....
Mind Needer, The..... Charlie Chase	Apr.	29,'38†18....
Oh What a Knight..... (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) ..... Andy Clyde	Mar.	4,'38†17½..
Playing the Ponies (10-23-37) ..... (3 Stooges)	Oct.	15,'37†17....
Sitter Downers, The (11-27-37) ..... (3 Stooges)	Nov.	26,'37†16....
Soul of a Heel, The..... (All Star)	June	4,'38†16½..
Tassels in the Air (4-30-38) ..... (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) .. (3 Stooges)	Jan.	7,'38†17....
Time Out for Trouble (4-2-38) ..... Charlie Chase	Mar.	18,'38†16½..
Wee Wee Monsieur (3-26-38) ..... (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Title	Rel. Date	Min.
Brokers Follies (12-11-37).	Dec.	15,'37†10½..
Drug Store Follies (9-11-37)	Sept.	3,'37†10½..
Rooftop Frolics (10-16-37).	Oct.	1,'37†11....
Timberland Revels (11-27-37)	Nov.	5,'37†10....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Air Hostess, The.....	Oct.	22,'37†.8....
Big Birdcast, The.....	May	13,'38†.....
Bluebird's Baby (3-12-38).	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38)	Mar.	26,'38†.6....
Gifts from the Air..... (re-issue)	Dec.	18,'37†.7½..
Hollywood Picnic (1-15-38).	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38)....	Feb.	17,'38†.6½..
Indian Serenade	July	16,'37..8....
Little Match Girl (11-27-37)	Nov.	5,'37†.8½..
Scary Crows (9-11-37).....	Aug.	20,'37..8....
Snowtime	Apr.	14,'38†.7....
Spring Festival (8-21-37)..	Aug.	6,'37..8....
Stork Takes a Holiday, The.	June	11,'37..8....
Swing, Monkey, Swing (10-2-37)	Sept.	10,'37..7½..
Window Shopping	June	3,'38†.....

COLUMBIA TOURS

Title	Rel. Date	Min.
Haiti's Black Napoleon (8-21-37)	Aug.	6,'37..9....
Pirate Parts of the Caribbean	July	2,'37..9....

COMMUNITY SING

(1st Series)

Title	Rel. Date	Min.
Community Sing (No. 4)...	June	18,'37.10½..
Community Sing (No. 5) (9-11-37)	July	24,'37.10½..

(2nd Series)

Title	Rel. Date	Min.
No. 1 (9-11-37).....	Aug.	20,'37†10....
No. 2 (10-16-37).....	Sept.	17,'37†10....
No. 3 (10-16-37).....	Oct.	15,'37†10½..
No. 4 (12-11-37).....	Nov.	28,'37†10½..
No. 5	Feb.	5,'38†10....
No. 6	Feb.	25,'38†.9½..
No. 7 (3-26-38).....	Mar.	18,'38†10....
No. 8	May	6,'38†.....
No. 9—	June	25,'38†.....

HAPPY HOUR

Title	Rel. Date	Min.
Aladdin and the Wonderful Lamp	Dec.	18,'37†17....
Jungle Babies	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia)	June	1,'38†.1 rl..

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
19. Masque Raid, The.....	June	25,'37..7....
20. Railroad Rhythm	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs.	Feb.	22,'38†.6½..
22. Auto Clinic, The.....	Mar.	4,'38†.6½..
23. Little Buckaroo	Apr.	11,'38†.6....
24. Krazy Magic	May	20,'38†.....
25. Krazy's Travel Squawks.	July	4,'38†.....

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Canine Capers	Sept.	16,'37†.6½..
Clock Goes 'Round and 'Round (11-20-37)	Nov.	6,'37†.5½..
Dizzy Ducks (12-19-36)...	July	18,'37..6½..
Fire Plug, The (11-13-37).	Oct.	16,'37†.6....
New Homestead, The (2-12-38)	Jan.	7,'38†.7....
Scrappy's Music Lesson....	June	4,'37..7....
Scrappy's News Flashes (1-22-38)	Dec.	8,'37†.6....
Scrappy's Playmates	Mar.	27,'38†.6....
Scrappy's Trip to Mars....	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 10	June	4,'37..9....
No. 11	June	25,'37.10½..
No. 12 (10-16-37).....	Aug.	13,'37.10....
No. 13 (10-16-37).....	Sept.	10,'37.10....

(New Series)

Title	Rel. Date	Min.
No. 1 (10-16-37).....	Sept.	17,'37†10....
No. 2	Oct.	15,'37†.9½..
No. 3 (12-11-37).....	Nov.	18,'37†.9½..
No. 4	Dec.	24,'37†10....
No. 5 (1-22-38).....	Jan.	7,'38†.9½..
No. 6 (3- 5-38).....	Feb.	4,'38†10....
No. 7 (4- 2-38).....	Mar.	4,'38†10....
No. 8	Apr.	1,'38†.9....
No. 9	Apr.	29,'38†.....
No. 10—	May	27,'38†.....
No. 11—	June	24,'38†.....

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Cadet Champion (12-11-37).	Dec.	17,'37†.9....
Feminine Fun	Feb.	18,'38†10....
Future Stars	Aug.	30,'37..9....
Golf Magic (9-11-37).....	Aug.	16,'37..9....
Play Ball (4-23-38).....	Apr.	15,'38†10....
Set 'Em Up.....	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38)....	Jan.	21,'38†10....
Sport of the Seasons.....	June	25,'37..9....
Sport's Greatest Thrills (8-21-37)	Aug.	3,'37..9....
Sport Stamina	Apr.	10,'38†.9½..
Trotting Thoroughbreds (10-16-37)	Sept.	30,'37†.9½..
Unusual Hunting (3-26-38).	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Title	Rel. Date	Min.
Boy Who Saved a Nation, The (1-22-38)	Dec.	10,'37†.9½..
Little Jack Horner (10-2-37)	Sept.	16,'37†.6½..
Silver Threads (12-11-37)..	Nov.	12,'37†10½..

WORLD IN COLOR

Title	Rel. Date	Min.
City of the Golden Gate (11-20-37)	Oct.	10,'37†.9½..
El Salvador (2-12-38).....	Jan.	15,'38†.9....
Friendly Neighbors (Ontario)	Apr.	29,'38†.....

EDUCATIONAL

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SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38).....	Feb.	25,'38†10....
Ask Uncle Sol (10-23-37)..	Oct.	8,'37†11....
Big Apple, The (10-2-37)..	Sept.	17,'37†.9....
Calling All Crooners (12-4-37)	Nov.	19,'37†10½..
How to Dance the Shag....	Dec.	17,'37†.8....
Love Goes West (1-15-38).	Dec.	31,'37†10½..
Miss Lonely Hearts (10-30-37)	Sept.	24,'37†10½..
Pot Luck (8-14-37).....	Aug.	6,'37†11....
Rhythm Saves the Day (12-4-37)	Oct.	29,'37†11....
Trailer Paradise	Nov.	26,'37†.9....

TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Boss, The.....	Dec.	24,'37†.6½..
Big Top, The	May	12,'38†.1 rl..
Billy Goat's Whiskers, The.	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra	Jan.	21,'38†.6½..
Close Shave, A.....	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37)	Oct.	15,'37†.6½..
Dog and the Bone, The (11-27-37)	Nov.	12,'37†.6....
Farmer Al Falfa in Trailer Life	Aug.	20,'37†.5½..
Gandy the Goose (3-19-38).	Mar.	4,'38†.6....
Happy and Lucky.....	Mar.	18,'38†.6½..
His Off Day.....	Feb.	4,'38†.6½..
Homeless Pup, The.....	July	23,'37..7....
Just Ask Jupiter (2-19-38).	Feb.	18,'38†.6....
Kiko's Cleaning Day (10-2-37)	Sept.	17,'37†.6½..
Lion Hunt, The (1-15-38).	Jan.	7,'38†.7....
Maid in China.....	Apr.	29,'38†.7....
Mechanical Cow, The.....	June	25,'37..7....
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Paper Hangers, The (8-14-37)	July	30,'37..7....
Pink Elephants	July	9,'37..7....
Robinson Crusoe's Broadcast (4-23-38)	Apr.	15,'38†.6½..
Saw Mill Mystery, The.....	Oct.	29,'37†.6½..
Sea Devil, The	May	27,'38†.1 rl..
Timid Rabbit, The.....	Nov.	26,'37†.6½..
Villain Still Pursued Her, The	Sept.	3,'37†.6½..

TREASURE CHEST

Title	Rel. Date	Min.
Grey Owl's Little Brother..	Dec.	24,'37†10....
How to Ski.....	Aug.	20,'37†11....
Kingdom for a Horse.....	Apr.	22,'38†10....
Music from the Stars (4-30-38)	Mar.	25,'38†11....
Not So Dumb.....	Dec.	10,'37†.9....
Ornamental Swimming	June	4,'37.10....
Private Life of the Gannets (9-25-37)	Sept.	10,'37†11....
Return of the Buffalo.....	Apr.	8,'38†.9½..
Sky Fishing (3-26-38).....	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38)	Feb.	11,'38†10....
We Live in Two Worlds...	May	27,'38†.1 rl..

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Affairs of Pierre, The (7-31-37)	Aug.	6,'37†19....
Air Parade (2-12-38).....	Jan.	14,'38†19....
Bashful Ballerina (10-2-37)	Sept.	17,'37†20....
Bashful Buckaroo, The.....	Dec.	3,'37†19½..
Beautiful But Dummies....	Mar.	25,'38†17....
Cupid Takes a Holiday (2-19-38)	Feb.	4,'38†15....
Cute Crime	Apr.	29,'38†18....
Dates and Nuts (1-15-38)..	Dec.	31,'37†19....
Dime a Dance	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38)	Jan.	21,'38†18....
Going, Going Gone.....	Oct.	6,'37†18....
Heir Today	Nov.	5,'37†18....
Hi-Ho Hollywood	Jan.	7,'38†16....
Hurray for Hooligan (12-4-37)	Nov.	19,'37†17....
Jitter Bugs	May	20,'38†.....
Koo-Koo Correspondence Skool, The	Nov.	19,'37†18....
Love and Onions (3-26-36).	Mar.	11,'38†19....
Meet the Bride.....	Oct.	29,'37†17....
Miss They Missed, The (2-12-38)	Jan.	28,'38†18....
Money on Your Life.....	May	13,'38†.2 rls.
Montague the Magnificent (8-14-37)	Aug.	27,'37†18....
Playboy Number One (12-4-37)	Nov.	26,'37†17....
Silly Night (10-23-37).....	Oct.	1,'37†19....
Sing for Sweetie.....	Apr.	15,'38†19....
Slacks Appeal	Aug.	13,'37†19....
Smart Way, The (10-30-37).	Oct.	15,'37†18....
Sweeties	Sept.	3,'37†15....
Timid Ghost, The.....	Sept.	24,'37†18....
Uncle Sol Solves It.....	Feb.	11,'38†15....
Wanna Be a Model?.....	Feb.	25,'38†16....
Who's Crazy?	Aug.	20,'37†19....
Will You Stop! (10-2-37)..	Sept.	10,'37†17....
Who's Who?	Oct.	22,'37†20....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Blow, Bugle, Blow.....		
Hollywood Magic (5-29-37).....		10....
In Shanghai (6-5-37).....	July	16,'37.12....
Isle of Paradise.....	July	30,'37.20....
Skiing on Your Feet.....	Jan.	14,'38†.....

COLOR

Title	Rel. Date	Min.
Catalina Island	Nov.	12,'37†.....
Personalities on Parade.....		
Yellowstone Park		

IMPERIAL

Title	Rel. Date	Min.

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
Boyhood		8....
Early in the Mornin'.....		9....

NOVELTIES

Title	Rel. Date	Min.
Napoleon's Waterloo		8....
Nero		8....

PORT O' CALL

Title	Rel. Date	Min.
City of the Sun.....		9....
Last Resort, The.....		9....

WORLD IN COLOR

Title	Rel. Date	Min.
Dream Harbor		8....

MGM

Title	Rel. Date	Min.

CAPTAIN AND THE KIDS

Title	Rel. Date	Min.
Blue Monday (4-2-38).....	Feb.	5,'38†.9....
Captain's Pups	Apr.	30,'38†.....
Cleaning House (3-5-38)...	Feb.	19,'38†.8....
Poultry Pirates		

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 11—Soak the Poor (10-2-37)	Aug.	21,'37.16....
No. 12—Give Till It Hurts (11-13-37)	Sept.	18,'37.20....
No. 13—Behind the Criminal (12-4-37)	Oct.	30,'37†21....
No. 14—What Price Safety.	Feb.	5,'38†21....
No. 15—Miracle Money ...	Mar.	26,'38†21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest	Apr.	16,'38†.9....
Chile, Land of Charm (11-20-37)	Oct.	30,'37†.9....
Copenhagen	Nov.	27,'37†.9....
Floral Japan	July	24,'37..8....
Glimpses of Austria.....	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38)	Mar.	19,'38†.8....
Glimpses of Peru (10-2-37)	Sept.	4,'37†.8....
Land of Incas.....	Dec.	25,'37..8....
Natural Wonders of the West (2-5-38)	Jan.	22,'38†.9....
Rural Sweden	May	14,'38†.8....
Serene Siam (6-26-37).....	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37)	Oct.	2,'37†.9....

HARMAN-ISING (Happy Harmonies)

Title	Rel. Date	Min.
32—Wayward Pups (8-14-37)	July	10,'37..9....
33—Bosko and the Cannibals	Aug.	28,'37.10....
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8...
35—Bosko in Bagdad.....	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight...	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Captain Kidd's Treasure (3-26-38)	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38)	Mar.	19,'38†11....
King Without a Crown, The (11-20-37)	Oct.	9,'37†.9....
Man in the Barn, The (1-1-38)	Nov.	20,'37†10....
Ship That Died, The.....	Feb.	19,'38†10....

M-G-M MINIATURES

Title	Rel. Date	Min.
Boss Didn't Say Good Morning, The (10-2-37)..	Oct.	1,'37.10....
Have Courage (7-24-37)...	June	12,'37.10....
Life in Some Town, U.S.A. .(4-9-38)	Feb.	26,'38†10....
Optical Poem, An.....	Mar.	11,'38†.7....
Pacific Paradise (10-16-37).	Aug.	28,'37.10....
Rainbow Pass (10-30-37)..	Oct.	9,'37.10....
That Mothers Might Live.	Apr.	30,'38†.....
What Do You Think, No. 2 (2-12-38)	Dec.	25,'37†10....
What Do You Think, No. 3.	Jan.	15,'38†11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Billy Rose's Casa Manana Revue	Mar.	26,'38†21....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Canary Comes Across, The		
(2-5-38)	Jan.	29,'38†21....
Girl's Best Years, A		
(2-20-37)	Dec.	25,'37.19....
Our Gang Follies of 1938		
(1-8-38)	Dec.	18,'37†21....
Stroke of Genius	Feb.	5,'38†11....
Sunday Night at Trocadero		
(10-23-37)	Oct.	2,'37†20....
OUR GANG		
Bear Facts (4-2-38)	Mar.	5,'38†11....
Came the Brawn	April	16,'38†11....
Canned Fishing	Feb.	12,'38†11....
Fishy Tales	Aug.	28,'37.11....
Framing Youth (10-2-37)	Sept.	11,'37†11....
Mail and Female	Nov.	13,'37†11....
Night 'n' Gales	July	24,'37.11....
Pigskin Palooka (11-27-37)	Oct.	23,'37†11....
Roamin' Holiday (7-31-37)	June	12,'37.11....
Three Men in a Tub	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs		
(1-1-38)	Dec.	11,'37†.9....
Decathlon Champion		
(11-27-37)	Nov.	20,'37†10....
Equestrian Acrobatics	Aug.	14,'37..8....
Friend Indeed (1-1-38)	Jan.	1,'38†10....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.9....
Jungle Juveniles, No. 2		
(2-5-38)	Jan.	29,'38†.9....
La Savate (4-9-38)	Mar.	12,'38†.8....
Modeling For Money	Apr.	30,'38†10....
Olympic Ski Champions		
(11-7-36)	July	3,'37.10....
Penny's Party (color)	Apr.	9,'38†.9....
Pigskin Champion		
(9-25-37)	Aug.	14,'37.11....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium		
(10-23-37)	Oct.	23,'37.10....
Ski Skill (4-10-37)	Oct.	23,'37.10....
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July	24,'37.10....
Surf Heroes	May	28,'38†.....
Three on a Rope (3-26-38)	Feb.	19,'38†10....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept.	18,'37†37....
Blotto (2-15-30)	Oct.	30,'37†26....
County Hospital (4-23-32)	Jan.	22,'38†17....
Perfect Day, The (3-18-27)	Dec.	11,'37†20....
ROBERT BENCHLEY		
How to Figure Income Tax		
(4-9-38)	Mar.	19,'38†.8....
How to Start the Day		
(10-16-37)	Sept.	11,'37†10....
Music Made Simple		
(4-30-38)	Apr.	16,'38†.8....
Night at the Movies, A		
(11-20-37)	Nov.	6,'37†10....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan.	8,'38†20....
New Audioscopiks, The		
(2-5-38)		.8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38)	Feb.	25,'38†.7....
Candid Candidate, The		
(9-25-37)	Aug.	27,'37†.7....
Ding Dong Doggies	July	23,'37†.7....
Foxy Hunter, The	Nov.	26,'37†.1 rl..
Honest Love and True	Mar.	25,'38†.7....
Impractical Joker, The		
(7-3-37)	June	18,'37..7....
New Deal Show, The		
(10-16-37)	Oct.	22,'37†.7....
Out of the Inkwell	Apr.	22,'38†.7....
Riding the Rails (2-26-38)	Jan.	28,'38†.7....
Service with a Smile	Sept.	24,'37†.7....
Zula Hula (1-15-38)	Dec.	24,'37†.7....
COLOR CLASSICS		
Car-Tune Portrait, A		
(7-3-37)	June	25,'37..7....
Educated Fish (11-13-37)	Oct.	29,'37†.7....
Hold It	Apr.	29,'38†.7....
Little Lamby (1-8-38)	Dec.	31,'37†.7....
Peeping Penguins (9-18-37)	Aug.	27,'37†.7....
Tears of an Onion	Feb.	25,'38†.....
HEADLINERS		
Bob Crosby and Orch.	May	6,'38†10....
Friml Favorites (7-3-37)	June	4,'37.11....
Rudolph Friml, Jr., and Orch.		
From the Minuet to the Big Apple	Nov.	19,'37†.....
Hall's Holiday (4-23-38)	Apr.	8,'38†10....
George Hall and Orch.		
Himber Harmonies		
(2-26-38)	Jan.	28,'38†11....
Hollywood Star Reporter,		
No. 2 (10-16-37)	Oct.	29,'37†11....
Hula Heaven (10-16-37)	Oct.	1,'37†11....
Eddie Peabody		
Installment Collector, The	July	2,'37.10....
Fred Allen		
Let's Go Latin (9-25-37)	Sept.	10,'37†11....
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38)	Feb.	18,'38†10....
Meet the Maestros	Jan.	7,'38†.....
Night in Manhattan	July	30,'37.11....
Oh Kay, Rhythm (1-8-38)	Dec.	17,'37†10....
Queens of Harmony	Aug.	20,'37†11....
Phil Spitalny and Girl Orch.		
Star Reporter, No. 3	Mar.	10,'38†.....
MUSICAL ROMANCE		
(In Color)		
Schubert's Serenade	July	23,'37..9....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec.	31,'37†10....
Bike Parade	Apr.	22,'38†10....
California Giant	Jan.	28,'38†.....
Aviator Shorty	July	23,'37.10....
Circus Comes to Town, The		
(7-3-37)	June	25,'37.10....
Cowboy Shorty (10-16-37)	Oct.	8,'37†10....
Gold (3-12-38)	Feb.	25,'38†10....
Inventor, The (10-23-37)	Nov.	5,'37†11....
It's a Good Stunt		
(9-25-37)	Sept.	10,'37†10....
Jungle Glimpses	Mar.	25,'38†10....
Killer of the Tonto	Aug.	13,'37†10....
Tuna	Dec.	3,'37†.....
PARAMOUNT PICTORIAL		
No. 11—Fishing Highlights	June	4,'37.11....
No. 12—(7-3-37)	July	2,'37.10....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug.	6,'37†.1 rl..
No. 2—Let's Count Horses —Nova Scotia Faces the Sea — Record Making		
(9-18-37)	Sept.	3,'37†10....
No. 3 — Modern Czechoslovakia—Southern Sketches — Doing Broadway in Style (10-16-37)	Oct.	1,'37†10....
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies		
(11-6-37)	Nov.	5,'37†10....
No. 5—	Dec.	3,'37†.....
No. 6—	Jan.	7,'38†.....
No. 7—(2-26-38)	Feb.	4,'38†10....
No. 8—	Mar.	4,'38†.....
No. 9—	Apr.	1,'38†10....
POPEYE THE SAILOR		
Big Chief Ugh-Amugh-Un	Apr.	15,'38†.7....
Football Toucher Downer	Oct.	15,'37†.....
Fowl Play	Dec.	17,'37†.....
House Builder-Upper, The	Mar.	18,'38†.....
I Like Babies and Inlinks		
(10-2-37)	Sept.	17,'37†.7....
I Never Change My Altitude	Aug.	20,'37†.7....
I Yam Love Sick	May	20,'38†.7....
Learn Polikeness (2-26-38)	Feb.	18,'38†.7....
Let's Celebrake	Jan.	21,'38†.....
Lost and Foundry	July	16,'37..7....
Morning, Noon and Night Club (6-26-37)	Jnue	18,'37..7....
Paneless Window Washer, The (2-27-37)	Jan.	22,'37..7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves	Nov.	26,'37†.2 rls.
(Color Special)		
Protex the Weakerist		
(11-20-37)	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6	July	2,'37.11....
NEW SERIES		
No. 1 (9-18-37)	Sept.	3,'37†10....
No. 2 (11-20-37)	Nov.	12,'37†10....
No. 3	Jan.	14,'38†.....
No. 4	Mar.	18,'38†.....
SCREEN SONGS		
Magic on Broadway	Nov.	26,'37†.1 rl..
Jay Freeman and Orch.		
Thanks for the Memory	Mar.	25,'38†.8....
Whispers in the Dark		
(10-9-37)	Sept.	24,'37†.7....
You Came to My Rescue	July	30,'37..8....
Shep Fields and Orch.		
You Took the Words Right Out of My Heart		
(2-19-38)	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 37—Swing Stars		
(5-22-37)	May	14,'37.10....
No. 38—Pan-American Champion (7-3-37)	June	11,'37.10....
No. 39—Rhythm of the Game (7-10-37)	July	9,'37.10....
No. 40—Aquabats	Aug.	13,'37†10....
No. 41—Picking Pets		
(10-2-37)	Sept.	10,'37†10....
No. 42—Four Smart Dogs		
(10-16-37)	Oct.	8,'37†10....
No. 43—Pick Your Favorite		
(11-6-37)	Nov.	5,'37†10....
No. 44—Ball Tossers	Dec.	3,'37†.....
No. 45—Water, Water Everywhere (1-15-38)	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38)	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38)	Feb.	25,'38†10....
No. 48—Cops and Robbers	Mar.	25,'38†10....
No. 49—Win, Place or Show	Apr.	22,'38†10....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 1	Aug.	6,'37†.1 rl..
No 2 (10-16-37)	Oct.	8,'37†10....
No. 3 (1-22-38)	Dec.	10,'37†10....
No. 4 (2-26-38)	Feb.	11,'38†10....
No. 5	Apr.	15,'38†10....
SPECIAL 3-REEL SHORT		
(Distributed by Paramount)		
River, The (12-11-37)		.31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-26-37)	Sept.	17,'37†10....
Murder in Swing Time		
(9-4-37)	Sept.	27,'37†10....
Prairie Swingaroo		
(12-25-37)	Oct.	15,'37†10....
LEON ERROL COMEDIES		
Berth Quake	May	6,'38†16....
Dummy Owner, The		
(1-1-38)	Jan.	7,'38†19....
His Pest Friend	Mar.	11,'38†18....
Rented Riot, A	Nov.	5,'37†17....
Should Wives Work		
(10-9-37)	Sept.	10,'37†19....
HEADLINER SERIES		
4—Swing Fever	July	25,'37.20....
1937-38		
No. 1—Trailing Along		
(10-16-37)	Oct.	8,'37†16....
No. 2—Music Will Tell		
(1-1-38)	Feb.	11,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience		
(1-1-38)	Jan.	28,'38†18....
Edgar and Goliath		
(12-25-37)	Nov.	19,'37†17....
False Roomers	Mar.	25,'38†17....
Kennedy's Castle	May	28,'38†17....
Morning Judge (10-16-37)	Sept.	24,'37†18....
Tramp Trouble	Aug.	6,'37.16....
MARCH OF TIME		
No. 12	July	9,'37.18....
No. 13	Aug.	6,'37.18....
1937-38		
No. 1 (9-11-37)	Sept.	3,'37†17....
No. 2	Oct.	1,'37†20....
No. 3	Oct.	29,'37†21....
No. 4	Nov.	26,'37†20....
No. 5 (1-1-38)	Dec.	25,'37†18....
No. 6	Jan.	21,'38†16....
No. 7	Feb.	18,'38†19....
No. 8	Mar.	18,'38†19...
No. 9	Apr.	15,'38†21....
No. 10	May	13,'38†.....
No. 11	June	10,'38†.....
MICKEY MOUSE		
Boat Builders	Feb.	25,'38†.7....
Clock Cleaners, The		
(8-28-37)	Oct.	15,'37†.8....
Donald's Better Self		
(2-26-38)	Mar.	11,'38†.8....
Donald's Nephews	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38)	Dec.	10,'37†.9....
Hawaiian Holiday (9-4-37)	Sept.	24,'37†.8....
Lonesome Ghosts		
(12-25-37)	Dec.	24,'37†.9....
Mickey's Trailer	May	6,'38†.8....
Moth and the Flame, The		
(3-19-38)	Apr.	1,'38†.8....
Old Mill, The	Nov.	5,'37†.9....
Pluto's Quinpuplets	Nov.	26,'37†.9....
Self Control (1-22-38)	Feb.	11,'38†.8....
Wynken, Blynken and Nod	May	27,'38†.8....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)	Apr.	28,'38†10....
Latin Rhythm (3-5-38)	Feb.	18,'38†11....
Maids and Music	Apr.	22,'38†10....
No Sale (4-2-38)	Mar.	11,'38†11....
Phoney Boy (12-25-37)	Nov.	19,'37†11....
Radio Hookup, A	Jan.	25,'38†10....
Rhythm in a Night Court		
(9-4-37)	Sept.	24,'37†.9....
Salt Shakers	May	13,'38†11....
Skyline Revue	Apr.	1,'38†11....
Sweet Shoe (1-1-38)	Jan.	14,'38†11....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept.	10,'37†13....
No. 2 (12-18-37)	Nov.	5,'37†11....
No. 3 (1-22-38)	Dec.	31,'37†10....
No. 4 (2-26-38)	Feb.	25,'38†10....
No. 5	Apr.	22,'38†11....
No. 6	June	17,'38†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct.	22,'37†17....
Stuper-Visor, The		
(1-22-38)	Feb.	25,'38†17....
RADIO MUSICAL COMEDIES		
Harris in the Spring		
(12-25-37)	Dec.	3,'37†20....
Mississippi Moods		
(7-31-37)	July	23,'37.17....
That Man Samson	May	28,'37.19....
Twenty Girls and a Band		
(1-22-38)	Apr.	8,'38†18....
RKO PATHE SPORTSCOPE		
Bit and Bridle	May	13,'38†11....
In the Swim (3-5-38)	Feb.	18,'38†10....
Pinehurst	Apr.	22,'38†.9....
Swinging Mallets	Apr.	1,'38†10....
White Magic	Jan.	28,'38†10....
Windward Way	Mar.	11,'38.10....
SMART SET		
Buckaroo Broadcast		
(3-26-38)	Apr.	22,'38†18....
Rhythm Wranglers		
(12-25-37)	Dec.	17,'37†19....
SPECIAL		
Quintupland (2-26-38)	Feb.	18,'38†19....
SPORTS WITH BILL CORUM		
Golf Timing (8-21-37)	July	23,'37.11....
Royal Steeds	July	2,'37.10....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July	9,'37.16....
WORLD ON PARADE		
Jungle Playmate	July	30,'37..9....
Workshops of Old Mexico	July	9,'37.11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The		
(8-14-37)	Aug.	6,'37.10....
Filming Modern Youth	Oct.	1,'37†.....
Filming Nature's Wonders	Dec.	3,'37†.....
Laughing at Fate		
(11-27-37)	Nov.	5,'37†.9½..
Motor Maniacs (9-25-37)	Sept.	3,'37†10....
Trailing Animal Stories		
(1-22-38)	Jan.	14,'38†.9....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct.	8,'37†.....
Italian Libya (12-4-37)	Nov.	12,'37†10....
Land of the Maple Leaf, The (1-22-38)	Dec.	10,'37†10....
Mexican Mural (10-16-37)	Sept.	3,'37†.9½..
Modern Dixie (2-12-38)	Jan.	28,'38†10....
Portraits of Portugal		
(8-7-37)	Aug.	6,'37.10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
111. Mickey's Amateurs		
(6-19-37)	June	4,'37†.1 rl..
112. Moose Hunters	Aug.	5,'37†.9....
SILLY SYMPHONIES		
113. Modern Invention		
(6-26-37)	June	17,'37†.....

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July	26,'37.10
No. 39 (10-23-37)	Oct.	18,'37†.9
No. 40 (12-4-37)	Nov.	1,'37†.9
No. 41 (12-11-37)	Nov.	15,'37†.9
No. 42	Nov.	22,'37†.9
No. 43	Dec.	6,'37†.9
No. 44	Jan.	3,'38†.9
No. 45 (2-26-38)	Jan.	29,'38†.9
No. 46	Feb.	28,'38†.9
No. 47	Mar.	21,'38†.9½
No. 48	Apr.	11,'38†.9
No. 49	Apr.	25,'38†.9
No. 50 (4-30-38)	May	9,'38†.9
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept.	20,'37†.6
Country Store (8-7-37)	July	5,'37..7
Fireman's Picnic (10-16-37)	Aug.	16,'37..6½
Ostrich Feathers (10-2-37)	Sept.	6,'37†.7
Rest Resort (10-16-37)	Aug.	23,'37..7
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec.	1,'37†17
Alpine Cabaret (8-14-37)	Aug.	4,'37.10
Bargain Matinee (3-20-37)	Apr.	14,'37.10
Cocktail Party, The (5-15-37)	May	12,'37.10
Down on the Barn (2-26-38)	Feb.	23,'38†17
Hawaiian Capers (9-18-37)	Sept.	8,'37†17
High Jack N' the Show	May	18,'38†17
Latin Hi-Hattin' (4-30-38)	Apr.	27,'38†17
Oh, Say Can You Hear? (12-18-37)	Dec.	29,'37†15
Rhapsody in Zoo (12-11-37)	Jan.	26,'38†15½
Show for Sale (10-30-37)	Nov.	3,'37†21
Singing Bandit, The (7-3-37)	July	7,'37.10
Somewhere in Paris (3-5-38)	Mar.	23,'38†17
Teddy Bergman's Bar-B-Q (10-16-37)	Oct.	6,'37†19
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec.	20,'37†.7
Feed the Kitty	Mar.	14,'38†.7
Football Fever (12-4-37)	Nov.	15,'37†.7
Keeper of the Lions (11-13-37)	Oct.	18,'37†.7
Lamplighter, The	Jan.	10,'38†.7
Love Sick (11-6-37)	Oct.	4,'37†.8
Man Hunt (2-26-38)	Feb.	7,'38†.7
Mechanical Handy Man (10-30-37)	Nov.	8,'37†.7
Mysterious Jug, The (12-11-37)	Nov.	29,'37†.7
Nellie, the Sewing Machine Girl	Apr.	11,'38†
Playful Pup, The (7-31-37)	July	12,'37..7
Problem Child, The	May	16,'38†.7
Tail End	Apr.	25,'38†.7
Trade Mice	Feb.	28,'38†.7
Yokel Boy Makes Good (3-12-38)	Feb.	21,'38†.7
STRANGER THAN FICTION SERIES		
No. 38—Novelty (5-15-37)	July	19,'37..9
No. 39—Novelty (7-24-37)	Aug.	16,'37..9
No. 40—Novelty (9-18-37)	Sept.	6,'37†.9
No. 41—Novelty	Oct.	4,'37†.9
No. 42—Novelty	Nov.	1,'37†.9
No. 43—Novelty (12-4-37)	Nov.	29,'37†.9
No. 44—Novelty (12-11-37)	Dec.	27,'37†.9
No. 45—Novelty (2-26-38)	Jan.	17,'38†.9
No. 46—Novelty (2-26-38)	Feb.	21,'38†.9
No. 47—Novelty	Mar.	14,'38†.9
No. 48—Novelty	Apr.	4,'38†.8½
No. 49—Novelty	Apr.	18,'38†.8½
No. 50—Novelty	May	2,'38†.9
No. 51—Novelty	June	6,'38†.9
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay	Dec.	30,'37†23
Breathless Moments (2-26-38)	Feb.	28,'38†19
Hollywood Screen Test (8-14-37)	Aug.	30,'37†21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaude-Festival Fritz and Jean Hubert	June	26,'37
Vaudeville Hits Elaine Arden	July	17,'37
Vitaphone Broadwayites Medley-Dupree	Aug.	21,'37.10
BROADWAY BREVITIES		
Day at Santa Anita Sybil Jason	May	22,'37.18
Sound Defects (6-12-37) Rufe Davis	June	5,'37.22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June	12,'37.20
Rhythm Roundup, The Estelle Taylor	June	19,'37.21
Little Pioneer, The (7-10-37) Sybil Jason	July	3,'37.19
Newsboy's Nocturne (7-10-37) Lane Tree & Edwards	July	10,'37.20
Flowers from the Sky (8-21-37) Josephine Huston	July	24,'37.22
Cut Out for Love Donald Novis-Dorothy Dare	Aug.	2,'37
Du Barry Did All Right Irene Bordoni	Aug.	7,'37
Doctor Cupid Ken Murray-Oswald	Sept.	4,'37†
Postal Union Georgie Price	Sept.	11,'37†
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept.	25,'37†20
Ups and Downs Hal LeRoy	Oct.	9,'37†
Starlets (11-20-37)	Oct.	23,'37†20
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov.	6,'37†
Joe Palooka in "Calling All Kids"	Nov.	20,'37†17
Man Without a Country, The John Litel	Nov.	27,'37†
Here's Your Hat Cookie Bowers	Dec.	11,'37†.2 rls.
One On the House Willie, West, McGinty	Dec.	18,'37†.2 rls.
Wedding Yells Ken Murray-Oswald	Jan.	1,'38†20
Script Girl Cross and Dun	Jan.	15,'38†
Romance Road Walter Cassell-Anne Nagel	Jan.	29,'38†19
Candid Kid, The (2-26-38) Josephine Huston	Feb.	12,'38†20
Waiting Around (2-26-38) Frank Libuse	Feb.	20,'38†20
Little Me Wini Shaw	Mar.	5,'38†
Romance of Louisiana Addison Richards	Mar.	12,'38†
Under the Wire Joe and Asbestos	Mar.	26,'38†
Got a Match Joan Abbott	Apr.	9,'38†
Hold That Bail Preisser Sisters	Apr.	23,'38†
COLORTOUR ADVENTURE (In Color)		
Gateway to Africa (6-12-37)	June	12,'37.10
Land of the Magyar (7-10-37)	July	3,'37
Crossing the Sahara	Aug.	14,'37
Long Bright Land (9-11-37)	Sept.	25,'37†10
It's Work	Oct.	23,'37†
Mysterious Ceylon	Nov.	20,'37†
Land of the Kangaroo (11-20-37)	Dec.	18,'37†10
India's Millions	Jan.	8,'38†
Malayan Jungles (2-5-38)	Feb.	5,'38†10
What the World Makes	Mar.	12,'38†
Crossroads of the Orient (4-30-38)	Apr.	2,'38†
Taradja Land	Apr.	30,'38†
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept.	18,'37†12
Playing with Danger (11-20-37)	Oct.	30,'37†13
Danger—High Voltage	Dec.	4,'37†.1 rl.
Alibi Mark	Dec.	25,'37†.1 rl.
Bolted Door, The (2-5-38)	Jan.	22,'38†13
Hit and Run (2-26-38)	Feb.	19,'38†12
Shopgirl's Evidence	Mar.	19,'38†
Dear Old Dad	Apr.	16,'38†
LOONEY TUNES		
No. 37—Porky's Super Service (7-10-37)	July	3,'37..8
No. 38—Porky's Bad Time Story	July	24,'37..7
No. 39—Porky's Railroad (8-14-37)	Aug.	7,'37..7
No. 40—Get Rich Porky	Aug.	28,'37
No. 41—Porky's Garden	Sept.	11,'37
No. 42—Rover's Rival	Oct.	9,'37†
No. 43—The Case of the Stuttering Pig	Oct.	30,'37†
No. 44—Porky's Double Trouble (11-20-37)	Nov.	13,'37†.7
No. 45—Porky's Hero Agency	Dec.	4,'37†.7
No. 46—Porky's Poppa	Jan.	15,'38†
No. 47—Porky at the Crocadero	Feb.	5,'38†.7
No. 48—What Price Porky	Feb.	26,'38†
No. 49—Porky's Phoney Express (2-26-38)	Mar.	19,'38†11
No. 50—Porky's Five and Ten	Apr.	16,'38†
MELODY MASTERS		
Elisco Grenet and Orch. (6-19-37)	June	19,'37.10
Lennie Hayton and Orch. (7-10-37)	July	10,'37.10
David Mendoza and Orch. (8-21-37)	July	31,'37.10
Russ Morgan and Orch.	Sept.	11,'37†
Milt Britton and Orch.	Oct.	2,'37†
Mal Hallett and Orch.	Oct.	23,'37†
Arnold Johnson and Orch. (9-11-37)	Nov.	13,'37†10
Jan Rubini and Orch.	Dec.	4,'37†.1 rl.
Henry King and Orch.	Dec.	25,'37†.1 rl.
Leon Navara and Orch.	Jan.	15,'38†
Eric Madriguera and Orch. (2-5-38)	Jan.	29,'38†10
Carl Hoff and Orch.	Feb.	12,'38†
Benny Meroff and Orch.	Mar.	5,'38†
Mike Riley and Orch.	Mar.	26,'38†
Rubinoff and His Violin	Apr.	16,'38†
MERRIE MELODIES (In Color)		
No. 38—Streamlined Greta Green (6-12-37)	June	19,'37..8
No. 39—Sweet Sioux (7-10-37)	June	26,'37..8
No. 40—Egghead Rides Again	July	17,'37..8
No. 41—Plenty o' Money and You	July	31,'37..7
No. 42—Sunbonnet Blue	Aug.	21,'37
No. 43—Speaking of the Weather (8-21-37)	Sept.	4,'37..7
No. 44—Dog Daze	Sept.	18,'37
No. 45—I Wanna Be A Sailor	Sept.	25,'37†
No. 46—The Lyin' Mouse	Oct.	16,'37†
No. 47—Little Red Walking Hood	Nov.	6,'37†
No. 48—Woods Are Full of Cuckoos	Dec.	4,'37†.1 rl.
No. 49—September In the Rain	Dec.	18,'37†.1 rl.
No. 50—Daffy Duck and Egghead	Jan.	1,'38†.7
No. 51—My Little Buckaroo	Jan.	29,'38†.7
No. 52—Jungle Jitters (2-5-38)	Feb.	19,'38†.7
No. 53—Sneezing Weasel, The (2-26-38)	Mar.	12,'38†.7
No. 54—A Star Is Hatched	Apr.	2,'38†
No. 55—Penguin Parade (4-30-38)	Apr.	23,'38†.7
PICTORIAL REVIEWS		
No. 11—Milk—Rugs	June	19,'37.10
No. 12—Pianos—Art (8-14-37)	July	17,'37.10
No. 13—Books—Furs	Aug.	28,'37
(NEW SERIES)		
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept.	18,'37.10
No. 2—Mauch Twins—Table Tennis	Oct.	16,'37†
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov.	13,'37†10
No. 4—Boxers—Dolls	Dec.	11,'37†
No. 5—Ice Cream—Jockeys (1-29-38)	Jan.	8,'38†11
No. 6—Hockey—Shoes (2-5-38)	Feb.	5,'38†10
No. 7—(2-26-38)	Mar.	5,'38†10
No. 8 — Song Writers — Bowling	Apr.	2,'38†
No. 9 — Silverware — Ice Boating (4-23-38)	Apr.	30,'38†10
VITAPHONE NOVELTIES		
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June	26,'37.10
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov.	6,'37†11
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept.	4,'37†11
Puppet Love (9-11-37) Salici's Puppets	Oct.	2,'37†11
Roping 'Em Alive	Nov.	6,'37†
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec.	4,'37†10
Unreal Newsreel	Jan.	8,'38†
Ski Flight	Jan.	22,'38†.9
Alibi Time (2-19-38) Radio Ramblers	Feb.	12,'38†11
Vitaphone Gambols Chaz Chase	Mar.	19,'38†
Mr. & Mrs. Jesse Crawford	Apr.	9,'38†

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July	29,'37†20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July	8,'37†10
Men of Ships	Sept.	10,'37†.9
Paper Hanger, The (Cartoon)	Sept.	1,'38†

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Hong Kong, Gateway to China (2-19-38)		11
Manila (2-26-38)		11
Old Towns of Normandy (4-9-38)		10
Singapore (2-26-38)		11
MODERN		
America Marching On (1-29-38)		10
U. S. DEPT OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11
SANDERS		
Life in Lapland (2-12-38)	Feb.	18,'38†.8½

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept.	1,'37†20 (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec.	9,'37†21 (each)
Secret of Treasure Island, The (4-9-38) Don Terry-Gwen Gaze (15 episodes)	Mar.	17,'38†19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug.	20,'38†
Fighting Devil Dogs, The 7501 Lee Powell-Herman Brix	May	28,'38†
Hawk of the Wilderness 7301	Dec.	3,'38†
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb.	12,'38†18 (each)
S. O. S. Coast Guard 6641 Ralph Byrd-Maxine Doyle	Aug.	28,'37†
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov.	20,'37†

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers Johnny Mack Brown-E. Hansen	July	5,'38†
Flash Gordon's Trip to Mars (2-19-38) Larry Crabbe-Jean Rogers (15 episodes)	Mar.	21,'38†20 (each)
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct.	4,'37†.2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec.	27,'37†.2 rls
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July	5,'37†.2 rls. (each)

J. C. JENKINS—HIS COLYUM

Plainwell, Kansas

Dear Herald:

In the first place we have a personal preference for a feature, a comedy and a news reel for our theatre programs, but in the second place the Moon theatre put on a double feature program last night of two murder mysteries, wherein they killed one in the first feature and two in the second, and in the third place we are probably a little goofy anyhow, and besides that it is likely none of our business in the first place.

▽

Well, anyhow, we didn't help fill that $35,000 house for the monkeys in a zoo in Arkansas, but our greatgrandchildren will help pay for it. There should be some houses built for a lotta monkeys up in this country.

▽

We believe that Thomas Jefferson was a pretty wise guy, and that he said a lot of wise things, among which he said this: "Were we to be directed from Washington when to sow and when to reap we would soon want bread." It might be well for Wallace and other followers of Thomas to think this over.

▽

We don't often go to see a picture for the second time, but we did go and see "Mad About Music" the second time and we liked it better than the first time. Then again we saw "Snow White and the Seven Dwarfs" four or five times, and by gosh, they are both good ones.

▽

We stopped at Belleville to see Sam Blair, but we didn't see Sam. However, we did see Mrs. Blair, and Bill, who operates several theatres for Sam. We tried to find Sam but the last we heard of him he was out with a gun looking for a Republican. Mrs. Blair ought to do something with Sam.

▽

Ralph Winship of Phillipsburgh was playing "Merrily We Live," and if you boys want a comedy that throws 'em into hysterics, there it is. Ralph spends part of his time in California, part in Florida, part in New Hampshire and part at Phillipsburg, Kansas. He comes back to Phillipsburg long enough to book pictures for his theatre and to say hello to the boys, and, maybe, some girls.

▽

We drove over to Almena to see Mrs. Rayburn and Mr. Benny, who operate the theatre, but found that Mrs. Rayburn had moved to Goodland, Kansas. Doggone the luck anyhow. We did meet Mr. Benny and that helped a lot. One can miss more people in this business than there are grasshoppers in Oklahoma.

▽

It's a long way from here to Hill City but we drove over there to see Ma Welty, and when we got there Ma had gone to a bridge party and we failed to see her, but we did have a nice visit with Mr. Welty and their son.

▽

We went from Hill City over to Stockton to see our old friend Swank, who operates the Stockton theatre.

▽

Our visit here at Plainwell with George and Mrs. Moore has made up for everything. Today noon we were out to their home to a chicken dinner, and if you haven't eaten a chicken dinner such as she prepared you haint never eat nuthin' yet. George told us a story of a fellow who was killed by a train. They called a doctor and the doctor examined him and a girl came along and asked who he was and the doctor said he didn't know his name but he was a theatreman. The girl asked him how he knew that and the doctor replied, "Well, I have examined him and find that his blood is 45 per cent coffee and he has a patch on the seat of his pants." Now, there's no sense in a doctor talking that way about these theatre boys because they don't have patches on their pants—they wear overalls.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 66, Vol. 20.—Business leaders pledge support to President....Children help to celebrate founding of Australia....Model plane contest held on Long Island....Fashions....Active volcanoes in New Zealand....Lew Lehr....Exhibition of tumbling....Blow darts at a target with precision ....Canine form displayed in Canadian contest.

MOVIETONE NEWS—No. 67, Vol. 20.—President leaves on fishing trip....Philip LaFollette launches third party....British War Minister visits French Army....Admiral Byrd....Colonel Robert Olds....Mrs. Grace Noll Crowell....Fashions....Pacific fleet drops anchor....Moving a mountain....Lew Lehr....Penn Relays....Drake Relays....War Admiral and Seabiscuit.

NEWS OF THE DAY—No. 264, Vol. 9.—Czech president undaunted by Nazi threats....See doom near for part of New York's "El"....Henry Ford visits President....Mr. Garner buys a spring hat....The Woman's Page....Japanese tries wrestling in Los Angeles....They hunt deer with dogs in France....Midget autos crash in fast race.

NEWS OF THE DAY—No. 265, Vol. 9.—A new political party is born....Biggest blast of year....May party opens first baby pet zoo....Name poetess ideal American mother....Irish Prime Minister visits London to sign pact....Fleet gets big welcome....War's horrors 20 years after....Sports.

PARAMOUNT NEWS—No. 77.—Turf kings set for "race of century"....Roller skating derby....Tumbling exhibition....Indoor sportsmen match whiskers for beard champion....Henry Ford has White House chat....Germany helium bid arouses dispute in United States.

PARAMOUNT NEWS—No. 78.—New York crowds hail fair parade....LaFollette sounds call to new party....President on fishing voyage....Open Philadelphia zoo....Storm brings death to dust bowl....auto thrills....Dinghy regatta....Old cars in last race....Penn Relays.

RKO PATHE NEWS—No. 81, Vol. 9.—American chess players compete....Henry Ford confers with President....Hydroplanes set new 4-litre mark....First lady makes "talking books" for the blind....Fashions ....Army boxers scuttle the Navy.

RKO PATHE NEWS—No. 82, Vol. 9.—Coogan sues for fortune....World's Fair motorcade....England honors Shakespeare....Penn Relay carnival races....Roosevelt goes cruising....LaFollette launches new party....CBS opens new Hollywood studio....Thomas charges Hague with kidnapping.

UNIVERSAL NEWSREEL—No. 662, Vol. 10.—Henry Ford vists Roosevelt....Anglo-Irish pact is signed ....High school students play mass hookey....Chorus girls cut capers on theatre's roof....Garner gets new hat....Greek Easter ritual colorful....Bulldog has 13 pups....New bumblebee plane tested ....Skating on synthetic ice....Daredevil drivers thrill crowd....Shanghai volunteers parade....Wrestling....Illinois gymnasts tumble.

UNIVERSAL NEWSREEL—No. 663, Vol. 10.—Million preview World's Fair....Roosevelt takes fishing trip ....Stars race at Penn Relays....Fleet back from war games....Collegians race old autos....Nationalists reach French border....Fighting Fox an easy winner....Daring skids mark auto race....Mussolini founds new town....Cannes has annual flower festival....Workmen risk lives building Niagara bridge.

Hayman Honored at Buffalo Dinner

Approximately 300 showmen attended the dinner Tuesday night for A. Charles Hayman, president of Lahaye Theatres Company, Inc., Buffalo, at a dinner marking his 30th anniversary in the theatrical business. Edward K. O'Shea, eastern district manager for Metro-Goldwyn-Mayer, acted as toastmaster. "The Great Train Robbery," one of the first films in which Mr. Hayman had a small part, was shown.

Alix Williamson, formerly editor of New York Amusements, has opened her own publicity office.

Malcolm-Browne Ready For 20 in New Season

With all details completed on the organization of the new Malcolm-Browne Pictures Corporation, production plans are now in progress for the filming of 20 pictures for 1938-39. John E. Browne is president.

The first of the pictures, which are to be distributed through states rights organizations, will be released between July 1st and 15th. Negotiations are now under way for the signing of stars who are to appear in the series and contracts are to be signed with producers immediately, according to Mr. Browne.

It was also announced by Mr. Browne that negotiations are nearly completed for foreign distribution of the company's pictures, which will consist of eight westerns, eight action melodramas and four specials.

Exhibitors To Be AMPA Judges

The 1938 awards committee of Associated Motion Picture Advertisers, has received acceptances of invitations to serve as judges from George Skouras, John Balaban, Dean Haskell, Ted Schlanger, R. J. O'Donnell, I. M. Rappaport and J. J. Fitzgibbons.

Griffis, Crosby Luncheon Guests

Stanton Griffis, chairman of the executive committee of Paramount, and Bing Crosby, star of "Sing You Sinners," were given a luncheon in honor of their birthdays on Tuesday at the studio in Hollywood.

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Universal Will Have Forty Next Season

VOL. 131, NO. 7

MAY 14, 1938

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Clark Myrna Spence

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New York, N. Y.	*Capitol*	4 weeks
New Haven, Conn.	*Poli to College*	2 weeks
Milwaukee, Wisc.	*Wisconsin*	2 weeks
Philadelphia, Pa.	*Stanley*	2 weeks
Portland, Oregon	*United Artists*	3 weeks
San Francisco, Calif.	*Warfield*	2 weeks
Detroit, Mich.	*U. A. to Madison*	3 weeks
Cincinnati, Ohio	*Albee to Capitol*	3 weeks
Buffalo, N.Y.	*Great Lakes*	2 weeks
Worcester, Mass.	*Poli to Elm St.*	2 weeks
Dallas, Texas	*Palace to Tower*	2 weeks
Hartford, Conn.	*Poli to Palace*	3 weeks
Galveston, Texas	*Martini*	Extended
Miami Beach, Fla.	*Sheridan*	Extended
Indianapolis, Ind.	*Palace*	2 weeks
Kansas City, Mo.	*Midland*	2 weeks
Louisville, Ky.	*Loew's*	2 weeks
St. Louis, Mo.	*Loew's*	2 weeks
Atlanta, Ga.	*Grand*	2 weeks
Houston, Texas	*State*	2 weeks
Nashville, Tenn.	*Vendome*	2 weeks
New Orleans, La.	*State*	2 weeks
Columbus, Ohio	*Ohio*	2 weeks
Syracuse, N. Y.	*State*	2 weeks
Oklahoma City	*Criterion to Tower*	2 weeks
Providence, R. I.	*Loew's*	2 weeks
Richmond, Va.	*Loew's*	2 weeks
Boston, Mass.	*State & Orpheum*	2 weeks

(Day and Date, virtually 4 weeks!)

Wilmington, Del.	*Loew's*	2 weeks
Reading, Pa.	*Colonial*	2 weeks
Baltimore, Md.	*Century*	2 weeks
Harrisburg, Pa.	*Regent*	2 weeks
Rochester, N. Y.	*Loew's*	2 weeks
Dayton, Ohio	*Loew's*	2 weeks
Omaha, Nebraska	*Omaha*	2 weeks
Spokane, Wash.	*State*	2 weeks
Washington, D. C.	*Palace*	2 weeks
Chicago, Ill.	*United Artists*	2 weeks
St. Paul, Minn.	*Paramount*	11 days
Minneapolis, Minn.	*State*	2 weeks
Cleveland, Ohio	*State to Stillman*	2 weeks
Salt Lake City, Utah	*Paramount*	2 weeks
Los Angeles, California	*State & Chinese to U. A. & Wilshire*	3 weeks

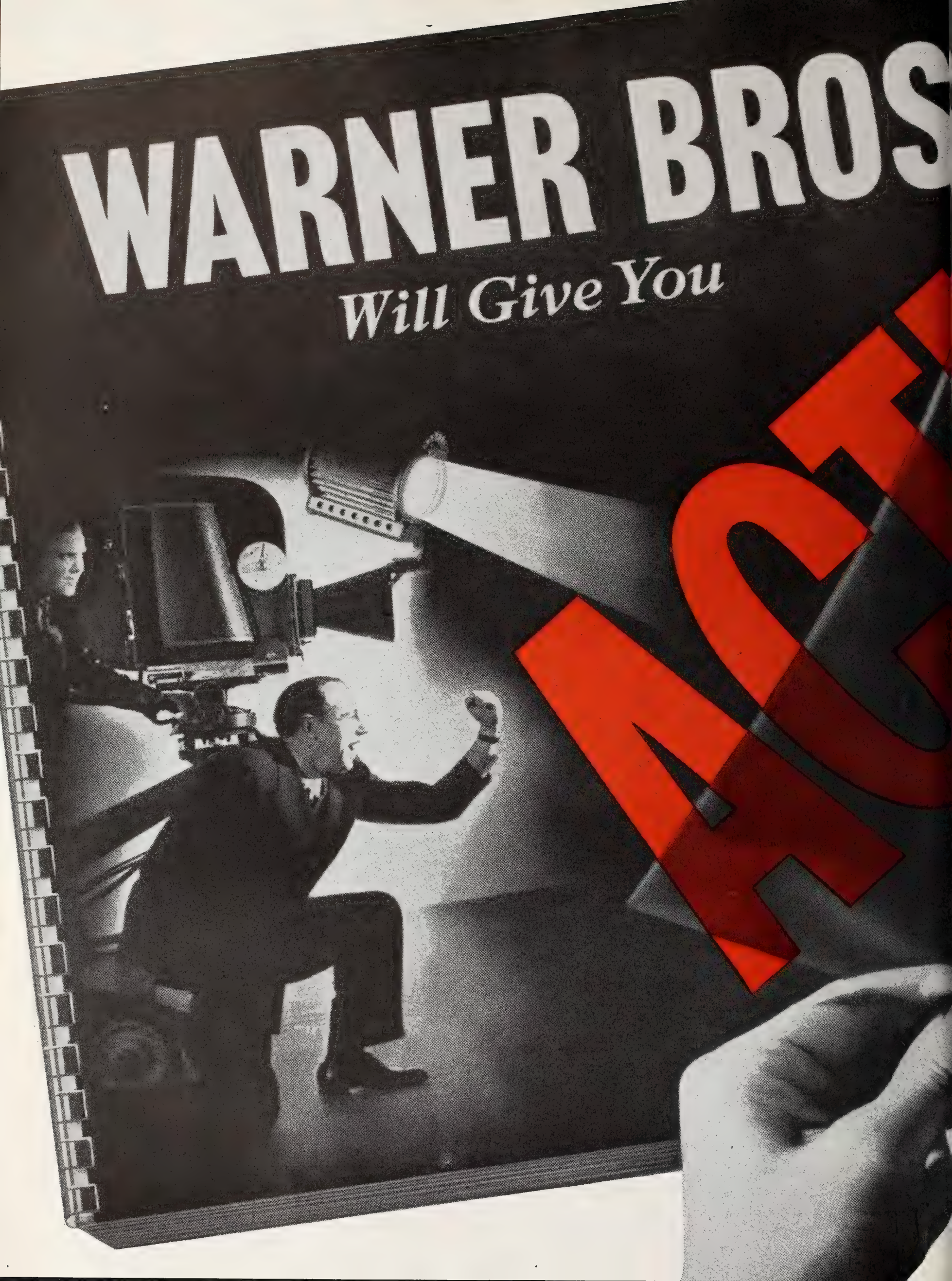
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Seattle, Wash.	*Paramount to Blue Mouse*	3 weeks
Toledo, Ohio	*Valentine*	2 weeks

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1937-1938 FEATURE RELEASES

20th CENTURY FOX

Release Schedule FINAL No. 2 — MAY 9th, 1938

Release Date	Prod. No.	Running Time Min.	PRODUCTION	CAST	DIRECTOR
Feb. 4	826	84	INTERNATIONAL SETTLEMENT	Dolores Del Rio, George Sanders, June Lang, Dick Baldwin, Ruth Terry, John Carradine, Keye Luke, Harold Huber	Eugene Forde
11	834	78	CHECKERS	Jane Withers, Stuart Erwin, Una Merkel, Marvin Stephens	H. B. Humberstone
18	835	80	THE BARONESS & THE BUTLER	William Powell, Annabella, Helen Westley, Henry Stephenson, Joseph Schildkraut, J. Edward Bromberg	Walter Lang
18	873	88	†COUNTY CHAIRMAN	Will Rogers, Evelyn Venable, Kent Taylor, Louise Dresser, Stepin Fetchit	John Blystone
25	836	64	THE JONES FAMILY IN LOVE ON A BUDGET	Jed Prouty, Shirley Deane, Spring Byington, Florence Roberts, Ken Howell, George Ernest, June Carlson, Alan Dinehart	Herbert I. Leeds
Mar. 4	827	85	SALLY, IRENE AND MARY	Alice Faye, Fred Allen, Tony Martin, Jimmy Durante, Gregory Ratoff, Joan Davis, Marjorie Weaver, Louise Hovick	William A. Seiter
11	838	69	WALKING DOWN BROADWAY	Claire Trevor, Phyllis Brooks, Leah Ray, Dixie Dunbar, Lynn Bari, Jayne Regan, Michael Whalen, Thomas Beck, Douglas Fowley	Norman Foster
18	837	80	REBECCA OF SUNNYBROOK FARM	Shirley Temple, Randolph Scott, Jack Haley, Gloria Stuart, Phyllis Brooks, Helen Westley, Slim Summerville, Bill Robinson	Allan Dwan
25	841	71	MR. MOTO'S GAMBLE	Peter Lorre, Keye Luke, Dick Baldwin, Lynn Bari, Douglas Fowley, Jayne Regan, Harold Huber, Maxie Rosenbloom	James Tinling
Apr. 1	843	67	ISLAND IN THE SKY	Gloria Stuart, Michael Whalen, Paul Kelly, Robert Kellard, June Storey, Paul Hurst	Herbert I. Leeds
8	842	58	*RAWHIDE	Smith Ballew, Lou Gehrig, Evalyn Knapp	Ray Taylor
15	840	110	IN OLD CHICAGO	Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Brian Donlevy, Phyllis Brooks, Tom Brown, Sidney Blackmer, Berton Churchill, June Storey	Henry King
22	845	84	BATTLE OF BROADWAY	Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Walburn, Lynn Bari, Jane Darwell, Robert Kellard	George Marshall
29	848	85	FOUR MEN AND A PRAYER	Loretta Young, Richard Greene, George Sanders, David Niven, C. Aubrey Smith, J. Edward Bromberg, William Henry, John Carradine, Alan Hale, Reginald Denny, Berton Churchill, Barry Fitzgerald	John Ford
May 6	847	63	THE JONES FAMILY IN A TRIP TO PARIS	Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Marvin Stephens, Joan Valerie, Harold Huber	Mal St. Clair
6	874	80	†LIFE BEGINS AT 40	Will Rogers, Rochelle Hudson, Richard Cromwell, George Barbier, Jane Darwell, Slim Summerville	George Marshall
13	844	85	KENTUCKY MOONSHINE	Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville, John Carradine, Wally Vernon, Berton Churchill, Eddie Collins	David Butler
20	849	77	RASCALS	Jane Withers, Rochelle Hudson, Robert Wilcox, Borrah Minevitch and His Gang	H. B. Humberstone
27	846		KIDNAPPED	Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith, Reginald Owen, John Carradine, Nigel Bruce, Miles Mander, Ralph Forbes, H. B. Warner	Alfred Werker
June 3	839		JOSETTE	Don Ameche, Simone Simon, Robert Young, Bert Lahr, Joan Davis, Paul Hurst, William Collier, Sr., Tala Birell	Allan Dwan
10	850		ONE WILD NIGHT	June Lang, Dick Baldwin, Lyle Talbot, J. Edward Bromberg, Sidney Toler	Eugene Forde
17	851		THREE BLIND MICES	Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver, Pauline Moore, Binnie Barnes	William A. Seiter
24	819	63	MR. MOTO TAKES A CHANCE	Peter Lorre, Rochelle Hudson, Robert Kent, J. Edward Bromberg	Norman Foster
July 1	852		ALWAYS GOODBYE	Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Binnie Barnes, Lynn Bari	Sidney Lanfield
8	853		*PANAMINTS' BAD MAN	Smith Ballew, Noah Beery, Evelyn Daw	Ray Taylor
15	854		PASSPORT HUSBAND	Pauline Moore, Stuart Erwin, Joan Woodbury, Douglas Fowley	James Tinling
22	855		I'LL GIVE A MILLION	Warner Baxter, Marjorie Weaver, Peter Lorre, Jean Hersholt, John Carradine, J. Edward Bromberg	Walter Lang
29	856		LITTLE MISS BROADWAY	Shirley Temple, George Murphy, Jimmy Durante, Phyllis Brooks, Edna Mae Oliver, George Barbier	Irving Cummings

A GODSEND TO YOUR THEATRE!

This release schedule is the most valuable sheet of paper in your office!

It will keep your theatre open this summer . . . **and prosperous!**

It shows the steady strength of 20th Century-Fox . . . the unfailing supply of **fresh, new** product you will get!

It demonstrates again why exhibitors look to 20th Century-Fox as the No. 1 Company!

† Indicates Reissue
* Indicates Outdoor

Movietone News — Twice Weekly

PRINTED IN U. S. A.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 7 — May 14, 1938

SALES HEAT

SIMULTANEOUSLY, spectacularly, and in some respects also peculiarly, exhibitor organizations on two widely separated fronts are making public displays of interior fights.

In Great Britain the Cinematograph Exhibitors Association opened with display advertising in the trade press of America in attack on the classification of films by the Kinematograph Renters Society. Immediately the discussions of the controversy burgeoned under such headlines as "£400,000,000 Cinema War" in the daily press of London. "The biggest civil war in the history of the show business," remarked Mr. Paul Holt, newswriter for the *Daily Express* of London.

In the United States, the Independent Theatre Owners Association of New York opened a campaign of criticism of production management, star salaries and related matters in the trade press of Hollywood. There the use of imposing names, big salary figures made it news, snapped up and broadcast by the newspaper correspondents, and thereafter spread in flaming headlines in the popular-audience newspapers of the land, bringing in sequel a deal of editorial experting on the movies.

BOTH campaigns appear to have been timed with respect to the selling season, which is also the buying season.

Over in Britain the conspicuous names in the protesting contingent are Mr. John Maxwell, Mr. Arthur Jarratt, Mr. Sidney Bernstein, and Major Gale.

The London press says they are "tub-thumping" and "urging cinema owners for an anti-Hollywood stand."

The New York, or American, movement presents a shade more complex patterns. Mr. Harry Brandt, president and most ably articulate leader of the Independent Theatre Owners organization, is just possibly aware also of the fact that the Allied States Association, which has not previously been a metropolitan factor, is looking toward adding New York to its domain. A militant show of militant leadership with ornamental publicity manifestations may be well calculated to help Mr. Brandt hold his territory.

THE controversies, as controversies, are probably to be viewed as normal manifestations of trade forces. Buyers and sellers are often at issue.

But the method of battle, whether designed or accidental, which finds the exhibitors campaigning on interior and technical trade concerns in the presence of the box office customers, is possibly not conducive to an impression of allure for the theatre. The procedure is likely to be no more beneficial than the exceedingly dumb processes by which the studio budget jargon of "A" and "B" classification was passed out to become a part of the customers' vernacular.

The public is being told vastly too much about every aspect of the motion picture save as entertainment.

MEANWHILE the furore of attentions in the press has brought forth from Miss Mae West the best publicity job in the whole flood. Miss West, it is to be recalled, was charged with a deficiency of box office appeal in the Brandt campaign. Up in Boston, Miss West remarked to the United Press: "Every time Mr. Brandt's business dropped off he re-ran my picture, 'She Done Him Wrong,' and got back on his feet again.

"At first I intended to ignore the story," Miss West said, "I have decided that I should defend the industry, as much as I can."

Miss West, incidentally, feels that while "Snow White" has been a great stimulant to the box office it would have been better had she been cast in the title role.

Miss West is the friendly sort.

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ROYAL ROAD

THE eternal itch of the educators to get somebody else to do their work expressed itself last week with an outgiving from the New York City public school system finding, from "a survey" of 988 high school boys and girls, that their radio tastes are low, that they spend two hours and five minutes a day at the dial, whereas they spend only one hour and twenty minutes reading.

Also the boys and girls do not seem to care for educational programs.

No survey was needed to learn that.

Meanwhile, says the report, "It may be necessary that educational broadcasts, to capture a wide audience, will have to utilize 'the dramatic sensationalism' of some of the more popular programs."

Everybody wants to do everything by the easy magic means of a free show.

△ △ △

COMPETITION

VARIOUS projects to legalize lotteries and other forms of public gambling are being promoted in several regions, conspicuously in the State of New York.

The common argument is that the public will buy lottery tickets anyway and that the revenues might just as well be had for various state or social purposes. It may be observed that once upon a time various American municipalities went into partnership with prostitution on the same sort of provocation.

But as a mere matter of business interest, the motion picture industry, despite the unhappy fact that many theatres have found it expedient to operate chance games and thereby spread the gambling infection, can properly view lotteries and other gambling enterprises as competition for the dimes and dollars of the masses, the same pockets, exactly, from which the motion picture must expect to derive its sustenance. The dimes and dollars that buy hope of miracles and thrills in lottery tickets will not be spent at the box office with its dreams for sale.

△ △ △

The decision of the United States Supreme Court declaring the right of the state of Arizona to impose a license fee and privilege tax on the publication of newspapers is something to arrest the attention of the showman and theatre owner in these days of tax hungers. It is in effect a tax on a right to address the public.

This Week

Henry Ford Newsreel

Henry Ford is understood to have arranged for his second venture in motion pictures, producing a "Henry Ford newsreel," with theatrical exhibition in mind. Details of the plan and the nature of the type of reel contemplated are being closely held around the Ford automobile executive offices at Dearborn, Mich. Mr. Ford recently expressed himself with candor in the public prints on the subjects of the New Deal, economics and the general state of the country.

Mr. Ford's first theatrical motion picture project was a single reel travelogue called "Ford Educationals," released once weekly, for three years, through Goldwyn Distributing, in 1918-20. It contained no political or economic preachments, Mr. Ford having in mind the development of a knowledge of the country's natural and other assets.

Mr. Goldwyn, who subsequently sold his company to Marcus Loew to form the present Metro-Goldwyn-Mayer, was paid by Mr. Ford something like $1 an exhibition, or about $5 a booking. Exhibitors, in turn, paid a nominal rental, levied mostly to bind the 52-issue contracts. After the third year, the project was abandoned because of apathy on the part of both exhibitors and Mr. Ford, the auto magnate also feeling that the costs were too high for the results achieved.

Down through the years, however, Ford Motors continuously has used the socalled "sponsored" film to advertise its products.

Change of Policy

After operating under a straight newsreel policy since its opening last winter, the Trans-Lux theatre in 86th Street, New York, has switched to newsreel and single feature programs. Although it was formally announced that the change was prompted by the desire of patrons for single feature programs, it was explained at the offices of Trans-Lux that attendance at the newsreel theatre had not been as good as expected. The regular one-hour newsreel presentation is included under the new policy in addition to a subsequent run "A" feature. Admission prices were increased from 25 to 55 cents in the evenings with a 25-cent matinee price. Since the change, the company announced, there has been a noticeable increase in attendance. No change in policy is contemplated for other Trans-Lux houses.

New Material

Original stories continued during April as the most fruitful source of supply for motion picture material, nine producers buying 25 in this classification out of a total of 37 purchases made during the month. Metro-Goldwyn-Mayer did the most extensive buying (*see page* 34).

"Snow White" Deals

RKO Radio is selling "Snow White" away from Saenger Theatres, in the South, and Mullin and Pinanski, in New England. Both Paramount affiliates, the two are the only large circuit customers of RKO which will not get "Snow White" exhibition rights, which, instead, will go to their competitors.

Saenger, operated by E. V. Richards, held out for a flat rental and refused to accept percentage terms, under which all "Snow White" deals are being sold. RKO already has started consummating contracts with theatres in competition to Saenger's 60 houses in the Louisiana-Mississippi sector.

On the other hand, percentage buying was agreeable to Mullin and Pinanski for its 99 theatres in New England, but they refused to play the Disney cartoon single-bill as stipulated by RKO. The picture will, however, play in the 14 M. and P. houses operating on a single-film policy, but will be sold away from all the others, all operating with duals.

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Olive Branch

Striking a note removed from its previous policy of correction-by-legislation, Allied States Association on Monday goes into its annual convention, in Pittsburgh, prepared to discuss the prospects of establishing "harmonious relations" between exhibitors and distributors through a "fair practice" program and machinery for adjusting disputes.

Complete program for the convention appears on page 13.

License Proposal

The Securities and Exchange Commission this week recommended to Congress enactment of a legislative program that would include federal licensing of corporations engaged in interstate commerce. The proposal was contained in the seventh of a series of reports based on studies of corporate reorganizations and protective committees, and including many studies of film companies. The investigation was started in October, 1934.

The SEC recommended measures requiring full disclosure in the case of substantially all plans of reorganization or readjustment effected without resort to judicial proceedings.

The use of federal taxing power was suggested to render more difficult and less attractive the migration of corporations to states whose corporation statutes are noteworthy for their liberality to corporate organizers and their disregard for the interests of security holders.

Quigley Awards

While 75 producers, executives and stars looked on, Ted Kirkmeyer of the Rio Theatre, Helena, Mont., and Jules Seltzer of the Boyd Theatre, Philadelphia, received the 1937 Quigley Grand Awards at a luncheon in Hollywood's Victor Hugo Restaurant Tuesday. Darryl Zanuck, toastmaster, presented Mr. Kirkmeyer with the silver plaque for his exploitation of "A Star Is Born," and Paul Muni presented Mr. Seltzer with the bronze plaque for his campaign on "The Life of Emile Zola."

A complete report of the luncheon is on page 20 *and a page of pictures follows.*

Master Contracts

Representatives of the distributors and the International Alliance of Theatrical Stage Employees completed negotiations of master contracts governing unions of exchange workers in 31 distribution centers. The IATSE binds itself to "take the necessary steps" to have the locals "fully perform" all the conditions contained in the agreements.

Details are on page 22.

UA Bylaws Amended

The board of directors of United Artists opened the way for obtaining new sources of product this week when it adopted an amendment to the corporation's bylaws providing for acceptance of outside product for release upon the vote of a simple majority of the board. Heretofore the unanimous vote of the five director-owners of the company was required. As a result of the adoption of the amendment, Hal Roach was mentioned in Hollywood as one of the first of the independent producers that may become affiliated with the company. Mr. Roach's present contract with Metro-Goldwyn-Mayer still has several months to run.

Developments in the United Artists readjustment plan are reported on page 41.

100 More Features

The product announcements of two more companies added 100 features to last week's total of 290, making 390 features that have been announced to date by eight companies for the 1938-39 season. Warner Brothers, declaring its keynote for the new season will be "action pictures," announced a program of 60 features at the company's eastern and Canadian sales convention in New York (see page 25). Universal, after a series of conferences between executives on both coasts, announced 40 features (see page 28). Columbia opens the first of four regional sales meetings in New York Friday with its product announcement scheduled to be made then (see page 19). GB, Monogram and Republic salesmen and executives returned to their posts after attending annual conventions, while Twentieth Century-Fox was conducting foreign meetings in London and Paris (see page 19). United Artists will announce its product soon, George Schaefer, vice-president in charge of distribution, said Wednesday before leaving New York for Hollywood. (Page 41.)

New Jersey Combine

Organization of a New Jersey film buying combine under the name of Associated Theatres of New Jersey, Inc., has been completed. The organization's purpose is to buy product on a co-operative basis, thereby reducing rental costs. Irving Dollinger, of the Plaza theatre, Linden, N. J., is president; Paul Joseph, Newark, chairman of the board; Jack Unger, vice-president; A. Hochberg, secretary, and S. Seligman, treasurer.

Operation of the combine will be in the hands of a buying committee composed of Messrs. Dollinger, Unger and Josephs. Although most of the members belong to Allied Theatres of New Jersey, the combine has no connection with the exhibitor organization, Mr. Dollinger said. A permanent office will be established shortly.

China's Tragedy

The confusion of industry in China under the Japanese military operations has brought a few isolated rays of cheer for foreign companies, as in Shanghai and Hongkong, but for the most part, unless conditions change very soon, the American motion picture trade may find itself completely out of the Chinese market, writes J. P. Kohler from Shanghai. The Chinese government censors have withdrawn to Hankow and the Japanese thus far have not imposed censor fees, but the Manchurian Distribution Monopoly of the Japanese is being extended.

The details are on page 55.

S A Building Boom

Increased production activity in South America has resulted in a boom in theatre construction which will eventually be of great benefit to the American film industry, Norton V. Ritchey, foreign manager for Monogram, said on his return to New York this week from a three month trip to 10 countries in Latin America.

"The sudden stimulation of theatre building, because of production expansion, is developing markets for the industry as a whole, by bringing into these new theatres a film audience that previously had never seen a single picture," Mr. Ritchey said.

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RKO Plan Revised

Atlas Corporation will submit a revised plan of reorganization for RKO to Federal Judge William Bondy on Monday in which earlier proposals for raising new cash for the reorganized company are abandoned because of prevailing conditions in the financial market.

Depending on the rate of progress of the plan in hearings and to the amount and character of opposition by RKO creditors to the amendments the reorganization now is expected by next winter. Atlas will underwrite stock to provide $1,600,000 for reorganization expenses but the $5,000,000 debenture issue intended to buy M. J. Meehan's Keith-Albee-Orpheum stock and also to provide cash for working capital have been abandoned.

RKO Radio has negotiated a four-month extension with the Bank of America National Association of the maturities on the final $200,000 of secured gold notes held by the bank.

The Irving Trust Company, trustee in reorganization of RKO, has been authorized by Federal Judge William Bondy in the United States district court in New York to purchase voting trust certificates representing 50,000 shares of class A stock for $69,750 from Van Beuren Corporation. Permission to purchase 2,200 shares of Class B stock at $1.40 per share also was granted.

Plagiarism Damages

Edward Sheldon and Margaret Ayer Barners, authors of the play, "Dishonored Lady," will receive damages of $587,604 from Loew's, Inc., and distribution and theatre subsidiaries if the final report of Gordon Auchincloss, special master, is approved by John C. Knox, federal judge in New York. The plaintiffs charged plagiarism of their play in the Joan Crawford picture, "Letty Lynton," and the damages represent the profits which Mr. Auchincloss found accrued to the corporation through production, distribution, exportation and exhibition of the film.

The case is explained on page 30.

Monogram Visitor

Arthur Levy, special London representative of Monogram, arrived in New York this week and before continuing on to Hollywood, paused to discuss Monogram's foreign business and express his enthusiasm for the future of television in Great Britain.

Mr. Levy said the British box office is booming, that Monogram has substantial distribution in England through Pathe and is getting quota product through local studios. The quota presages no great production spurt in England, he said, because the British must get finances to take advantage of it.

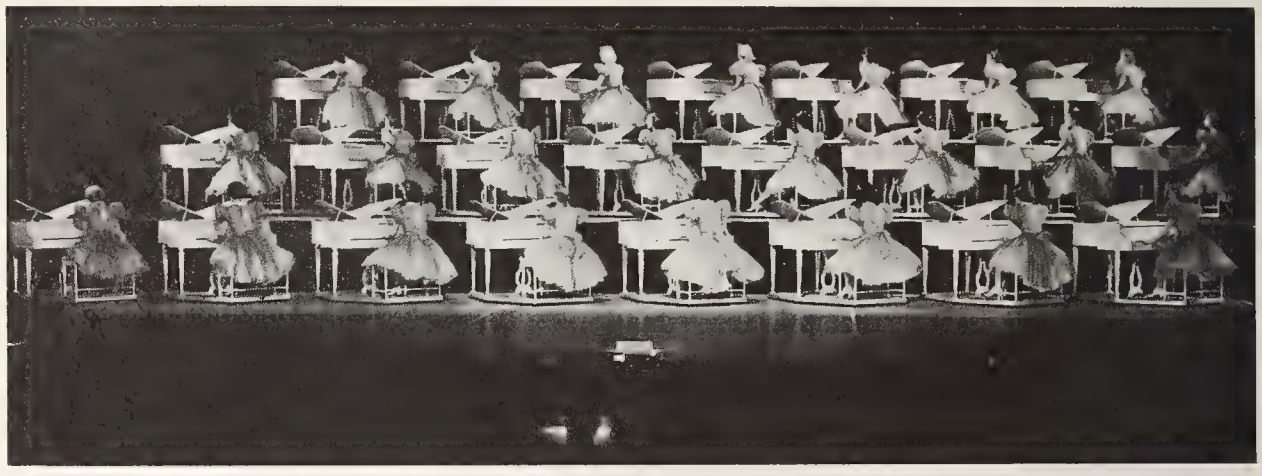
This Week In Pictures



BING CROSBY cuts the cake at a luncheon given him and Stanton Griffis, chairman of the executive committee of the Paramount board, on the day and date coincidence of their birthdays. Watching the ceremony are Ellen Drew, who appears opposite the singer and Fred MacMurray in "Sing You Sinners," Mr. Griffis and Adolph Zukor, chairman of the Paramount board.



Opening night, above, of the Metro theatre, new "luxuoso cinema" built and operated in Sao Paulo, Brazil, by Metro-Goldwyn-Mayer.



The Gae Foster Girls, terpsichorean group of the Roxy theatre, New York, learned to play the piano in four weeks for the Buterfly Grand Piano ensemble number shown above, photographed by Jack A. Partington, Jr., of the theatre staff.



Charles Stern, eastern district sales manager for United Artists, presents awards for his company to Warner Brothers Philadelphia zone managers for their campaigns on "Hurricane" and "Nothing Sacred." Standing in back of Mr. Stern's desk, left to right: Ted Schlanger, Warner Philadelphia zone chief and Managers Jack Mulhall, Stanley theatre, Chester; Stanley Benford, formerly of the Orpheum and now of the Boyd theatre; Harry Bodkin, United Artists Philadelphia branch manager; Lew Black, Aldine theatre, Wilmington, and John Roach, Ardmore theatre.



Applause opens the Warner Brothers' eastern sales convention in the Roosevelt Hotel, New York. On the dais, left to right: Wolfe Cohen, Canadian district manager; Ed Schnitzer, eastern district manager; Charles Einfeld, director of advertising and publicity; Gradwell Sears, general sales manager; Roy Haines, eastern and Canadian sales manager who presided at the meeting; Carl Leserman, assistant general sales manager; Ben Kalmenson, southern and western sales manager; Mort Blumenstock, in charge of advertising and publicity in the east; Bob Smeltzer, central district manager, and Arthur Sachson, of the home office contract department.





Monogram executives and stars ready to board The Chief in Los Angeles on their way to the convention in Cincinnati. Left to right: Ray Olmstead, Mel Hulling and Howard Stebbins, California exchanges; W. Ray Johnston, president; John Carroll, Movita and Jack Randall; Scott Dunlap, in charge of production; E. B. Derr, associate producer; Mrs. William Pierce, Jr.; Ralph Bettinson and William Pierce, Jr., studio publicity head.

Sam Wolf, Monogram Pacific coast counsel, has a word with W. Ray Johnston, president, left, before the train leaves Los Angeles.



At the Gaumont British regional sales meeting in the Blackstone Hotel, Chicago, left to right, Mel Levenson, branch manager, Indianapolis; William Rudisell, Atlanta; Arthur A. Lee, GB president; Scott Chesnutt, Atlanta; Marion Jack, Memphis, and Henry Brunies, New Orleans.

Milton Shubert, Broadway stage producer, who has joined Warner Brothers as an associate producer.



MONOPOLY PROBE UP TO CONGRESS; NEELY PUSHES "SHOWDOWN" MOVE

Joint Executive and Legislative Committee Proposed in O'Mahoney Bill; Pettengill Attacks Attitude Toward Business

by FRANCIS L. BURT

in Washington

Authorization of a type of investigatory body not heretofore resorted to by Congress—a joint executive-legislative committee—to conduct the monopoly investigation proposed by President Roosevelt in his anti-trust message to Congress April 29th, is provided for in legislation introduced by Senator Joseph C. O'Mahoney (Dem.) of Wyoming.

The seven-man committee suggested to conduct the $500,000 study of the effects of concentration of economic power in industry asked by the President would include two members of the Senate, two members of the House of Representatives, the Attorney General, the chairman of the Federal Trade Commission and the chairman of the Securities and Exchange Commission, the last three being authorized to appoint representatives to act for them.

The life of the committe would be restricted to the remainder of the current Congress and it would be required to submit its report on the opening day of the 1939 session.

The proposed investigation would go into the causes of the concentration of economic power in industry and its effect on competition; the effect of existing price systems and the price policies of industry upon competition, employment and consumption; and the part played in the development of monopoly by existing tax, patent and other Government policies.

By including on the Congressional committee the representatives of the three agencies, Mr. O'Mahoney seeks to concentrate the study in the hands of a single group as preferable to having separate investigations made by the three Government offices, as suggested by the President, and by Congress.

Reaction to the President's message was divided sharply at the Capital, but his proposal for a full study of monopoly was generally favorably received, especially as the message was followed within three days by a supreme court decision that the owner of a patent may restrict the use to be made of his patented article even after it reaches the hands of a purchaser.

That decision, rendered in the General Talking Pictures case, was assailed as wiping out all boundaries on patent monopoly by Associate Justice Hugo L. Black, first of President Roosevelt's appointments to the supreme court bench, and in Administration circles it was viewed as directly contrary to the President's position that patent monopolies should be curbed.

Criticism of the President's strictures on big business in Congress was not confined to the Republican membership, but was voiced by such men as Samuel B. Pettengill, Indiana Representative, who has conducted committee investigations of motion picture and oil measures in which monopoly was a major issue.

In an address before the annual convention of the United States Chamber of Commerce last week, Mr. Pettengill warned that the government should not seek to obtain "a monopoly of the truth" by attempting to muzzle critics, and charged flatly that the Administration has sought to gag the press, radio and motion pictures and dominate the courts by recent moves.

Allen Attacks Attitude

From the Republican side of the house a blast at President Roosevelt's attitude toward business was loosed by Leo E. Allen, representative of Illinois.

Industrial monopoly is admittedly an important current subject, Mr. Allen declared, but pales into insignificance beside the increasing "monopoly of legal power" now vested in the Administration.

There should be a differentiation between good and evil monopolies, the Illinois congressman said, demonstrating the former by instances in his home town of Galena, Ill.

"Several years ago the same little city had two picture houses," Mr. Allen said. "The pictures were of cheaper variety, the equipment and the buildings were very poor. Recently one proprietor purchased the other picture house. The owner built a fine large edifice for picturegoers. He purchased the best equipment. He shows nothing but the better pictures. His prices have remained the same, yet the people are getting better service.

"True, he has a monopoly, socalled, but who would dispute that it is not for the best. In the event that he raises prices beyond the means of the people someone else will, through free competition, start another picture house.

"It is true these citations deal with monopolies in their smaller terms. My purpose in citing these cases is to allay the belief that all forms of monopoly either public or private are economically unsound."

COURT ORDERS BILL IN TRUST ACTION

Vincent L. Leibell, federal judge of the United States district court, New York, this week ordered the Orange County Theatres, Inc., to file a further bill of particulars in its $125,000 triple damage anti-trust suit against Paramount, Twentieth Century-Fox, Big U Film Exchanges, Inc., RKO, United Artists, Eugene Levy, George Walsh, Joseph Lee and Netoc Theatres Corporation. The plaintiff charges a conspiracy among the defendants to violate the Sherman Anti-Trust Act.

W. H. Atwell, district judge in Dallas, continued hearings to Friday on the anti-trust case which was returned to the trial court by the United States Supreme Court because of the omission of the finding of fact and conclusions of law. The case was brought by the government against distributors and the Interstate Circuit and involved the inclusion of admission price restrictions in exhibitor contracts.

Senator Says He Will Attach Block Booking Bill as Rider to First Available Measure in Pressing for Enactment

Threats by Senator Matthew M. Neely (Democrat, West Virginia) to force the Senate to consider his anti-block booking bill may bring about a curious situation if he goes through with his announced plan of offering the legislation as a rider to the first available measure.

The Senator last week took his colleagues to task for their refusal to permit the bill to be considered when it was reached on the consent calendar. Bills on that calendar may be considered only by unanimous consent, and a single objection is sufficient to prevent their being taken up.

Meanwhile evidence was in hand that Allied States Association, one of the chief sponsors of the Neely proposal, would consider abandonment of its legislative campaign against distributors if warrantable assurances were given that the companies would grant relief to exhibitors from the so-called "aggressions" against which the independent owners have been complaining.
(See page 13.)

"I shall utilize all available means to pass this measure," Mr. Neely said.

"A bill identical with the one in question was on the Senate calendar in 1936. But its consideration was repeatedly prevented by a single objection. The passage of the bill which is now on the calendar has been unanimously recommended by the Committee on Interstate Commerce."

Senator Neely "invited" attention to the fact that "this measure has received the enthusiastic endorsement and support of practically every well-known civic, educational and religious association in the country," going on to enumerate some 25, including the Legion of Decency, the Motion Picture Research Council and Allied States Association.

"If this bill is further denied orderly consideration," he warned, "it will be offered as an amendment to every measure which is progressing through the Senate and to which a point of order would afford no protection against a rider."

If the Neely bill is attached as a rider to some measure from which it can not be dislodged by objection, a vote will be forced.

At the same time, it is virtually certain that regardless of the Senate's action, the bill has no chance of enactment this session. Even in the event the Senate should approve it, the House Interstate Commerce Committee will give it no consideration this year, being more interested in securing action on other legislation which it has studied and reported.

Refusal of the Senate to take the bill up when reached on the calendar has been due primarily to a desire to side track all controversial legislation of less than major importance.

Approval of the Neely bill was voted this week by members of the Motion Picture Theatre Owners of Nebraska and Western Iowa and by the Indian Congress of Parents and Teachers. In its resolution approving the measure, the midweek theatre owners' organization stated adoption of the bill would mean the exhibitor "could serve his patrons better."

ALLIED IS READY TO HEAR TRADE PRACTICE PROPOSALS

Exhibitor Association Indicates It Will Drop Legislative Campaign If Given Evidence That Concessions Will Be Granted

Allied States Association of Motion Picture Exhibitors appears to be ready to abandon its theatre-divorce bill and Neely-Pettengill anti-block booking campaigns against distributor-exhibitors when and if the large distributors present warrantable assurances that they will grant relief from the socalled "aggressions" against which independent exhibitors have been complaining.

Allied, after operating for years under a policy of correction-by-legislation, now seems to be willing to investigate the desire of producer-distributors voluntarily to make concessions which will bring about harmonious relations between theatre owner, distributor and circuit affiliation.

Convention Opens Monday

Taking the keynote: "The end is more vital than the means," which was sounded last week by Nathan Yamins, its president, Allied States goes into its annual national convention on Monday, in Pittsburgh, prepared to open discussion on the subject of better trade relations through conciliation.

Motion Picture Herald, on May 7th, announced that machinery for adjusting local trade disputes and a program of "fair practices" will be presented to exhibitors by distributors by midsummer, thus bringing another new day of self-regulation for the industry. "Establishment of a system for effecting trade reforms has long been considered hopeless," said the article, adding: "Its ressuscitation will come as a surprise to exhibitors."

"There is also obvious hope of forestalling drastic regulative federal legislation by the distributors," the article said. Then, on May 9th, in a special pre-convention bulletin from national headquarters at Washington, Allied asserted: "Pressure exerted by Allied through its legislative campaign has finally brought about an open discussion of better trade relations through conciliation. This may soon lead to developments of great importance."

With such prospects in view, Allied's officers, led by Abram F. Myers, general counsel, and Mr. Yamins, president, now have set down for next week's convention a program for consideration by independent exhibitors, as follows:

"(a) Whether there is any evidence of a *bona fide* desire by the producer-distributors voluntarily to make any important concessions to the exhibitors, or

"(b) Whether recent utterances and current reports regarding action in the 'Big Eight' ranks are being put forth merely to alienate exhibitor support from the Neely Bill, divorcement legislation, etc.; and

"(c) What assurances of relief the exhibitors must have to warrant abandonment of the Allied campaign to secure relief through legislation."

Regardless of the conclusions drawn by Allied at its convention, or plans of future procedure formulated thereat, distributors have their plans already laid for presenting to American exhibition a "fair practice" program and machinery for adjusting disputes, by mid-summer. This was reiterated by a spokesman for the organized industry, who disputed Allied's claim that the prospect of better trade relations was brought about by "pressure exerted by Allied."

He charged Allied with doing "its utmost to prevent this very program from happening by its continual bombardment of the Department of Justice with complaints on trade practices and by its attacks against the organized industry in both state and national legislatures."

Yamins Asks Evidence

First open proof that Allied States now stands ready to accept, conditionally, self-regulatory trade practice corrective measures instead of legislative intervention, came on May 3rd when Mr. Yamins, president, arriving in New York from his home in Fall River, to attend organization meetings of the new Allied of New York, asserted: "Reasonable people can always get together on a reasonable basis."

He declared that Allied's agreement to cooperate with large distributors in a "conciliation move," or to further a trade practice program might be forthcoming if Allied receives concrete evidence from the companies that they will "restore the independent exhibitors' rights."

"It makes no difference to us whether we attain our aim through conciliation, litigation or Federal intervention," continued Mr. Yamins. "The end is what is important, not the means."

Rodgers To Address Allied

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, at a New England Allied meeting held a few days previous to Mr. Yamins' statement, had urged conciliation in the place of Government intervention. Significantly or otherwise, Mr. Yamins invited Mr. Rodgers to discuss the subject at next week's Allied convention in Pittsburgh, where for three days, at the William Penn Hotel, "Conciliation and Arbitration" will be the prime subject in a series of exhibitor and distributor talks in the open. Mr. Rodgers has accepted.

Allied is calling to the convention its leaders from all over the country to report on business conditions in their territories. There will be an open talk on the new product situation, as regards quantity, possibilities of quality

(Continued on following page)

New Independent Exhibitor Unit Has "No Ax to Grind, No Apples to Polish"

Moving quietly, with no formal advance notice, independent exhibitors in California this week launched the American Federation of Theatres, with headquarters at 1908 South Vermont Avenue, Los Angeles, for the purpose of applying "to the problems of its own membership, exclusively, straight-from-the-shoulder, common-sense business methods tempered by a thorough appreciation of the special treatment required by the peculiar problems of a peculiar business." Listed as "coordinating director" was James C. Quinn, a partner of Quinn Brothers Circuit, operating 30 theatres in California and Arizona, and said to date back to 1907.

Mr. Quinn said that the independents interested aimed to gain "more rigorous, forceful and unified representation of their interests than currently enjoyed." He declined to give the names of officers, sponsors, or number or identity of membership pending further development, but added he expects to make an announcement shortly.

AFT is not affiliated with either of the two national exhibitor organizations, but contemplates itself as the possible nucleus of a new national unit, according to Mr. Quinn.

Invitations to membership were sent to those "strictly independent theatre owners" who are to be found "continuously giving their fullest efforts, unsparingly and unselfishly, toward the betterment of the motion picture business and the reasonable advancement of their own interests."

Not wanted, according to the invitation, are "those who base all of their thinking and their actions on the well-known game of 'Grab.'" Also excluded are "the born chiselers, those scavengers of the business who were never known to plant a seed but are always first to snatch at the fruits matured by the labors of others."

Dues are to be $5 a month for exhibitors whose admission prices are 20 cents or less; $7.50 for admissions of 20 to 30 cents; $10 for admissions above 30 cents.

ISSUES AT PITTSBURGH

(*Continued from preceding page*)
and the various sales policies under which it will be sold.

"From this interchange of experiences and ideas, the independents will be enabled to plan wisely and to buy intelligently for the coming year," according to a pre-convention Allied statement to delegates.

Report on Neely Bill

On the convention schedule is a report by leaders on "the monumental struggle over the Neely bill," the progress to date and, "what is going on behind the scenes."

Also, the independents will be told the status of the divorcement legislation in North Dakota, which forces distributors to divest themselves of theatre holdings, and which, although already enacted, is not being enforced pending a test, led by Paramount, in the courts.

"Next January, many state legislatures will again be in session," says the Allied statement, explaining that delegates to the convention will be asked: "Shall the campaign to secure such legislation be renewed?"

Questions Before Convention

In pointing up the necessity for a large attendance, Allied's officers this week told the membership: "The President has recommended and Congress is about to pass legislation providing for a thorough investigation of all monopolies, with a view to strengthening the anti-trust laws. How does the motion picture monopoly fit into this picture? Who will place the facts regarding that monopoly before those charged with making this investigation? How can this opportunity be used to focus attention on the oppressive practices of the 'Big Eight' and to gain relief for the exhibitors? What are the chances that the Department of Justice will strike a blow in the interest of the independent exhibitors under the existing law?" The inference of Allied's officers, of course, is that the answers to the foregoing will be brought out at the convention.

Host to the Allied delegates will be the Motion Picture Theatre Owners of Western Pennsylvania, managed by Fred J. Herrington, and which unit claims one of the longest continuous existences of exhibitor organizations in this country. The preliminary program which Mr. Herrington has prepared follows:

Convention Program

MONDAY—May 16th—6:30 P. M.—Dinner and meeting of national board of directors of Allied States Association, William Penn Hotel.

TUESDAY—9:00 A. M. to 1:00 P. M.—Registration of delegates and inspection of exhibits and displays; 17th floor.
- Address of Welcome—Honorable Cornelius D. Scully, Mayor of Pittsburgh.
- Response—Fred J. Herrington, secretary, Motion Picture Theatre Owners of Western Pennsylvania.
- Outline of Convention Activities and Entertainment—M. A. Rosenberg, Pittsburgh, convention chairman.
- Opening Address—Nathan Yamins, President, Allied States Association, Fall River, Mass.
- Appointment of Committees; Designation of Meeting Places.
- Addresses, "Industry Problems": H. M. Richey, Detroit, Mich.; W. A. Steffes, Minneapolis.
- Discussion—Percentage; Preferred Playing Time; Double Bills; Independent Poster Exchanges.
- Announcements and Adjournment.

10:00 P. M.—Cabaret supper and entertainment at the "Chatterbox" in the William Penn Hotel; entertainment through the courtesy of Warner Brothers, Stanley Theatre.

WEDNESDAY—10:30 A. M.
- Registration of delegates; inspection of exhibits.
- Business session.
- Reports of committees.
- Special addresses by sales managers—subjects to be announced: William Sussman, Twentieth Century-Fox; George Weeks, Monogram Pictures, and others

12:30 Noon—Luncheon served to delegates in Urban Room, William Penn Hotel.

2:00 P. M.—Business session.
- Address: Abram F. Myers, Washington, general counsel, Allied States Association.
- Announcements.
- Address: "Conciliation and Arbitration" by William F. Rodgers, general sales manager, Metro-Goldwyn-Mayer.
- Discussion—Feature Lengths; Weekly Payments for Shorts; Cancellations; Copyrights.
- Open Forum.
- Committee Assignments—Miscellaneous—Adjournment.

7:30 P. M.—Banquet and entertainment in the ballroom of the William Penn Hotel.
- Toastmaster, Deputy Attorney General N. M. Katz, Pittsburgh.
- Address by George H. Earle, Governor of Pennsylvania.
- Short Greetings, Cornelius D. Scully, Mayor of Pittsburgh; Frank J. Harris, Pittsburgh.

THURSDAY—1:00 P. M. Business session.
- Meeting opened by President Yamins.
- Final reports of committees.
- Addresses pertaining to industry problems.
- Miscellaneous and unfinished business.
- Open Forum—Adjournment.

Allied and MPTOA In Joint Conferences

A committee was appointed to work for a reduction in electric light and power rates for theatres during the first of a series of joint meetings of Allied Theatres of Connecticut and the Connecticut Motion Picture Theatre Owners at New Haven. The committee includes Jack Fishman, Harry Shaw, Maurice Shulman, Irving Jacocks, C. P. O'Toole, Edward Levy and Joseph Reed.

No definite action was taken on the subject of giveaways.

Rosenzweig Resigns From United Artists

Charles Rosenzweig, manager of United Artists' New York exchange for the last two years, has resigned. Until a successor is named his duties will be handled by Charles Stern, eastern district manager, for the company.

Mr. Rosenzweig entered the industry as a salesman at the Big U exchange in New York. After becoming eastern division manager of the Big U exchange he became associated with FBO as manager of the New York exchange and eastern division manager. He later became vice-president and general sales manager of RKO and in 1932 was named general sales manager of Columbia Pictures. In 1933 he entered the independent production field.

ASCAP Petition Denied by Federal Court in Tacoma

A three judge decision filed in federal court in Tacoma, Washington, Monday, denied the petition of the American Society of Composers, Authors and Publishers for an injunction against the State of Washington on the enforcement of an anti-ASCAP law passed in 1937, requiring two or more copyright holders when pooling their interests, to file a complete list of works with the Secretary of State.

ASCAP attacked the Washington law on constitutional grounds, claiming that it was in violation of the 14th amendment in that it confiscated property without due process of law. The Society claims that the expense of filing hundreds of thousands of titles and making monthly changes, as required by law, would result in such expense as to make copyrights worthless.

The court held that the Society is a non-profit organization and that it was not shown that any person having a pecuniary interest had the jurisdiction amount of $3,000 involved. An appeal to the United States supreme court is to be made.

C. B. C. To Bar Attacks On Foreign Policies

Attacks on the foreign policy of Great Britain and other friendly nations will not be permitted on the network of the Canadian Broadcasting Company, Prime Minister MacKenzie King indicated to the House of Commons, Ottawa, Tuesday night.

Mr. King made his statement while the house was considering a bill amending and overhauling the general act relating to radio. During the discussion, T. L. Church, Toronto, protested against a radio attack on British foreign policy by G. V. Ferguson, managing editor of the Winnipeg *Free Press*.

RKO Billings Record Set by "Depinet Drive"

With the Ned Depinet drive ending this Friday, actual standings to date show that billings will be about 40 per cent higher than those for any other similar event in the company's history, according to an announcement from RKO Radio. The special period was set aside in celebration of Mr. Depinet's 30th anniversary in the film industry.

Cosmocolor Demonstrates

David Blankenhorn of Los Angeles demonstrated the application of Cosmocolor, a new color process, at the RKO home office projection room last week. The process is the invention of Otto C. Gilmore, also of Los Angeles. The process was used in photographing "Western Welcome," an RKO two-reel western comedy. Claims are made of special economies for the devices and system involved. Mr. Blankenhorn is president of Cosmocolor Productions, Inc. He went to Detroit in connection with the interests of the process this week.

It is impossible to put on paper all that Warner Bros. have put on celluloid for

The Adventures of Robin Hood



Words can't describe its bigness!







Even scenes like these can't show its e







Only the rainbow itself can duplicate i







Unapproachable in magnificence and s

The Adventures of **Robin**



tement!

brilliance!

It's a 'CAPTAIN BLOOD' Flynn!
It's a 'LIGHT BRIGADE' Flynn!
It's a 'GREEN LIGHT' Flynn
with a romantic appeal he's
never had before!

pe!..Unbeatable in boxoffice content!

Hood *in* TECHNICOLOR

Give it *Everything!*

WARNER BROS. did!

(So did Radio City and the other de luxe houses where it opened with a bang this week!)

The Adventures of

Robin Hood

Filmed in TECHNICOLOR with

ERROL FLYNN

OLIVIA DeHAVILLAND • BASIL RATHBONE • CLAUDE RAINS

PATRIC KNOWLES · EUGENE PALLETTE · ALAN HALE · MELVILLE COOPER · IAN HUNTER

UNA O'CONNOR · Directed by MICHAEL CURTIZ and WILLIAM KEIGHLEY

Original Screen Play by Norman Reilly Raine and Seton I. Miller · Based upon Ancient Robin Hood Legends · Music by Erich Wolfgang Korngold · A First National Picture

HUNDRED MORE FILMS FOR 1939; TWO CONVENTIONS END; COLUMBIA STARTS

Kent Presides at 20th Century-Fox Sales Meetings Overseas; Gaumont British, Monogram and Republic Staffs Return

One-hundred features were added this week to the 290 already announced by distributors holding annual sales conventions, making 390 on the schedules of eight companies making public commitments to date for 1938-39.

Warner Brothers, in convention in New York, announced 60 features. Titles and new sales policies reported at the meeting appear on page 25.

Universal, after a series of conferences between executives on both coasts, announced 40 features, titles appearing on page 28.

GB Pictures, Monogram and Republic salesmen and executives were returning this week to their posts in the field and at home offices, after attending their annual sales meetings.

Foreign sales conventions of Twentieth Century-Fox were being conducted throughout the week by Sidney R. Kent, president, in London and Paris.

Next to make known next season's plans will be Columbia, opening its convention on Friday, in New York, at the Warwick Hotel.

Columbia's meeting is to be the first of a series of four which will take place in New York, Chicago, Dallas and San Francisco, with A. Montague, general sales manager presiding.

Jack Cohn will head the home office executives who will attend the New York gathering. Among them will be R. Jackter, A. Schneider, N. B. Spingold, L. J. Barbano, J. McConville, L. Weinberg, L. Astor, M. Weisfeldt, H. C. Kaufman, G. Josephs, M. Bergman, F. McGrann, Al Sherman, M. Grad, A. Seligman, B. E. Zeeman, V. Borrelli, W. Brennan, S. Liggett, M. Hannock, L. Jaffe, C. Schwartz, I. Moross, L. Picker, M. Wormser and C. W. Sharpe. Louis Rosenfeld and Dave Coplan, representing the Canadian exchanges, also will be present.

Seven "Supers"

Joseph Friedman, managing director for Columbia in England, returning to London this week from product conferences at the Columbia home office and studio, said the company's production schedule for the 1938-39 season will include seven "supers" budgeted at approximately $1,000,000 each. In this group he listed two from Frank Capra, his first, "You Can't Take It With You," being already in work and his second vehicle, to start immediately after, now being sought. "Holiday," with Katharine Hepburn and Cary Grant, a third in this group, is also in work with George Cukor directing.

A fourth will be "This Thing Called Love," with Irene Dunne. The remaining three are Clifford Odet's "Golden Boy," with Jean Arthur; a second starring vehicle for Miss Arthur, and "Warrior for Richard," which Gregory LaCava may direct with Carole Lombard in the feminine lead. The schedule will include two with Edward G. Robinson and "Murder in Massachusetts," to be directed by Rouben Mamoulian.

Mr. Friedman said the company will produce 40 features, 22 westerns, four serials and approximately 100 short subjects for the new season.

The grouping of exchanges at the four sales sessions to be held by Columbia are the following: Washington, Pittsburgh, Cleveland, Philadelphia, New York, Boston, Buffalo, New Haven, Cincinnati and Albany at the New York session; Chicago, Kansas City, St. Louis and Indianapolis at the Chicago session; Dallas, Oklahoma, Memphis, New Orleans, Charlotte and Atlanta at the Dallas session, and Los Angeles, San Francisco, Seattle, Portland, Salt Lake City and Denver, will attend the San Francisco convention.

Columbia exchanges will send 300 representatives to the four regional sales meetings.

Twentieth-Fox Paris Convention

Twentieth Century-Fox's Paris convention was held Thursday, Friday and Saturday of last week at the local office of the company with 31 delegates from 19 countries in Europe and the Near East in attendance. The meeting was opened by Benjamin Miggins, who presided, with statements of the various managers recorded under the supervision of Truman Talley, head of Movietone News.

Walter Hutchinson, in charge of foreign distribution, Mr. Talley and Mr. Kent addressed the managers. Mr. Kent made awards to those managers who had exceeded their sales quotas in the past year.

Messrs. Kent, Hutchinson and Talley then left for London to attend the British sales meeting which got underway Thursday, and to dedicate the company's new office building in Soho Square.

GB executives returned to New York this week, following the completion of the third and final regional sales meeting held in Denver last Thursday and Friday. The New York group included Arthur A. Lee, vice-president and general manager; Clinton M. White, assistant general manager; Arthur Greenblatt, eastern division manager, and Albert Margolies, advertising and publicity director.

Others who attended the sessions were Robert Selig, Denver division and exchange manager; Douglas Desch and Pat Garlow, Kansas City; A. K. Shepherd, Des Moines; C. F. Rose, Salt Lake City; Walter Wessling, Portland; Archie Holt, Seattle; Jack Erickson, San Francisco; Harry Stern, Los Angeles; J. Gruben, Oklahoma City, and Walter Ruckler, Dallas.

The GB product announcement for the new season was listed on page 19 in the May 7th issue.

Cincinnati Convention

Monogram sales forces will have a goal of 7,000 exhibitor accounts next season, or an increase of 2,000 over the current season, W. Ray Johnston, president, told the national sales convention in Cincinnati Monday and Tuesday.

Mr. Johnston said that the company's sales quota for the new season had been fixed at $6,345,000, or an advance of $2,000,000 over the current year. He said the increases in production budgets on the company's two Jackie Cooper pictures, the four Boris Karloffs and the three Movita and John Carroll pictures accounted for the advance. Mr. Johnston said the first Cooper picture and the first Karloff vehicle will be delivered by August 15th.

Monogram's product announcement appeared in the May 7th issue of MOTION PICTURE HERALD, page 21.

Lindsley Parsons has been signed to supervise "Wanted by the Police," the first Frankie Darro feature in a series of four which the young star will make for Monogram. The picture will start the first of June. Charles Condon, who wrote the original story, also was signed to write additional scenes and dialogue for the screenplay.

Jack McCarthy, formerly with Paramount and GB, has joined Monogram in charge of the Omaha exchange. The exchange is handled by Monogram Film Distributors, Inc.

Eastern delegates to the Republic convention, including home office staffs, returned to New York this week from the company's Hollywood convention held last week. H. J. Yates, Grover Schaefer and Al Adams are remaining in Hollywood for a while longer.

The Republic product listing was listed on page 31 in the April 30th issue.

YOU WANT ACTION? WELL, HERE IT IS

Roy Haines, eastern and Canadian sales manager of Warner Brothers, opened the company's convention at the Hotel Roosevelt, New York, this week with the declaration:

"Boys, you want action. You've been praying for action and by heaven, you're going to get action."

He tapped his gavel gently. The movement served as the signal for the simultaneous discharging of tommy guns hidden in various sections of the room.

After the din and the smoke had drifted away it was explained that the blast had given the keynote of the Warner Brothers plans for "action" next season.

Repec Heads Boston Club

Charles Repec has been elected president of the Cinema Club of Boston, Inc., for a second term. Harry Martin is first vice-president, W. J. Cuddy, second vice-president; David Grover, treasurer, and Harry Smith, secretary. Except for the resignation of Herbert Higgins, the personnel of the executive committee remains the same, Sam Berg, Thomas Fermoyle and George Govan.

Hammell Leaves Paramount

John A. Hammell has resigned as head of the censorship department at the Paramount studio, Hollywood, and Luigi Luraschi has succeeded him. Mr. Hammell, at one time general manager of Ernst Lubitsch Productions, was with Paramount 17 years.

Dahn Forming Circuit

Harry S. Dahn, who has resigned as general manager of Hanson Theatres Corporation, Ltd., is organizing a new group of theatres in Eastern Canada under his personal ownership.

ZANUCK PRESENTS QUIGLEY AWARDS, LAUDS FUNCTIONS OF SHOWMEN

75 Producers, Executives and Stars Witness Ceremony in Hollywood in Honor of Ted Kirkmeyer and Jules Seltzer

by WILLIAM R. WEAVER
in Hollywood

"In our business, where nothing can be successful without showmanship, it is fitting that we of Hollywood should honor these two theatre managers who have distinguished themselves by their showmanship ability. I think all of us owe a vote of thanks to Martin Quigley for originating this annual honor."

Darryl Zanuck, toastmaster, was addressing the 75 producers, executives and stars at luncheon in Hollywood's Victor Hugo Restaurant on Tuesday to witness the presentation of the 1937 Quigley Grand Awards to Ted Kirkmeyer of the Rio theatre, Helena, Mont., for his exploitation of "A Star Is Born" and Jules Seltzer, Boyd theatre, Philadelphia, for "The Life of Emile Zola," brought to Hollywood by United Airlines for a week's visit as guests of Quigley Publications.

"Today our industry is devoted to entertainment," Mr. Zanuck went on, "and we are called upon to exercise showmanship to a degree that was not conceivable several years ago. We all recognize now that a picture is not actually completed until it has played every account throughout the world. Many a picture has been harmed, and many a picture has been aided and helped, by the personal touch of a theatre manager.

"People familiar with the facts can give you hundreds of examples where the same picture played two theatres under the same weather conditions, with the same political and commercial conditions existing, only to find that in one theatre the picture did possibly 25 per cent more business than in the other. You ask how this can be possible. It is possible because certain individuals take great pride in their work. They realize that if they are to be successful, they must do more than sit by and permit the picture to show itself.

Both Films Off Beaten Track

"It is significant that the pictures with which these young men won the Awards this year are off the beaten path, where showmanship, exploitation, clever personal handling were absolutely essential to get the most out of these two productions. I'm certain every one must agree with me that the theatre manager must exercise as much creative effort in designing his show, in exhibiting the picture, as we must put into the production of it. In many instances he must be clever; he must be able at times to cover up our shortcomings and mistakes. Yet he must operate honestly and legitimately. You will find, in looking over campaigns, that the best are the legitimate, honest campaigns—campaigns that have an idea.

"Probably less applause falls to the theatre manager than to any other individual in our industry. He should get a lot of applause. All you have to do is examine the records of various types of houses to find that there is a very great deal to the job of properly putting over a picture in the theatre."

Mr. Zanuck was followed on the program by A-Mike Vogel, chairman and editor of the Managers' Round Table, who traced the development of the Quigley Awards and acquainted his listeners with refinements instituted this year.

Mr. Zanuck then presented the silver plaque to Mr. Kirkmeyer, who said: "You all realize, perhaps even more than I, how small one man's work is. Mr. Seltzer and I are here only because of our respective cooperating organizations. It is in behalf of the boys and girls of Helena, Mont., that I express to you my appreciation and heartfelt thanks, and we want you to feel there is nothing in our power we won't do to secure every available box office recognition of your efforts in producing outstanding pictures."

Muni Presents Plaque

Paul Muni, star of "Zola," who described himself as "acting as a sort of proxy for Jack Warner," presented the bronze plaque to Mr. Seltzer. Mr. Muni said: "I am very proud to be a proxy in this case because I have found out all about the Quigley Awards. It seems to me a very healthy thing that an award of this kind is being given, because we in Hollywood are accustomed to awards for producers, actors, directors, all sorts of things, but an award of this kind is unusual. It is as much a deserving award as any of the others, perhaps more so.

"I am particularly happy that this award is for 'Zola,' which I consider a rather miraculous thing. I say that because at the time we were preparing the film we had no idea that that kind of a story would be eligible for exploitation of the kind that is naturally known in this field. It is not a usual type of film. The subject matter is not the kind that can be put into the category of entertainment alone. It is educational, sociological, made up of elements sometimes not visible in other films, and to find the proper method of contacting an audience with that kind of film is really an achievement. I am proud to feel that there is room for more of such kinds of film, because I have dedicated myself to this field, to function, within reason, in films of that caliber, and it is very encouraging to me to feel that it is possible that films like that can live up to a standard not only of dignity, not only of education, but also of entertainment. That is brought home to me the more forcefully because were this gentleman unable to contact a sufficient audience for a film like that, such films could not exist."

Mr. Seltzer, accepting the plaque, assured Mr. Muni that so long as he continued to turn out pictures like "Zola," the showmen of the country would have little difficulty in turning out award-winning exploitation for them.

Others Attending

Called upon for bows were Jesse Lasky, Sol Wurtzel, Hal Roach, Ben Kahane, Pete Smith, William Dieterle, William Goetz, Mervyn LeRoy, Milton Bren, J. R. McDonough, William Perlberg, Harold Lloyd, Marjorie Weaver, Milton Berle, Jean Hersholt, Jane Withers, William Pine, William Thomas.

Others present included Arthur Eddy, Al Vaughn, Frank Seltzer, Walter Seltzer, Walter Greene, Edward T. Lowe, Nate Dyches, Frank Whitbeck, Pat Cahey, Al Cohn, Victor Gates, Bob Taplinger, Jock Lawrence, Fred Beetson, J. LeRoy Johnston, Eugene Zukor, Howard Strickling, Gabe Yorke, Joe Reddy, Lew Maren, Don MacElwaine, Gregory Dickson, Perry Lieber, Tom Pettey, Jack Mulcahey, Frank Perrett, Lincoln Quarberg, Paul Snell, Howard Benedict, Neville Reay, Marc Lachmann, John Joseph, Jaime Salvador, Eddie LeBaron, Walter Compton, J. M. Willen, Norman Rivkin, Sid Fine, Hugh Quigley, Milton Grossman, Boone Mancall, Mildred Early, Gus McCarthy, Vance King.

Chosen by Executives

Mr. Kirkmeyer and Mr. Seltzer were chosen as the winners by a majority vote of industry executives, members of a judging committee at the Hotel Astor, New York, on March 8th.

During their stay in Hollywood the schedule of entertainment included visits to various studios and productions in work, special luncheons and screenings, sightseeing trips and other diversions.

Until this year, the Quigley Award plaques were given monthly for the best single campaigns on pictures played in the month. In 1938, the competitions were changed to quarterly periods, with the plaques and other awards voted for the most consistent showmanship displayed over each three-months period. The 1938 Quigley Grand Awards will be voted to entrants making the best scores in the four quarters.

DeMILLE SENDS TRIBUTE BY WIRE

"Greetings to the men whose creativeness begins where Hollywood's ends," said Cecil B. DeMille in a wire to the Quigley Awards' winners in Hollywood this week.

"They stand reflected in the glory they have created," he added. "It is a pleasure to reverse the spotlight they have so long focused on us and focus it on them, to find at the beam's end the finest exploitation in the world. It is my loss that the doctor will not permit me to join you today. But I must send tribute to the winners of the Quigley Awards."

Meredith Heads Louisiana "Good Will" Expedition

Jack Meredith, formerly with Paramount, and more recently with E. V. Richards' Saenger Theatres in the south, arrived in New York Wednesday as advance-man for a 14-car train which the State of Louisiana is sending through 15 states, beginning June 6th, as "Ambassador of Good Will," to create interest in Louisiana industry and its merchants, including motion picture exhibitors.

Mr. Meredith, who only recently organized an independent exploitation service for theatres in Louisiana, while in New York will negotiate with a distributor for release of a short subject to be made aboard the Louisiana train, featuring the Louisiana State University's symphony and soloists, who will tour Europe after the train trip, which ends June 23rd.



Paul Muni, Jules Seltzer (Bronze Plaque winner), A-Mike Vogel, Ted Kirkmeyer (Silver Plaque winner) and Darryl Zanuck.



J. R. McDonough, RKO Radio; Ben Kahane, Columbia; William Perlberg, Columbia associate producer, and Jesse Lasky.



Harold Lloyd and Jane Withers, above, with the winners, Mr. Kirkmeyer and Mr. Seltzer.

Hollywood Honors Plaque Winners

At a Hollywood luncheon on Tuesday Ted Kirkmeyer of the Rio theatre, Helena, Mont., and Jules Seltzer of the Boyd theatre, Philadelphia, were presented with the Silver and Bronze plaques emblematic of annual Quigley Awards for exceptional showmanship. Honored for their campaigns on "A Star Is Born" and "The Life of Emile Zola," the winners received the plaques from Darryl Zanuck and Paul Muni at a gathering of 75 producers, executives and stars in the Victor Hugo Restaurant as reported pictorially on this page.

Below: Paul Snell, Lesser Productions; Howard Benedict, RKO, and Neville T. Ray, Selznick-International.



William Goetz, Twentieth Century-Fox; Mr. Seltzer; Boone Mancall, manager of the Hollywood Bureau of Quigley Publications, and Darryl Zanuck.



DISTRIBUTORS AND IATSE COMPLETE MASTER CONTRACTS FOR EXCHANGES

Agreements Include Provision for Arbitration of Disputes Before Strike Calls; Added Cost Estimated at $400,000

Master agreements covering 3,000 exchange workers in 31 distribution centers, executed by the distributors and officials of the International Alliance of Theatrical Stage Employees went into effect this week after months of negotiation. The agreements, final result of separate contracts entered into last winter with locals in each center, will add a total of $400,000 a year to distribution costs for all the companies, it is estimated.

The local agreements, ratified by George E. Browne, president of the IATSE, provide that the unions will not strike for any cause prior to submission of the grievance to a board of conciliation to be made up of three distribution executives and three officers of the union concerned.

The agreements are said to be the only IATSE contracts in the industry to provide for settlement of disputes by arbitration, with the exception of the Local 306 operators' agreement in New York. The clause in this contract was the inspiration for the provision in the exchange union agreements, it was said.

Should the conciliation board fail to reach an agreement, the IATSE machinery provides for an international representative to step in. The agreements bind the parent union to "take the necessary steps" to have the locals "fully perform" all the conditions contained in the agreements.

In addition to the separate local contracts the distributors and the IATSE have signed a national contract which is virtually identical with the local pacts. Wage scales and terms negotiated last fall are made a part of the local agreements. All contracts are retroactive to February 1, 1938 and expire November 30, 1939.

The agreements recognize the unions as the sole bargaining agencies for exchange employees, including shippers, poster clerks, inspectors and assistants, and provide that new employees must join the union within 60 days. Employees in one classification may be called on to do the work of another in case of emergency, without change in salary. Where an ad sales manager is in charge of a poster department, it is provided that there shall be no head poster clerk, but he is prevented from performing any manual labor.

While performance of the agreements by the employees is vested in the IATSE, the distributors retain control of operating policies by a clause granting them the right to make rules and regulations.

Other provisions include a 40-hour week which may be spread over five and a half days, but no employee shall be regularly required to work more than eight hours a day. Overtime work shall be paid for at the time and a half rate except overtime necessitated by vacation or sick leave, which shall be performed by the same employee or others without additional compensation.

Salaries in excess of the regular scale shall continue during the employee's employment. Night workers shall be paid at the rate of $2 a week more than the prevailing day rate. A night worker is an employee who starts work after 5 P.M. for three or more days a week. Part-time workers shall be paid for no less than four hours, the rate to be based on the prevailing weekly wage.

In the event a distributor ceases to own or operate an exchange, the agreement shall be terminated on payment of one weekly wage.

NLRB Avoids Directors' Row

The National Labor Relations Board this week advised Dr. Towne Nylander, Los Angeles regional director, to avoid entering the controversy between the producers and the Screen Directors Guild. The Guild seeks a collective bargaining contract with studios for directors, assistants and unit managers. Following a week of conferences between Guild representatives and the producers, statements issued by both sides indicated no change in the situation from last winter when the Guild filed a petition seeking an election under NLRB auspices. Darryl F. Zanuck on Monday charged the Guild with bad faith in conducting negotiations.

The main point in the controversy is the divorce of assistants and unit managers from directors, the producers having made an offer to talk to representatives of each group separately. Frank Capra, chairman of the Guild committee of Edward Sutherland and Gregory LaCava, in a letter to Mr. Zanuck likewise charged the producers with bad faith in breaking off negotiations and insisting that the Guild be split up.

Hearing on Writer Case

Attorneys for the studios were defeated in an attempt to learn the membership of the Screen Writers' Guild at a hearing before the Regional Labor Relations Board in Los Angeles in which the Guild presented added evidence to substantiate its petition seeking an election to determine the collective bargaining agency for writers.

Frances Goodrich, secretary of the guild, was on the stand disclosing changes in the bylaws and the incorporation of the guild as a California organization under a grant of complete autonomy from the Authors' League of America when Alfred Wright, attorney for 20th Century-Fox opened a drive to force Goodrich to produce his membership rolls. The point in question was whether members of the Screen Writers' Guild of the Authors' League of America, which organization originally brought the petition for the election before the board, are now all members of the new organization incorporated in California. However, Trial Examiner Alvin J. Rockwell ruled that inasmuch as the guild requested the election it is not necessary to produce membership rolls.

Testimony was air mailed tonight to the National Labor Relations Board, whose decision on the petition has been held up by the need for added information.

Lumber Film Offered As Sponsored Short

Modern Talking Picture Service of New York is offering free to exhibitors a one-reel film on the lumbering industry produced by Dowling & Brownell for the Weyerhauser Lumber Company. The picture shows lumbering operations in the Pacific Northwest and explains the methods now used by commercial lumber companies to insure conservation. Although the Weyerhauser name appears once, the reel constitutes institutional rather than direct advertising.

Modern Talking Service is soliciting theatre bookings in 30 cities.

Affiliated Sues on Bank Night Legality

In the first "Bank Night" action in Delaware, decision was reserved Tuesday in the litigation brought by Affiliated Enterprises against Roland H. Waller, manager of the New Waller theatre at Laurel after argument was heard before Judges W. W. Harrington and C. S. Richards in Superior Court at Dover. Affiliated Enterprises charges breach of contract and is suing for $5,000. The plaintiff charges Waller agreed to hold Bank Night in his theatre and signed a contract to this effect with Affiliated under which the plaintiff was to receive $5 per week from the theatre for use of the system. Mr. Waller later abandoned the plan after the question of its legality came up.

The New Waller Theatre is an independent community house.

Attorney-General Percy Warren Green had declared recently that in his opinion Bank Night was illegal in Delaware.

Judell's New Company An "Individual Producer"

Ben N. Judell, who has been associated with the motion picture industry for 30 years and who operates a string of exchanges in the midwest, arrived in New York this week and immediately announced that his new unit is to be "a closed corporation" for making pictures as an "individual producer." He repudiated the term "independent producer."

While in New York, Mr. Judell said he plans to make distribution deals for his Progressive Pictures Corporation. He said he has three features ready for July release, "Delinquent Parents," "Rebellious Daughters" and "Slander House," and three more in production for August showing.

He also said he plans to open an exchange while in New York and eventually plans his own exchanges in various key cities.

Committee Personnel Named

The personnel of three committees of the newly formed Allied Theatre Owners of New York was announced this week. On the film committee are Irving Gerber, Irving Landau and A. Levy. Max A. Cohen, president, is head of the labor committee, and those on a committee to arrange for the unit's convention in September are Mr. Landau, Louis Goidel, Joseph Rosenzweig, Irving Wormser, A. Stone, John Gardner, William Smalley, Mitchell Conery and Mr. Gerber.

Thomfilms Opens Exchange

Thomfilms, Inc., this week announced the opening of a New York exchange in the Film Center Building, 630 Ninth Avenue. J. K. Chapman will have charge.

L. W. Conrow, president of Altec Service is en route to the coast to inspect Altec facilities with the view of further expansion. He will stop at Chicago and Kansas City.

FROM GREAT STORIES COME THE GREATEST PICTURES!



And here is the story that the author of "Treasure Island" always considered his *best*...

Robert Louis Stevenson's

Kidnapped

. . . immortal tale of love and adventure on sea and land . . . with a top-name boxoffice cast!



A NEW TRIUMPH FROM 20TH CENTURY-FOX, YOUR MOST

CONSISTENT MAKER OF OUTSTANDING ATTRACTIONS!

WARNERS ANNOUNCE 60 FOR '38-39, CONCENTRATING ON 'ACTION' FILMS

Oppose Blanket Policy of Reissues, Says Sears at New York Sales Convention; Details of 50 Films Made Known

With emphasis being placed on "action pictures," a program of 60 features was announced for the 1938-'39 season by Warner Brothers and its affiliates, First National and Cosmopolitan, this week at their three-day eastern and Canadian sales convention at the Hotel Roosevelt, New York City. A simultaneous announcement was made on the coast by Jack L. Warner, vice-president in charge of production.

"Our slogan is going to be 'Warner Brothers will give you action in 1938-39'," said Gradwell L. Sears, president of Vitagraph, Inc., the Warner Brothers distributing organization, and general manager of distribution. "Our program calls emphatically for action pictures. What has been wrong with a good many pictures in the past few years has been lack of action. Moving pictures, in their very nature, must move. The public wants action and never fails to respond to it, and that is just what Warner Brothers is going to present in 1938-39 as never before."

Production and advertising budgets will be at new highs, the delegates were told.

Warner Brothers Theatres will show no "sponsored" advertising shorts, declared Joseph Bernhard, Warner circuit manager, who also said daily newspapers are primarily the place for advertising films to the public.

Opposes Blanket Reissue Policy

As part of the convention, Mr. Sears held an open forum discussion at which the delegates unanimously decided that "Warner Brothers will not flood the market with reissues of old feature pictures.

"We are definitely opposed to a blanket policy of reissues," Mr. Sears declared after the meeting with the delegates. "Fortunately, Warner Brothers is in a position to release a strong lineup of features during the summer months so that we see no point in bringing back past pictures during this period. Having foreseen a production shortage, we have prepared ourselves to meet it in the most practical manner—that of a lineup of an important production each week.

"Our men feel that a blanket policy of reissues by all the companies may have a negative effect in that it may serve to keep the moviegoing public away from the theatres. The marquees will be billing all old pictures at a time when the public is shopping for a new supply."

To meet this demand, Mr. Sears continued, his company will supply during the summer such productions as "The Adventures of Robin Hood," starring Errol Flynn; "Crime School," featuring the "Dead End" kids, Humphrey Bogart and Gale Page; "Gold Diggers in Paris," starring Rudy Vallee, Rosemary Lane; "When Were You Born," with Margaret Lindsay, Anna May Wong and Anthony Averill; "White Banners," with Claude Rains, Fay Bainter and Jackie Coogan; "Cowboy from Brooklyn," starring Dick Powell and Pat O'Brien; "Men Are Such Fools," with Wayne Morris and Priscilla Lane; "My Bill," starring Kay Francis; "Four's a Crowd," starring Errol Flynn with Olivia de Havilland, and "Penrod's Double Trouble," with the Mauch Twins.

STARTING TIMES LISTING SOUGHT

Exhibitors playing Warner Brothers' "The Adventures of Robin Hood" have been requested by the home office to insert in their advertising a list of starting times for the picture so that patrons may enjoy the picture from the beginning.

Because of the length of the picture, and the nature of its story it has been found advisable to make this request so that theatregoers will have an opportunity to guide themselves accordingly.

The film, which includes Errol Flynn, Olivia de Havilland, Claude Rains and Basil Rathbone in the cast, will have its world premiere at the Radio Music Hall on May 12th.

Titles and Details

The announcement of new season product included the identification of 50 of the 60 features promised. They are:

THE SISTERS, from Myron Brinig's novel of the same name, starring Bette Davis.

MEMPHIS BELLE, from an original by Mark Hellinger, starring Bette Davis.

THE LADY WITH RED HAIR, based on the life story of an American actress, starring Bette Davis.

WE ARE NOT ALONE, from the novel by James Hilton, starring Bette Davis.

JUAREZ, a biography of the Mexican Indian patriot who overthrew the trained troops of Louis Napoleon, emperor of the French, starring Paul Muni.

BOY MEETS GIRL, from the play by Sam and Bella Spewack, with James Cagney and Pat O'Brien.

ANGELS WITH DIRTY FACES, by Rowland Brown, with James Cagney and Pat O'Brien.

OKLAHOMA KID, a story of frontier days in the west, with James Cagney and Pat O'Brien.

WINGS OF THE NAVY, a story of naval aviation to be produced with the cooperation of the United States Navy Department. Lloyd Bacon will direct.

THE DESSERT SONG, described as "a new all-star version," to be produced in color. Michael Curtiz will direct.

"Brother Rat" from Stage

BROTHER RAT, from the stage play by John Monks, Jr., and Fred F. Finklehoffe, with Wayne Morris and Priscilla Lane in the leading roles. William Keighley will direct.

SISTER ACT, from the story of the same name by Fannie Hurst. The three Lane sisters, Priscilla, Rosemary and Lola, will take the part of sisters in the film.

DODGE CITY, described as one of the most important productions on the schedule, a story of the American frontier during the days of two-gun heroes.

THE AMAZING DR. CLITTERHOUSE, from the stage play by Barre Lyndon, starring Edward G. Robinson.

THE $1,000 WINDOW, a racetrack story written by Mark Hellinger, starring Edward G. Robinson.

THE SEA WOLF, from the Jack London novel, starring Paul Muni.

YOU CAN'T ESCAPE FOREVER, from the Cosmopolitan Magazine story by Thelma Strabel, co-starring Errol Flynn and Ginger Rogers.

THE LIFE OF HAYM SALOMON, the story of the American Revolution patriot.

VALLEY OF THE GIANTS, from Peter B. Kyne's novel, to be made in color with Wayne Morris, Claire Trevor, Humphrey Bogart, John Litel, Donald Crisp and Charles Bickford in the cast. William Keighley will direct. The screen version of the story is by Seton I. Miller.

New Version of "Sally"

SALLY, described as "a modernized version" of the musical comedy of the same name, with Dick Powell and Priscilla Lane heading the cast.

LADY DOCTOR, starring Kay Francis.

IN EVERY WOMAN'S LIFE, starring Kay Francis with Anita Louise, John Litel, Bonita Granville and Bobby Jordan in the supporting cast.

CURTAIN CALL, from the novel by Faith Baldwin, starring Kay Francis.

BABY DOCTOR, from a story by Charles Bonner, starring Warner Baxter.

GARDEN OF THE MOON, a musical production based on the Saturday Evening Post serial by H. Bedford-Jones and Barton Browne. Among those scheduled for the picture are Pat O'Brien, John Payne, Margaret Lindsay, Melville Cooper, Johnnie (Scat) Davis, Mabel Todd, and the radio columnist and critic, Jimmy Fidler. Busby Berkeley will direct from a script by Richard Macauley and Jerry Wald; the score is by Harry Warren, Al Dubin and Johnny Mercer.

BLACKWELL'S ISLAND, based on actual fact, from material prepared with the collaboration of David Marcus, New York deputy commissioner of correction.

THE RETURN OF DOCTOR X, a sequel to "Doctor X," starring Boris Karloff.

GIRLS ON PROBATION, a story of delinquent girls with Gloria Dickson in a featured role.

HEART OF THE NORTH, a romance of the Northwest mounted police, starring George Brent.

BLONDE WHITE, an adaptation from the London play by Ladislaus Fedor, Jeffrey Dell and Bernard Berivalo, with Joan Blondell in the title role.

Prison Story

EACH DAWN I DIE, a prison story by Jerome Odlum.

HELL'S KITCHEN, a story of one of the toughest of New York districts, with Humphrey Bogart and Bobby Jordan, Billy Halop and Leo Gorcey, three of the "Dead End" kids. Gail Page will have the leading feminine role.

TWO MIRIAM HOPKINS PICTURES.

ONE JEAN ARTHUR FILM.

THREE TORCHY BLANE PICTURES with Glenda Farrell in the title role and Barton MacLane and Edgar Kennedy in the cast.

SECRET SERVICE MYSTERIES, a series of four pictures with Ronald Reaggan.

NANCY DREW, four pictures from the series of books by Carolyn Keene, with 14-year-old Bonita Granville as the girl detective.

UNFIT TO PRINT, a newspaper story with Hum-

(Continued on following page)

REISSUES "ON DEMAND"

(*Continued from preceding page*)

phrey Bogart and the "Dead End" kids heading the cast.

RACKET BUSTERS, a story based on facts of a New York special prosecutor's battle with the underworld, with Humphrey Bogart, George Brent, Gloria Dickson and Allen Jenkins in the cast.

YES, MY DARLING DAUGHTER, from Mark Reed's play, co-starring Olivia de Havilland and Wayne Morris.

CHALKED OUT, from the stage play by Lewis E. Lawes, warden of Sing Sing.

In speaking of reissues, Mr. Sears declared: "The only time we will reissue one of our attractions is when we feel there is a definitely manifested public demand for that picture. For example, last year we resold "One Way Passage," co-starring Kay Francis and William Powell, and chalked up in excess of 7,000 contracts, with the feature doing a general big business at the box office. We saw the demand for this particular reissue and followed through with excellent results. But as for a general policy of this sort, Warner Brothers is hands down against it."

Up to Stardom

It was also announced that plans are underway to elevate a number of featured players to stardom. Those named included Anita Louise, Priscilla Lane, Rosemary Lane, Wayne Morris, Ann Sheridan, Claude Rains, Jane Bryan, Gloria Dickson, Bonita Granville, Dick Foran, John Litel, Gale Page and Dick Purcell.

Roy Haines, eastern and Canadian sales manager, presided at the convention and at the opening session introduced the following speakers: Ben Kalmenson, southern and western sales manager, who will have charge of the southern and western convention in Dallas next week; Norman H. Moray, Vitaphone short subject sales manager; Robert Perkins, of the legal department; Sam Schneider, home office executive; Sam E. Morris, vice-president in charge of foreign sales; S. Charles Einfeld, director of advertising and publicity; Arthur Sachson, head of the contract department; A. W. Schwalberg, supervisor of exchanges, and H. M. Doherty, auditor of exchanges.

During the afternoon session Monday, the results of the recently completed Sears Drive were announced. The Canadian sales district, under the leadership of Wolfe Cohen, district manager, took first place in the drive and was awarded $12,500 prize money. The drive, named in honor of the company's sales manager, lasted 16 weeks from December 26, 1937 to April 16, 1938. The company said it was the most successful drive in its history, billings and collections topping all other drives by 37 per cent.

Other prize winners in the drive will be announced at the convention at the Baker Hotel, Dallas, next Monday, Tuesday and Wednesday.

Short Subjects Outlined

Tuesday morning's session was turned over to Mr. Moray, who outlined the short subjects program for the new season. In the afternoon Mr. Einfeld discussed the feature product lineup and Mort Blumenstock spoke of the advertising plans for the new season. Other speakers included Joseph Bernhardt, general manager of Warner Brothers Theatres, and Jake Wilk, story editor.

On Wednesday, all plans presented at the convention were discussed in detail and after lunch the district managers held individual conferences with their branch managers on the selling of the new season's lineup. A beefsteak dinner was held at "The Tavern" in the evening.

Executives who attended the convention and who also will attend the Dallas meeting, included Mr. Sears, Mr. Einfeld, Mr. Moray, Carl Leserman, assistant general sales manager; Mort Blumenstock, in charge of advertising and publicity in the east; Mr. Wilk, I. F. Dolid, assistant Vitaphone sales manager; A. W. Schwalberg, supervisor of exchanges; Arthur Sachson, head of the contract department; R. W. Budd, personnel director; H. M. Doherty, auditing department head; Stanley W. Hatch, advertising accessories sales manager, and Sam Sax, Brooklyn Vitaphone studio production executive.

Others present at the New York meeting included 64 district and branch managers and salesmen.

Herbel To Join Warner Brothers

Henry Herbel, who resigned recently as Universal branch manager in Chicago, will join Warner Brothers in an executive sales capacity. His duties have not yet been defined. Mr. Herbel held the Universal post for 10 years and was president of the Film Board of Trade in Chicago. He will be guest of honor at a dinner at the Hotel Congress, Chicago, Friday night.

Palestine Impressed By Visit of Muni

by ISAAC R. MOLHO
in Palestine

The greatest event of the year, for cinemagoers in Palestine, was the recent visit of Paul Muni, accompanied by his wife, and the appearance of "The Life of Emile Zola" in Tel Aviv, for the benefit of a benevolent society, under the auspices of the mayor, and attended by more than 3,000. The public and press greeted him as a Royal Ambassador of Hollywood.

A modern theatre building to cost $150,000 was started in April at Tel Aviv and will be ready next year.

Efforts are being made to introduce documentary films here. Film Distribution Service is making arrangements with the educational circles for the show of "An Eastern Odysee" (Travel in Central Asia, by Citroen Expedition), including a Hebrew introduction by Dr. David Yellin of the Hebrew University of Jerusalem. Government officials also are encouraging importation of British educational films.

Warner Plans London Trip

Harry M. Warner is planning to attend the opening of the new Warner theatre in London, which though scheduled to open in September, probably will be postponed to October. "The Adventures of Robin Hood" will be the attraction. Sam E. Morris, vice-president in charge of foreign activities, will probably accompany Mr. Warner. Herman Meier, head of the Warner construction department, will sail for London in July or August to supervise final phases of construction. The house will seat 1,800.

MGM Completes Field Realignment

Metro-Goldwyn-Mayer has completed the first major realignment of field personnel in about 10 years. In addition to changes involved in the recent increase of sales districts from six to seven, the company has made a number of shifts in various territories.

The realignment of the Detroit district to include Chicago, Indianapolis, Milwaukee and Minneapolis, with John E. Flynn, district head, has removed Detroit from the eastern division managed by Tom Connors and placed it in E. M. Saunders' western division, increasing the latter's territorial offices to 15. Mr. Connors retains supervision over 17 branches.

Eventually, Mr. Flynn's district headquarters will be removed from Detroit to Chicago, which had a district office for years until Sam Shirley's retirement. Walter E. Banford will be placed in charge of the Chicago branch office. He formerly was manager for the company in St. Louis and previous to that managed the Des Moines branch. John X. Quinn, for 11 years salesman in St. Louis, has succeeded Mr. Banford as manager.

Exhibitors Will Contribute Heavily to Mexico Oil Fund

By JAMES LOCKHART
in Mexico City

Exhibitors will make the heaviest contribution of the entire Mexican amusement industry to the fund the federal government is collecting to indemnify the petroleum companies for expropriation. They will donate the gross receipts of one Sunday each month for the rest of the year to the fund.

Just how much the cinemas mean to the Mexican government from a cash standpoint is demonstrated by figures of the Mexico City revenue office that the film houses pay it 4,500 pesos (about $1,125) daily in taxes on an average income of 35,000 pesos ($8,750). Cinemas in the provinces pay taxes that are about in proportion to the metropolitan tax. Cinema business throughout Mexico is about 20 per cent less than it was last spring.

Reilly in Theatre Post

James F. Reilly, who has handled labor negotiations for the League of New York Theatres, the producing managers' organization, for the last six months, was appointed executive secretary of the organization at a meeting of the board of governors this week. Mr. Reilly succeeds the late Dr. Henry Moskowitz, the post having remained vacant since the death of the latter a year ago.

The arrangement between Ensley Barbour and Fox Midwest Theatres, Inc., under which Mr. Barbour has been city manager and partner in the operation of theatres at Springfield, Mo., has been renewed for five years, starting May 1st. The houses affected are the Gillioz, Electric, Landers, Mozart, Granada, Princess and the Plaza and Mullkin, now closed. The arrangement was started a year ago.

MISS CAMERON,

YOU MAKE US BLUSH!

*(Kate Cameron, motion picture reviewer of the New York Daily News, has the greatest audience of any reviewer in America. Her newspaper has a circulation of 1,718,217 daily and 3,026,323 on Sunday. Here is what she says about "Four Men and a Prayer.")**

Roxy Film Answers Exhibitor's Prayer



"When the movies can turn out such entertaining action films as the 20th Century-Fox production of 'Four Men and a Prayer,' the exhibitors, independent or otherwise, needn't worry their heads about who in Hollywood gets paid what and for how long. Loretta Young and her four leading men, Richard Greene, David Niven, George Sanders and William Henry, in the new Roxy adventure film, are a direct and potent answer to the independent theatre owners' prayer. The production and the players have what it takes to draw patrons into the theatre."

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

* *of course* "FOUR MEN AND A PRAYER" IS HELD OVER AT THE ROXY

40 FILMS FOR '38-39 AND SERIES OF REGIONAL MEETINGS SET BY UNIVERSAL

Four Reissues, 12 Westerns, 81 Short Subjects and Newsreel in Addition, Says Rogers; Flexibility Called Objective

Plans announced Tuesday by Universal Pictures for 1938-39 included adoption of a policy of flexibility of stories and personalities, according to Charles R. Rogers, vice-president in charge of production. The company will produce 40 pictures in the season, Mr. Rogers said, adding:

"Our 1938-39 production will be flexible at all times, so that we may obtain stories and personalities that meet the public taste. After a series of conferences with President Nate Blumberg and Sales Manager W. A. Scully, it becomes more and more evident that a hard-and-fast production schedule is an outmoded and dangerous procedure for any studio."

Besides the 40 set for 1938-39, Universal will add four reissues, 12 westerns, 81 short subjects and the Universal newsreel.

Series of District Meetings

With plans for 1938-39 completed after a series of studio conferences with Mr. Rogers, Mr. Scully leaves Hollywood in a few days to begin a series of meetings with Universal branch and district managers all across the United States. He will be accompanied by assistant sales manager F. J. A. McCarthy. Instead of a national convention, this year Universal has decided upon divisional group meetings. The first begins in San Francisco on Friday.

Representatives from Los Angeles, Portland, Denver, Salt Lake City and Seattle will meet with the San Francisco men in San Francisco, May 13, 14 and 15. Chicago will be Mr. Scully's next stop, with May 19, 20 and 21 set aside for representatives from Chicago, Detroit, Des Moines, Indianapolis, Kansas City, Milwaukee, Minneapolis, Omaha and St. Louis.

The third meeting will take place in New Orleans May 23 and 24. Included in this group will be branch and district managers from Atlanta, Charlotte, Dallas, Memphis, New Orleans and Oklahoma City. For the final meeting on May 26, 27 and 28, Washington, D. C., has been selected with the following territories sending representatives: Albany, Boston, Buffalo, Cincinnati, Cleveland, New Haven, New York City, Philadelphia, Pittsburgh and Washington.

Three for Deanna Durbin

Though its schedule will be flexible, Universal already has plans for a number of "top" productions, it was announced. As in this season, Deanna Durbin will star in three productions during 1938-39. Her first will be a sequel to "Three Smart Girls" and another of the trio will be "First Love."

Danielle Darrieux will star in two productions. Several stories are ready for her, and the first will be produced by B. G. DeSylva upon Miss Darrieux's return from France about July 15th.

Irene Dunne will be another of Universal's 1938-39 stars. She will appear in one. Margaret Sullavan will star in "Service de Luxe."

"Edgar Bergen and his "Charlie McCarthy," whose work in John M. Stahl's "Letter of Introduction," is for this year, will do a 1938-39 production. As in "Letter of Introduction," Mr. Bergen will personate a definite character in contrast to the vaudeville routine work he has done on the screen up to now.

Two Specials from Pasternak

Joe Pasternak, who has produced the Deanna Durbin films, will make two specials for the new season. One of these will be "Youth Takes a Fling,," with Andrea Leeds, Joel McCrea and Helen Parrish. Archie Mayo will direct. The other is "Trocadero," a comedy-romance with music.

Henry Koster's first assignment will be decided upon as soon as he has completed the Danielle Darrieux film, "The Rage of Paris."

John M. Stahl will produce and direct a special.

B. G. De Sylva is another of Universal's producers slated for leading pictures on the new schedule.

Four others will include an outdoor film tentatively titled "The Last Frontier," and "Big Town Czar," written by columnist Ed Sullivan; "The Sun Never Sets," a story of the English diplomatic service in the far east, and "The Road to Reno," produced by Edmund Grainger, directed by Sylvan Simon and starring Hope Hampton, Randolph Scott and Mischa Auer. "Road to Reno" goes into production upon the arrival in Hollywood of Miss Hampton late this month.

Two "Series" Groups

Universal announces two sets of "series" pictures—four Crime Club mysteries to follow up this year's Crime Club series, and four college life stories to be produced by George Bilson. In addition to these, there will be 16 other productions fitting into the flexible story plans, among them "Transatlantic Flight," 'Under Western Skies," "Submarine Pirate," "The Black Fleet," "S.O.S.," "Flying Cadets," "Modern Monte Cristo," "Fighting the Underworld," "Graft," "Big House for Ladies," "New Orleans," "Lady Raffles" and "Adam's Evening." The last two will be produced by Ken Goldsmith.

Universal next season will feature such players as Mischa Auer, Andy Devine, Glenda Farrell, William Gargan, Nan Grey, Louis Hayward, Joy Hodges, Frank Jenks, Dorothea Kent, William Lundigan, Marion Martin, Barton Maclane, Adolphe Menjou, Constance Moore, George Murphy, Helen Parrish, Barbara Read, Kent Taylor and Robert Wilcox.

Four serials to be produced by Henry MacRae and Barney Sarecky were announced, Johnny Mack Brown in Flaming Frontiers," Larry Crabbe in "Red Barry" from the newspaper series, and Jackie Cooper in a serial based upon Boy Scout adventures and produced with the cooperation of the Boy Scouts of America.

In its short subject list, Universal includes 13 two-reel musical Mentones, 13 one-reel "Stranger Than Fiction," 13 one-reel "Going Places," 16 one-reel "Vagabond Cameraman" in color, and 26 cartoons.

There are four reissues on the 1938-39 schedule: "All Quiet on the Western Front," "Frankenstein," "Lady Tubbs" and "Love Before Breakfast" with Carole Lombard. On its "western" list, Universal includes six new films starring Bob Baker, and six others to be announced.

Five To Go on Current Schedule

Production on the 1938-39 schedule will begin soon on the Universal lot. All but five of the 40 pictures on the present 1937-38 schedule are completed or shooting at the studio, with "Rage of Paris" and "Letter of Introduction" on the home stretch. Of the five remaining, one is Deanna Durbin's "That Certain Age," scheduled to go before the cameras within a few days, which Pasternak is producing, with Edward Ludwig as director.

A definite decision to concentrate Universal's major advertising and publicity functions on the west coast is to be reached in Hollywood.

Under the plan, the move is to be made within the next few weeks. John Joseph, advertising director, will establish headquarters at the studio and spend eight to 10 months of every year there. All major publicity, advertising and exploitation functions, with the exception of trade paper advertising, will be conducted on the coast. It will involve the removal of the publicity department under David Lipton and the exploitation department under Harry Ormiston to the studio. Lou Pollock will continue in New York in charge of trade paper advertising and, in addition, will handle New York publicity. Press books will be handled on the coast, as will art work, under Mr. Joseph's direction.

69,700,000 RADIOS USED DURING 1937

An increase of 6,250,000 radio sets in use in 1937 as compared to 1936 was reported by the International Broadcasting Office, Geneva.

The office announced that there were 69,700,000 sets in use in the world at the end of 1937, while at the end of 1936 there were 63,450,000.

It was estimated that the number of radio listeners had increased 25,000,000 during the year with 15,000,000 new listeners in Europe.

Lachmann Quits Universal Posi

Marc Lachmann, publicity director at Universal studios since December, 1936, resigned Tuesday. His duties will be taken over by John Joseph, publicity and advertising director who is in Hollywood.

The change was in line with Universal's plan for concentration of the advertising, publicity and exploitation departments on the coast. Dave Lipton, Harry Ormiston and Al Hirsch of the New York office will be added to the coast staff.

Mr. Lachmann said he plans a vacation of several weeks before announcing a new position.

James Keefe of Milwaukee has been added to the Warner Theatre management staff under Harry Kalmine in the Pittsburgh zone and assigned to the Ritz in Clarksburg, W. Va. He replaces Harry Gantz, who has been transferred to the Capitol in Stubenville, Pa., succeeding Tony Cavello, resigned.

"JEEPERS CREEPERS! AN' ALL THEM NICE THINGS IS BEIN' SED 'BAOUT US!"



"The best comedy Zanuck has yet brought to the screen! Boxoffice bull's eye! Establishes the Ritzes as the tops!"—Variety Daily

"Best of all Ritz Brothers pictures! Packed with laughs! Should spell splendid boxoffice figures!" —*Film Daily*

"The Ritz Brothers will shake the sides of the nation! Their best to date! Darryl F. Zanuck can justly be proud!"
—Hollywood Reporter

"Sent preview audience into gales of laughter! The Ritz Brothers go on another comedy spree!"
—*L. A. Times*

"The house literally rocked with laughter! The Ritz Brothers have never been in better form! Packed with riotous fun!"
—L. A. Examiner

"Among the top filmusical grossers for summer! Those Ritz Brothers hit a new high!" —*Variety (weekly)*

The Ritz Brothers in KENTUCKY MOONSHINE

with TONY MARTIN • MARJORIE WEAVER • SLIM SUMMERVILLE • JOHN CARRADINE • WALLY VERNON • BERTON CHURCHILL • EDDIE COLLINS

Directed by David Butler

Associate Producer Kenneth Macgowan · Screen play by Art Arthur and M. M. Musselman · Original story by M. M. Musselman and Jack Lait, Jr. · Music and Lyrics by Lew Pollack and Sidney D. Mitchell · Additional dialogue and Comedy Songs by Sid Kuller and Ray Golden

Darryl F. Zanuck In Charge of Production

20th CENTURY FOX — THE KEYSTONE OF YOUR FUTURE

BRACE YOURSELF FOR A HOLDOVER HUMDINGER!

"LYNTON" DAMAGES SET AT $587,604; EXHIBITORS WILL NOT BE INVOLVED

Special Master Finds Against MGM Pictures Corp., Distributing Company, Loew's, Culver Export and N. Y. Capitol

Loew's, Inc. and its film and theatre affiliates are liable for damages of $587,604 through the production, distribution, exhibition and exportation of the motion picture, "Letty Lynton," Gordon Auchincloss, special master, estimated in his final report on the plagiarism litigation. The report was filed in the United States district court in New York, on Monday.

Although under the United States Copyright Law all exhibitors who screened the picture are liable for infringement, the plaintiffs will not seek damages from theatres other than Loew's, the probable reason being the tremendous costs involved to prove violation in each of the 9,000 and odd houses other than Loew's in which the film was shown. The plaintiffs, firstly, would have to prove in each case that the picture involved was actually exhibited at each theatre, and because the extent of damages would be difficult to determine in each case, the plaintiffs would probably have to resort to the Copyright Law clause allowing the arbitrary sum of only $250 for damages. This sum, it is believed, would be negligible in view of the cost of the litigation necessary.

The "Letty Lynton" case, considered one of the most important involving motion picture plagiarism, became more so when the plaintiffs sought damages from the theatres exhibiting the film, an unusual procedure.

The damages represent the Loew profits from the showings of the picture which an earlier court order declared was an infringement of the play, "Dishonored Lady," by Edward Sheldon and Margaret Ayer Barnes, plaintiffs in the plagiarism action.

Other Exhibitors Not Involved

Although the estimated profits made by the company through the showing of the picture in 101 of its theatres are included in the total damages, O'Brien, Driscoll & Raftery, attorneys for the plaintiffs, do not contemplate attempting to collect any damages from theatres not affiliated with Loew's that played the film. The law firm estimated that the picture was shown in 10,000 theatres.

The plaintiffs' attorneys will move for approval of the report by John C. Knox, federal judge, after the expiration of a 20 day period allowed by law for the filing of exceptions by both sides.

Attorneys for Loew's announced, after the filing of the report, that the company probably would appeal from the special master's findings in the event the report is confirmed by the court. The final report showed only a minor reduction in the amount of the Loew's liability from that set forth in the special master's preliminary report, which was issued about six weeks ago, subject to revision after briefs had been submitted on it by both sides.

The 87-page report found that Metro-Goldwyn Pictures Corporation was liable for profit in the amount of $268,861; that Metro-Goldwyn-Mayer Distributing Corporation was liable for $68,603; Loew's, Inc., for $97,466, and Culver Export Corporation, $152,673.

New York Capitol Involved

The only other theatre from which damages are being sought is the Capitol in New York. Kenneth Walzer, special master, has not yet completed hearings for his report on the accounting of profits for the Capitol. The plaintiff's attorneys pointed out that it has been esablished that the gross for the showing of the Joan Crawford picture at the New York theatre was $116,000.

In reaching the figure of $97,466 for the 101 Loew's houses, no set percentage of the gross was used, according to O'Brien, Driscoll and Raftery. The report noted that in arriving at the findings of profits a liberal deduction was allowed for overhead, a deduction of 20 per cent was allowed for distribution costs, and de ductions were allowed for print costs and Electrical Research Products, Inc., royalties. Mr. Auchincloss also reported that credits were allowed where losses were sustained.

The inclusion of the profits made by the Loew's houses was in accordance with the court's ruling that the "complainants are to receive from the defendants, and from each of them, all damages sustained by them and all gains and profits made by the defendants because of the infringement of the complainants' copyright."

Attorneys for the plaintiffs also pointed out that inclusion of the houses was supported by the fact that film companies have successfully prosecuted copyright actions against exhibitors who "bicycled" films. Under the copyright act, according to the law firm, all parties connected in any way with an infringement are liable.

The plagiarism action has been in the courts since 1934 and was carried to the United States supreme court. Hearings before the special master started September 9th, 1936 and were held in California and New York until March 16th, 1938. A total of 1,240 pages of testimony were taken.

PLAYWRIGHT SUES RKO FOR $2,000,000

Charging piracy of his story, "Dream Me a Song," in "Radio City Revels," Benee C. Russell, New York playwright, filed suit against RKO in Los Angeles this week, asking $2,000,000 damages.

Mr. Russell said he worked on the story at the studio on speculation and suggested certain changes in the script of the film. He left the studio and then submitted to it "Dream Me a Song," which was rejected, he charged.

Brooks Joins Eastern Serivce

Walter Brooks has joined Eastern Service Studios, Astoria, L. I., to handle publicity for Eastern Service and Audio Productions.

Les Kaufman has resigned from the Columbia exploitation staff to return to his advertising post with Fanchon & Marco theatres in St. Louis.

GB Considers Own Exchange System in U.S.

GB is considering setting up its own distribution system in this country, and continuance of its physical distribution arrangement through Twentieth Century-Fox is indefinite, according to Jeffrey Bernerd, general manager of Gaumont British Distributors, Ltd., who arrived in New York Monday from England. One possibility is through the acquisition of the exchange system of Grand National, which is now in reorganization under 77B of the Bankruptcy Act.

Before sailing for Europe three weeks ago Sidney R. Kent, president of Twentieth Century-Fox, said that he knew of no reason why the present arrangement with GB should not be continued. When informed of this Mr. Bernerd said: "We may have something to say about that."

Mr. Bernerd professed to know little or nothing about the negotiations by Arthur A. Lee, GB vice-president, to take over the Grand National exchanges, but said this development was "not being taken very seriously in London."

It is understood that Mr. Lee proposes to take over the Grand National distribution system and liquidate the company, which is chiefly a distributing organization, thereafter to have a national system of exchanges for GB. This is aside from the deal which E. W. Hammons, president of Educational, is considering for a possible purchase of an interest in Grand National. However, Grand National principals have said repeatedly that they do not intend to give up control.

Mr. Bernerd said that GB has not discontinued production, and that although its Shepherds Bush studios have been closed for many months, the company has sponsored production elsewhere. A larger program is being planned for the new season, including the usual Jessie Matthews' films, he said.

This is Mr. Bernerd's first visit here in about two years. He expects to stay a month, and will devote his time chiefly to conferences with Mr. Lee, who returned to New York Monday from the coast, and a survey of prospects for the new season.

The Grand National creditors' meeting, which was originally scheduled for May 2nd, has been postponed again, this time to next Tuesday. Edward Alperson, president, is working on two deals for distribution of product, and it is understood he asked for a postponement until the contracts are signed.

The Division of Motion Pictures, United States Department of Agriculture, has published a bulletin (Miscellaneous Publication No. 288), which lists all the films the Department has available. They are used to disseminate information, and to assist the Department in its regulatory and administrative work, besides acquainting the public with the work of the Department.

The films are lent to farmer's organizations, schools, churches, theatres, and other agencies.



DAISIES WON'T TELL, but we will!

"SWISS MISS"

(just previewed) is the biggest HOWL ever delivered by

LAUREL-HARDY

HAL ROACH-M-G-M SIDE-SPLITTER!
with DELLA LIND • WALTER WOOLF KING
ERIC BLORE • Original Story by Jean Negulesco and Charles Rogers • Screen Play by James Parrott, Charles Melson and Felix Adler
Music by Phil Charig • Lyrics by Arthur Quenzer • Associate Producer
S. S. Van Keuren • Directed by John G. Blystone • An M-G-M Picture

THE HOLLYWOOD SCENE

Filmic Ideography

Symphonic music, accompanying fleeting impressions of ideas of the harmonies; fantastic plays told in rapid fire dissolves of scenes, persons, objects and minute sections of action will be among the entertainment screen audiences will enjoy five years from now. Such is the opinion of Slavko Vorkapich, Hollywood's leading apostle of montage.

Montage, in the strict meaning of the word, is a photographic device by which dozens of ideas and suggestions are crammed into a brief footage and conveyed to audiences as fleeting impressions. It is obtained via a quick succession of photographic flashes, superimposed, double printed and otherwise fantastically projected on the screen. News reel leaders are its most common example. The quick shots and devices were used in "Maytime" to picture Jeanette MacDonald's rise to operatic fame.

Disney's success in developing the full feature length animated cartoon "Snow White" and the Warner success in photographing the "Robin Hood" legend have opened up new vistas to Hollywood's production crew which eternally is seeking something new.

With television still in the experimental stage and third dimension or perspective depth in pictures still around a far corner, montage consistently is receiving more attention from technical experts. As with sound and color, its coming will not be immediate and complete. The experts are now concentrating on the welding of montage and music. Probably the first feature, long or short, in montage will be a novel way of handling an operatic story with its own music. Illusion creating ocular effects in montage and music fit together naturally which leads to the conclusion that this form of entertainment will reach the public first; romantic and melodramatic ideas via montage will follow in due course.

Schedules Late

Ten pictures started during the first week of May. Although the rate of new work is increased, practically all studios are behind time in their production schedules. An encouraging feature of the new work is that half of it is devoted to the making of leader attractions.

As the new production was shared by seven companies, RKO-Radio started two films. Both promise to be shows of more than ordinary importance in their respective classes. Among those to be seen in "Mother Carey's Chickens" are Ann Shirley, Ruby Keeler, James Ellison, Fay Bainter, Walter Brennan, Jackie Moran, Alma Kruger and Margaret Hamilton. The cast of "Ground Crew" will include Richard Dix, Chester Morris, Joan Fontaine, Harry Carey and Paul Guilfoyle.

Universal also started two pictures. "Afraid to Talk" will feature Dorothea Kent, Robert Wilcox, Harry Davenport and Clem Bevans. Bob Baker, Cecelia Callejo, Don Barclay, Le Roy Mason, Forrest Taylor, Rita Campano and Martin Garragla will be seen in "Pony Express Days."

Two productions also went into work at Republic during the time of its annual sales convention. Camera work started on "Army Girl," which studio officials anticipate will be the biggest and most important picture the company ever undertook to make. Preston Foster and Madge Evans head the cast, which includes James Gleason, Ralph Byrd, Ralph Morgan, Heather Angel, H. B. Warner, Guinn Williams and the famous circus-vaudeville clown, Pepito.

Columbia embarked upon the making of "You Can't Take It With You." The story which the studio purchased at a high figure will feature Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington, Halliwell Hobbes and Donald Meek.

"Suez" is a story of the famous canal. Under Darryl F. Zanuck's supervision it is being made along those historical-romance traditions that resulted in such earlier films as "Rothschild" and "Cardinal Richelieu." The important players in the cast are Loretta Young, Tyrone Power, Annabella, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer, Sig Rumann and Rafaelo Ottiano.

With Jane Bryan, Ronald Regan, John Ridgeley, Susan Hayward and Sheila Bromley heading the cast, Warners started "Girls on Probation."

Selznick-International returned to active production as "The Young in Heart" began. Janet Gaynor and Douglas Fairbanks, Jr., are the principals in a cast which lists Billie Burke, Paulette Goddard and Roland Young as featured players.

The second Republic picture is "Riders of the Black Hills," which will feature the "Three Mesquiteers," Bob Livingston, Ray Corrigan and Max Terhune.

Results of the sparse production activity that has prevailed for the past several weeks were vividly reflected by the fact that but three pictures were announced as finished during the week.

Most important of the trio undoubtedly is Paramount's "The Texans." It will feature Joan Bennett, Randolph Scott, May Robson, Walter Brennan, Robert Cummings, Robert Barrat, Harvey Stephens, Francis Ford, Raymond Hatton, Clarence Wilson and Jack Moore.

Columbia marked "City Shadows" off its active list. The film reunites Edith Fellows and Leo Carrillo and will present Frank Sheridan, Helen Jerome Eddy, Tommy Bond, Mary Gordon, Arthur Loft, Joseph King and one time serial queen Grace Goodall in addition.

Republic finished "First Prize." Alison Skipworth and Polly Moran are co-starred and are supported by Max Terhune, Virginia Grey, Bob Livingston, Berton Churchill, Leonard Penn, Horace MacKay, Eddie Acuff and Jim Gayle.

CRAWFORD CONTRACT INVOLVES $1,500,000

Joan Crawford has signed a new five-year contract with Metro-Goldwyn-Mayer involving $1,500,000, or three pictures a year at $100,000 a picture," it was announced last week by M. C. Levee, her representative, and by the studio. The contract permits the star to take at least two years off to appear on the stage and the time off will be added to the life of the contract.

Miss Crawford, one of the stars mentioned specifically in the attack on the studio budgets for star salaries by the Independent Theatre Owners of New York, has been with MGM for 13 years.

Selznick Lists Six

Resuming production with "The Young in Heart," David O. Selznick has announced six additional productions which will be made during 1938 and 1939. On the list are "Made For Each Other," a Rose Franken story in which Carole Lombard will be started; "The Earl of Chicago," which will feature Edward G. Robinson, and "Heartbreak Town," which will reunite Tommy Kelly and Ann Gillis, the juvenile leads of "The Adventures of Tom Sawyer."

As Gene Fowler is doing the screen play for the Robinson picture in collaboration with English playwright Charles de Grandcourt, Jo Swerling has been assigned to prepare screen plays for "Dirigible," "Forbidden" and "No Greater Glory."

Maude Adams, who was to have made her screen debut as the wealthy dowager in "The Young in Heart" will not appear until later in the season in a picture given over entirely to her.

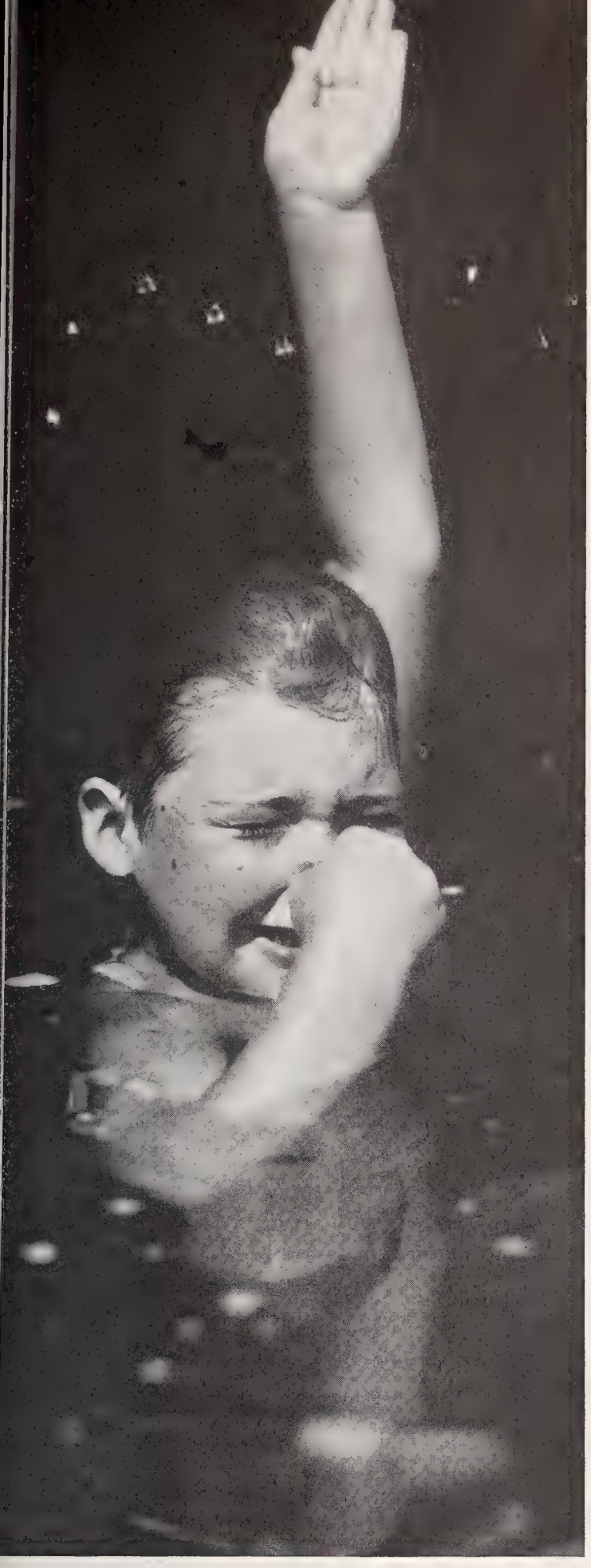
Detail

In preparation for Frank Lloyd's "If I Were King" Paramount's research experts have completed the study of 100,000 pages of written and pictorial material contained in over 200 separate volumes dealing with the history of 15th Century France.

Out of the scores of books consulted, Waldo Twitchell, Lloyd's research man, and Helen Percey, chief of the studio's library, copied pictures of approximately 5,000 different items which are being used in the preparation of costumes, props and set dressings. These include wardrobe, furniture, household and military equipment, slings, weapons, crests, armors, trappings for horses and similar material.

One hundred volumes on architecture and ornamentation in Paris during the Middle Ages were used by John Goodman, art director, in designing and building the massive sets for the production.

When "If I Were King," which stars Ronald Colman and features Basil Rathbone, Frances Dee, Ellen Drew, Alma Lloyd and others goes before the cameras, Lloyd will have on hand a reference folio of 200 typewritten pages containing informative excerpts from the books which were analyzed by the research staff.



SHORT SUBJECT CALLING FOR HELP!

Quick! Get an eyeful of PETE SMITH's Newest Wow! "MODELING FOR MONEY"

Delirious dames, shapely chassis, sparkling Pete Smith dialogue with a fascinating story of how girls get to be models. A bright spot on any program and a natural for easy promotion. Four different tie-ups with B.V.D. Swim Suits and 10 others. SEE M-G-M's "SHORTS STORY MAGAZINE," for further details. April Issue, now in the mails.



"MODELING FOR MONEY" AT THE BOX-OFFICE is a habit with Leo, Jr.

The Kid's short subject record this season continues to be a model for the industry...Besides accounting for extra dollars at the nation's box-offices, this youngster has copped two out of five Academy statuettes (*Torture Money* and *Pete Smith's Penny Wisdom*); also he now takes five out of a possible ten of the Jay Emanuel Annual Shorts Awards (*Our Gang Follies of 1938—A Night At The Movies—New Audioscopiks—Tennis Tactics—Hong Kong*). Leading the industry as usual, just like his Pop!

NINE PRODUCERS BUY 37 STORIES, MOSTLY ORIGINALS, IN A MONTH

MGM Leads with 13 Purchases, Three of Them Plays, and Three "Tarzan" Stories Purchased from Sol Lesser

The drafting of plans for the approaching 1938-'39 season continued as the main order of business among producing companies during April with one of the most important phases of the preparatory work being the acquisition of 37 story properties.

Nine producers made the purchases which numbered 12 more than in the previous month and seven less than in April, 1937. As in 11 of the 12 previous months, April buyers concentrated on original material. They acquired 25 original stories, or 67 per cent of the total, as against six magazine pieces, three plays, two novels and one newspaper comic strip.

MGM Buys 13

By far the most prolific buyer was Metro-Goldwyn-Mayer which took the motion picture rights to 13 properties—eight originals, three plays, one novel and one magazine story. Universal by acquiring five originals, and Paramount by taking title to four originals and one comic strip, shared second position as the month's heaviest buyers.

Other purchasers and the types of material they acquired were Twentieth Century-Fox, three originals; Warner Brothers, one novel; Principal Productions, two originals; RKO Radio, two originals and one magazine story; Monogram, four magazine stories, and Republic, one original.

Included among the MGM properties were three Edgar Rice Burroughs' "Tarzan" stories, purchased from Sol Lesser, head of Principal Productions. Mr. Lesser had expected to make the pictures himself, but abandoned the plan when he was unable to obtain Johnny Weismuller, who has appeared in previous Tarzan productions, for the title role.

Three Plays Bought

Although there were numerous reports of film companies dickering with stage producers for the motion picture rights to several current Broadway hits, the only announced play purchases were those made by MGM. The three acquired by this company were "The Devil With Love," which will be based upon Noel Coward's "Private Lives"; "The Rosary," by Edward E. Rose, and "The House of Glass," by Marcin.

Paramount turned from the usual sources for one of its properties, "Little Orphan Annie, Detective." This film will be based upon Harold Gray's newspaper feature, "Little Orphan Annie."

In the magazine field, Collier's, a weekly magazine, proved the most fertile source of supply, five of the six purchases being serials which appeared in this publication.

The 37 purchases, with all available production credits, follow:

AIR RAID, original by Franz Schultz and Kurt Siodmak, purchased by Paramount.

BEHIND THE EIGHT BALL, original by Ken Englund and Monte Brice, purchased by Paramount.

BOY SCOUT STORY, THE, original by Irving Crump, purchased by Universal.

BUNDLE OF JOY, A, original by Hilda Stone and Betty Reinhardt, purchased by Twentieth Century-Fox.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
May, 1937	42	10(a)	9	61
June	28	8(b)	1	37
July	21	5(c)	0	26
August	27	6(d)	12	45
September	24	43(e)	1	68
October	22	16(f)	3	41
November	24	17(g)	7*	48
December	38	11(h)	5	54
January, 1938	24	8(i)	3	35
February	28	10(j)	0	38
March	14	9(k)	2	25
April	25	9(l)	3	37
TOTALS FOR 12 MONTHS	317	152(m)	46	515

(a) Including 4 published magazine stories.
(b) Including 7 published magazine stories.
(c) Including 1 published magazine story and 2 radio serials.
(d) Including 2 published magazine stories.
(e) Including 29 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 8 published magazine stories.
(h) Including 4 published magazine stories.
(i) Including 1 published magazine story.
(j) Including 1 published magazine story.
(k) Including 3 published magazine stories.
(l) Including 6 published magazine stories and 1 comic strip.
(m) Including 75 published magazine stories.

*Including the American rights to one German film.

CASTLE SINISTER, Collier's magazine serial, by J. P. Marquard, purchased by MGM.

CHANGELING, THE, novel by Donn Byrne, purchased by Warner Brothers to star Kay Francis. Bryan Foy will produce.

CHARLIE CHAN IN VAUDEVILLE, original by Gregory Ratoff, bought by Twentieth Century-Fox.

DANCING CO-ED, novel by Albert Treynor, acquired by MGM as a starring vehicle for Eleanor Powell.

DEVIL WITH LOVE, THE, based on Noel Coward's play, "Private Lives," acquired by MGM as a vehicle for Fernand Gravet. Mervyn LeRoy will produce.

ELLIS ISLAND, also known as ANTETOOM TO PARADISE, original by Walter Reisch, bought by Twentieth Century-Fox.

Taylor Starring Vehicle

GIVE AND TAKE, original by George Bruze, Harry Ruskin, Tom Lennon and George Oppenheimer, purchased by MGM as a starring vehicle for Robert Taylor. Sam Zimbalist will produce and Richard Thorpe will direct. Maureen O'Sullivan, Frank Morgan, Guy Kibbee and Nat Pendleton will be in the supporting cast.

HOLD THAT KISS, original by Stanley Rauh, bought by MGM.

HOUSE OF GLASS, THE, play by Marcin, purchased by MGM.

HUNDRED TO ONE, A, original by Pauline London and Alfred Taylor, purchased by MGM.

KEEP MOVING, original by Fritz Falkenstein and Wilbur Morse, acquired by Principal Productions as a starring vehicle for Bobby Breen. Release will be through RKO.

KNIGHTS OF THE ROUNDTABLE, original by Talbot Jennings, purchased by Paramount. Albert Lewis will produce and Henry Hathaway will direct.

LITTLE ORPHAN ANNIE, DETECTIVE, based on the comic strip by Harold Gray, acquired by Paramount. Sam Ornitz will prepare the screenplay and John Speaks will produce.

LORD OF THE PANAMINT, original by Lindsley Parsons, purchased by Principal Productions as a starring vehicle for Smith Ballew. Luci Ward, Charles Arthur Powell and Edmond Kelso will do the screenplay. Release will be through Twentieth Century-Fox.

MEMORY OF LOVE, novel by Bessie Breuer, purchased by RKO as a vehicle for Irene Dunne. Hagar Wilde and Dudley Nichols will do the screenplay. George Haight will produce.

MENIAL STAR, original by Charles Hoffman, purchased by RKO as a vehicle for Lucille Ball. Lou Lusty will produce and Paul Yawitz will write the script.

MILADY GOES ALONG, original by James Edward Grant, purchased by MGM.

Wong Stories

MR. WONG AT HEADQUARTERS. Collier's magazine story, purchased by Monogram.

MR. WONG, DETECTIVE, Collier's magazine story, purchased by Monogram.

MR. WONG IN CHINATOWN, Collier's Magazine story, purchased by Monogram.

MOTHER CAREY'S CHICKENS, magazine serial and book by Kate Douglas Wiggin, purchased by RKO as a vehicle for Joan Bennett and Anne Shirley. Pandro S. Berman produce.

MYSTERY OF MR. WONG, THE, Collier's magazine story, purchased by Monogram.

NO ONE MAN, original by William A. Pierce, acquired by Universal. Mr. Pierce, assistant to Charles R. Rogers, executive vice-president of Universal, will be associate producer.

OL' MAN RIVER, original by Oscar Hammerstein II and H. S. Kraft, acquired by MGM.

ROSARY, THE, play by Edward E. Rose, bought by MGM.

SOS, original by Charles Martin and Hugh King, purchased by Universal.

TARZAN, the original stories by Edgar Rice Burroughs, purchased by MGM from Sol Lesser of Principal Productions.

THAT CERTAIN AGE, original by Aleen Wetstein, purchased by Universal as a starring vehicle for Deanna Durbin.

THREE SMART GIRLS LEAVE TOWN, original by Phil Epstein, purchased by Universal.

TWO ON THE AISLE, original by Maruine Hanline and Jerry O'Connor, purchased by Republic.

UNION PACIFIC, original by Jack Cunningham and Jesse Lasky, Jr., purchased by Paramount for a Cecil B. DeMille production.

Goetz Joins Monogram

Howard Goetz, for two years in the advertising sales department of Twentieth Century-Fox Des Moines branch, has resigned to take charge of advertising sales at the Monogram exchange there. Don Nelson, treasurer of Monogram there, has become chief accountant and auditor for the Monogram exchanges in Des Moines and Omaha.

Sidney M. Robards, for the last year and a half a member of the publicity department of the National Broadcasting Company, has joined the Department of Information of the Radio Corporation of America.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The management of the Rogue theatre in Wetumka, Oklahoma, is proud of the extra publicity attention obtained for its showing of "Snow White."

Whether the theatre staff feels that the "stunt" is eligible for a Quigley Award they did not say, but a full account has been forwarded to our Managers Round Table Club.

"A boy named Warren Mitchell was putting up a street sign when he fell from the top of a building, pulling a 150-pound rock down with him," the theatre manager writes. "The rock went on through an awning, causing a loud crash as it hit the sidewalk.

"In less than five minutes, the block was practically covered by people witnessing the after-effects of the accident. Of course they also saw the large sign advertising 'Snow White and the Seven Dwarfs.' Heralds advertising the showing were distributed among the crowds. The incident was the talk of the town, 'Snow White' included.

"The accident was almost fatal," they concluded, "but proved of benefit at the box office on the playing date.

"Consideration will be appreciated." (Signed: Rogue theatre.)

▽

Probably believing that there is something to the proverbial cleverness of the Japs, Paramount has signed Michio Ito, internationally famous Japanese dance teacher, to stage an Indian dance.

▽

From our correspondent at Lincoln, Nebraska, the city desk has received the following item for publication:

"Although still in the state penitentiary here for the murders of Harry and Sam Goldberg, Omaha exhibitors, Jules Rachman started his sixth year with an accomplishment. He has handled the prison theatre ever since entering. Says films when he started cost $15 each, but now he has the rentals cut in half.

" 'Got to keep in practice,' he cracked."

▽

Film greats of Hollywood have replied almost unanimously in favor of hearty breakfasts, in a questionnaire sent to them by the National Restaurant Association. They list their morning meal delights as eggs Meyerbeer, kidney saute, potato coquette, bacon, sausage, fish in season, kippered herring, chicken livers in butter, ham, fruits, cereals, toast, rolls, pastries, and coffee, of course.

▽

For weeks now, all Paramount publicity issued from the Hollywood studio to Los Angeles newspaper editors has referred to Olympe Bradna thus: "Olympe (O-lamp) Bradna." Suppose that's the way they want the papers to pronounce "O-limpy"; but the very latest communique puts a different aspect on the matter. It reads:

"Olympe (O-lamp) Bradna, 17-year-old French actress, has the largest eyes in Hollywood by mathematical measurement. . . ."

A tribute to her eyes, or course! But why not "O-lamps?"

▽

Chicago Stock Exchange starts a campaign to prove that you should always do business with its members if you want your investments, including those in motion pictures, to be safe. Too bad the New York Exchange can't use the same copy.

Eli Sugarman, in *Billboard*, credits Noel Meadow, Broadway press agent, with unusual tendencies for and in behalf of his clients. And rightfully, after Mr. Meadow's stunt for his blond actress-client, Jean Collwell, for whom he conceived the idea of the "Blond Brigade"—to fight for peace in case of war—Mr. Meadow winding up with a national radio hookup, and maybe a national headache.

Making a tieup with NBC to do a 15-minute broadcast of "the first national conference" of the Blond Brigade, the blondes, led by Blond Jean Collwell, told America's radio listeners how they expect to win the next war by standing in no-man's land in bathing suits and melting the enemies' hearts with winsome smiles and gyrations. But they didn't expect to get a telegram from Senator Gerald P. Nye, Congressional advocate of peace, who apparently took the whole thing seriously.

The next step in the "bullets or beauty" campaign is with a blond hair rinse concern. This move is expected to benefit mankind no end, as it will enable every girl with a non-blond coiffure to tint her locks a golden shade. Comes war, the womanhood of America will be expected to go to the front, with the men remaining at home selling Liberty Bonds.

▽

Latest to acclaim Pete Smith for his progress in production is The American Cinematographer, *official journal of Hollywood's ASC cameramen, which, in its May issue, turns its four lead pages to the attention of the press agent turned picturemaker who puts "sales stuff in shorts."*

The presentation of Pete's rise would not be complete, of course, without the story of that great influence which sent him to film press agentry and eventually to short subject production for Metro. It dates back to 1913, *when, while a reviewer on a trade publication in New York, he was assigned to cover a vaudeville show on Broadway. The leading comedian promised no entertainment for Pete. He was satisfied as to that through too frequent contact with him. Anyway, there were delays on the way to the show, congenial ones, perhaps even convivial ones, and Pete did not get to see the performance.*

The reviewer was young and he wrote the review just as he had seen the performance before and as he could visualize it without seeing it. He wrote a panning notice and paid extra special attention to his pet abomination, the comedian. Of course he could not know that his pet aversion with a Big A had in the course of a fall on the way to the theatre encountered a broken ankle and was not in the show. But it all came out later on. And Pete retired—or was retired—to other fields, starting off as the $25-a-week successor to the $400-a-week Harry Reichenbach, as the press agent for Carl Pierce at Bosworth Studio.

▽

Borden and Busse claim infringement of their sponsored short, "How to Win a Sales Argument." Before going into court they had better arrange for a private showing for the jury.

Gus McCarthy walked into motion picture explorer Clyde Elliott, out in Hollywood, the other day, Clyde having returned from the Malayan Jungles with 20,000 feet "of the most hair-raising stuff ever filmed." The film is for Paramount's "Booloo," and to celebrate the event, Mr. Elliott gave Gus a fancy jungle coolie hat with a black hen feather in it for Mrs. McCarthy. He wanted Gus to go over with him and see the animals, but Gus told him he has ants in the house and snails in the garden and that's enough.

▽

Gloria Dickson, player on the Warner roster, is really Thais Dickerson, named Thais after her parents heard Mary Garden sing that opera.

▽

Some one circulated the story in Hollywood about Simone Simon's visit to the Goodfellow's Grotto for luncheon, with C. T. Rule, one of the investigators in the District Attorney's office, during the trial of Simone's secretary, who was charged with "raising" the star's checks.

Seems that Simone ordered a cocktail and the waiter was unusually slow in serving her. Annoyed, she summoned him to the table to find out what was delaying her drink. The waiter, embarrassed, so the story goes, informed her she was much too young to be served liquor.

Fanny Ward would be interested in that personification of perfect press agentry to say nothing of Mae Murray and Edna Wallace Hopper.

▽

Casting Note, in the Los Angeles *Times*:

Penny Singleton is so much in demand she has had to postpone her honeymoon indefinitely.

▽

Damon Runyon calls "ham" actors "pig's hips."

▽

The last frontier has been conquered, the last barrier is down. Sally (Fan-dancer) Rand has lectured before Harvard, at Cambridge, on invitation. And on Ethics!—a subject which caused her to appear in a Chicago police court during the World's Fair. Specifically, the subject of the bubble and ostrich-feather dancer, at Harvard, last Thursday evening, was "How to Be Intelligent, Though Educated." Her oratory was delivered without cap or gown, to the freshmen at a smoker.

▽

Ray of Sunshine Department:

John J. Corson, acting director of old age insurance, said there are about 350 Robert Taylors to whom account numbers have been issued. Three hundred and forty-nine of the Robert Taylors are Robert Taylors; the motion picture's Robert Taylor is Arlington Brugh.

▽

***Hollywood Reporter* presents a photograph of Charles E. Ford, on the occasion of Republic Pictures' new program. "In charge of all westerns and serials made at the Republic Studios," the caption said, "Charles Ford has had much to do with the company's attaining supremacy in this branch of entertainment." Mr. Ford joined Republic only a few weeks ago, has hardly had time to get a pencil sharpened.**

Paderewski Merges Music In "Moonlight Sonata" Film

Drama Revolves Around "Musical Miracle Man"

by JOSEPH O'SULLIVAN

Because Ignace Jan Paderewski is something more than a great piano virtuoso-composer-statesman; rather a living symbol of the eternal verities of life—its art, aspirations, ideals; his appearance in the motion picture "Moonlight Sonata" in his own character, playing on the hearts of his listeners in his incomparable renditions of great piano works, one of which is the musical theme on which the story is based, is an event of real importance.

As an artist and as a stateman, the great Pole commands respect, admiration, adulation. The character of the man is at one with the spirit of the artist. The concordance of tones he draws from the instrument is a revealtion of a rich inner self. More than any other virtuoso does he elevate the interpreter to a niche approximating the creator of the music. More than any other executant does he weave a magnetic personal spell over his audience.

This influence is not lost on the screen. It is in evidence throughout the "Moonlight Sonata." So, in appraising the musical-picture values of the production which opened this week at the Little Carnegie Theatre, New York, the motivating function of the music and the impact of the personality through whom the music speaks, cannot be dissociated. So integrated in the story is the compelling genius of the Polish artist and his interpretation of the poetic first movement of the Moonlight Sonata of Beethoven, that the music itself and the influence of the artist are merged into one entity.

The Picture's "Miracle Man"

Immortal music as it it, the beauty and tenderness of the music takes on a deeper meaning and a more definite emotional significance through its identification with the character of the musician as well as with the dramatic situation it illustrates. For the great Polish pianist is the "musical miracle man" of this production. Around him and his artistry revolves the drama that involves the happiness of two young lovers, just as, a generation before, his playing of the Sonata had been the means of bringing together the father and mother of the girl, Ingrid, whose romance in the picture is brought to a happy culmination through the effect of the music.

Here, indeed, is "the miracle of music—its power to arouse the emotions—its lasting effect on the listener," as Paderewski, himself, says in the scene of the picture following his opening recital which serves as a prologue to the pianist's narration of the story which follows, an experience five years before.

This experience had as its locale the estate of the Baroness Lindenborg in Sweden, where the plane carrying Paderewski to Paris is forced down and the three passengers, one of whom is Mario de la Costa, a professional conjuror, become the guests of the Baroness for a couple of days while the plane is being repaired.

Ingrid, young and unsophisticated granddaughter of the Baroness, whose engagement is about to be announced to Eric Molander, steward of the estate, is fascinated by the worldly-wise Mario and imagines herself in love with the engaging adventurer. Eric resents the man's attentions to his sweetheart, and when he discovers that Mario is an adventurer and married, informs the Baroness, who orders Mario to leave at once. When Ingrid realizes she has been duped, she writes to Eric an apology for hurting him, and as she is about to leave, the strains of the Moonlight Sonata played by Paderewski come to her from the music room. The music releases her emotions and she is reconciled to Eric in an affecting scene.

This is the pictured story told by Paderewski after the opening scenes of the picture, his concert in which he plays for an encore the first movement of the Moonlight Sonata at the request of the young parents of a little child who has run up on to the stage to greet him. The parents are Ingrid and Eric.

Opens with Recital Scene

To lovers of the pianistic art, the opening scenes showing Paderewski giving a recital is an event in itself. The Polish virtuoso is revealed playing the Polonaise in A Flat Major by Chopin; returns, after the applause, to give a brilliant interpretation of the Second Hungarian Rhapsody of Liszt, and then, at the request of Ingrid, starts the Adagio Movement of the Moonlight Sonata—which keys the musical theme of the story which follows.

Of special interest to music students are the camera closeups showing the technic of the great virtuoso.

A delightfully humorous musical touch is when Paderewski attends a celebration at the home for children founded by the Baroness. Unaware of Paderewski's identity, the manager of the home asks if there is anyone who can play "a little" on the piano. Paderewski volunteers, promising to do the best he can. The music is handed to him—his own famous Minuet! "I think maybe I can play this," says the maestro.

The "Moonlight Sonata" is not only an authentic and graphic record of the interpretive and pianistic genius of the most illustrious piano virtuoso of our times; it is a revelation of a great spirit, for Paderewski is as truly himself in "Moonlight Sonata" as he is in real life, and the high caliber of the production is worthy of the great artist it presents.

FROM THE IMMORTAL SONATA



This first movement of Beethoven's immortal Moonlight Sonata is a song of intense pathos. It has been called "a spirit lament of the heart of man universal." It is this universal appeal in the movement which has given to the Sonata its sustained popularity surpassing all other compositions by Beethoven in this respect.

In the picture it is played by Mr. Paderewski —first at a concert, and subsequently in a romantic crisis of the lovers, Ingrid and Eric serving, through "the miracle of music," to reunite the lovers and save them from impending tragedy.

Universal and Consolidated File With the SEC

Annual reports of film corporations filed with the Securities and Exchange Commission disclose that Universal Pictures failed by $1,084,998 to make expenses and fixed charges during its fiscal year ended October 30, 1937. Consolidated Film Industries and General Theatres Equipment also filed.

Gross income of the corporation, the report showed, was $9,833,425. Of this, it was stated, $3,055,217 was derived from film rentals, including those on pictures sent abroad.

Required by the Commission to list the three persons receiving highest compensation, the company reported that George de Sylva, motion picture producer, received $143,500 during the year; James Whale, motion picture director, received $115,500, and Charles R. Rogers, executive vice president in charge of production, received $104,125.

In addition, four directors who were also officers, general counsel or employees, received an aggregate of $250,800, and salaries aggregating $2,254,833 were paid to 57 producers, directors, artists and other employees. The largest payment for services of outside individuals and organizations was $91,000, paid to the Standard Capital Company for the services of J. Cheever Cowdin as chief financial executive for the company.

Reporting on holders of ten per cent or more of any class of securities, the corporation revealed that Universal Corporation owns 91.57 per cent of the common and 100 per cent of the second preferred stock.

Consolidated Film Industries, reporting on a calendar year basis, disclosed gross income for 1937 of $6,143,518, out of which, after meeting operating and other expenses and charges, it was able to add $363,056 to surplus, which at the close of the year amounted to $3,323,586.

A consolidated balance sheet for Consolidated and its various subsidiaries showed that the group had a gross income of $9,635,961 and added $405,839 to surplus, which at the close of 1937 stood at $4,478,180.95.

Top salaries paid by the company for the year were $75,180 to H. J. Yates as president, $39,000 to M. H. Lavenstein of the legal staff, $20,800 to J. W. Aller, vice president, and $20,800 to Leo Lubin, salesman.

Annual report of General Theatres Equipment, filed with the SEC, shows on the consolidated statement net sales of $9,498,474, and gross profits on sales of $2,671,531, with total gross income for the year of $940,334 on the unconsolidated statement. Net profit from operations was listed at $794,641. Net profit for the year on its consolidated report, as announced at the GTE annual meeting, in late March, was $1,199,414, while the net on the unconsolidated report was given as $786,140.

Dividends of $464,000 were received on 185,600 shares of 20th Century-Fox Film Corp. common stock, and $923,453.50 was received in other dividends.

Two of the theatre equipment company's subsidiaries not included in the consolidated statement filed separate financial reports, both showing losses. Cinema Building Corporation reported a net loss of $22,250 for the year and J. M. Wall Machine Company $16,417 net loss.

Leading salaries were paid to: Earl G. Hines, president, $37,910; Walter E. Green, president of National Theatre Supply Company, $22,000; and M. V. Carroll, treasurer, $18,740. Stock sales during the year were 63,961 shares $10 par value capital stock which accounted for $767,532 in cash.

PROOF

GB

WILL HAVE THE BIGGEST YEAR IN ITS HISTORY

1938-39

For 1938-39 GB announces 24 productions—the most ambitious program in the history of the company.

With product like "Sailing Along," "To the Victor," "Blue Lagoon" and "Rob Roy"—with stars like Jessie Matthews, Anna Neagle, Will Fyffe, Nova Pilbeam, Margaret Lockwood, Jack Whiting, Margot Grahame, Kent Taylor, Paul Lukas, Roland Young, Edgar Kennedy—with directors like Alfred Hitchcock, Robert Stevenson, Herbert Wilcox—with authors like Edgar Wallace, Sir Walter Scott, E. Phillips Oppenheim, Henry de Vere Stacpoole, Alfred Ollivant, Roy Vickers—and with the unlimited production facilities possessed by GB, this program of 24 pictures will make screen history.

GB'S OPENER FOR 1938-39!

JESSIE MATTHEWS



Sailing Along

-with ROLAND YOUNG

JACK WHITING • • BARRY MACKAY

A GB PRODUCTION

Directed by SONNIE HALE

Music and Lyrics by ARTHUR JOHNSTON *and* MAURICE SIGLER

ALREADY THE NEW SEASON'S TOP PICTURE!

TO THE VICTOR



"★ ★ ★ ★ Unlimited, universal appeal."
—*N. Y. DAILY NEWS*

"Really remarkable and well worth seeing."
—*LOS ANGELES HERALD*

"A film work of rare distinction."
—*MOTION PICTURE DAILY*

"Beautiful and absorbing . . . with a remarkable characterization."
—*DETROIT FREE PRESS*

"An early nomination for the 1938 Academy awards."
—*BOX OFFICE*

TO THE VICTOR

From the famous Alfred Ollivant story

BOB, SON OF BATTLE

Starring

WILL FYFFE

Margaret Lockwood
John Loder

Directed by

ROBERT STEVENSON

GB

"Brims with the essence of life . . . We hope all will see it."
—*WASHINGTON HERALD*

"Admirable film. Mr. Fyffe's McAdam fits under the heading 'great performances'."
—*NEW YORK TIMES*

"Gaumont has a picture of which they may be proud. . . . Especially noteworthy."
—*LOS ANGELES EXAMINER*

"Will stir you as profoundly as anything you have ever seen."
—*FILM DAILY*

"A honey. . . . You'll adore 'To the Victor'."
—*WASHINGTON DAILY NEWS*

24 PRODUCTIONS

1938-39!

Jessie MATTHEWS in SAILING ALONG
with Roland Young—Jack Whiting—Barry Mackay—Noel Madison
Alistair Sim—Music & Lyrics by Arthur Johnston & Maurice Sigler

ROB ROY
From the world-famous romance by SIR WALTER SCOTT
Starring WILL FYFFE—Margaret Lockwood—Michael Redgrave

THE BLUE LAGOON
H. de Vere Stacpoole's classic of tropical love and adventure
Featuring the new romantic team
MARGARET LOCKWOOD—MICHAEL REDGRAVE

THE SHOW GOES ON
Starring ANNA NEAGLE—Tullio Carminati—Leslie Banks
Produced and Directed by HERBERT WILCOX

3 ON A WEEK END
Margaret Lockwood—John Lodge—Hugh Williams—Rene Ray
Directed by Carol Reed

MAN WITH 100 FACES
with Lilli Palmer—Tom Walls—Noel Madison—Directed by
Albert de Courville

PERJURY
Directed by ALFRED HITCHCOCK—Starring NOVA PILBEAM

A GIRL MUST LIVE
Margaret Lockwood—Lilli Palmer—Renee Houston—From the
sensational novel by Emerys Bonnett

CHICAGO BEN
with EDGAR KENNEDY—"Slow Burn" Kennedy's
First Gaumont Picture

DEATH OF A GHOST
The international best-seller by James R. Macaulay

CRIME OVER LONDON
Margot Grahame—Paul Cavanagh—Joseph Cawthorn—Rene Ray
Basil Sydney—Directed by Alfred Zeisler

Jessie MATTHEWS in EVERGREEN
Directed by Victor Saville—Story by Benn W. Levy
(A request re-issue)

TO THE VICTOR
Starring WILL FYFFE—Margaret Lockwood—John Loder
From the famous Alfred Ollivant story BOB, SON OF BATTLE
Directed by Robert Stevenson

Alfred Hitchcock's THE WHEEL SPINS
with Margaret Lockwood—Michael Redgrave—Paul Lukas—
Dame May Whitty

Jessie MATTHEWS in ASKING FOR TROUBLE
Kent Taylor—Noel Madison—Alistair Sim
Music by Arthur Johnston

STRANGE BOARDERS
From the best-selling novel by E. Phillips Oppenheim
with Tom Walls—Renee Saint-Cyr—George Curzon—
Directed by George Mason

HER PRIVATE DOCTOR
Adapted by Roger Burford from Roland Pertwee's great novel

THEY CAME BY NIGHT
Starring WILL FYFFE—From the famous stage play by
Barre Lyndon, author of "The Amazing Dr. Clitterhouse"

Jessie MATTHEWS in SPARKLE
with JACK WHITING

THE FROG
with Noah Beery—Gordon Harker—Based on the Edgar Wallace
novel "The Fellowship of the Frogs"—
Directed by Jack Raymond

EMPTY WORLD
From the sensational stage play by Rufus Stilwell

THE GIRL IN THE NEWS
with Margaret Lockwood—Michael Redgrave—From the
novel by Roy Vickers

CONVICT 99
with Graham Moffat—Roy Emerton—Moore Marriott
Directed by Marcel Varnel

THE 39 STEPS
Starring MADELEINE CARROLL and ROBERT DONAT
Directed by ALFRED HITCHCOCK (A request re-issue)

Sarnoff Proposes Congress Decide On Radio Policy

A national radio communications policy should be declared by congress after a careful investigation by a congressional committee or the Federal Communications Commission, David Sarnoff, president of the Radio Corporation of America, told a senate interstate commerce subcommittee this week.

Mr. Sarnoff expressed opposition to the Wheeler bill which would require the communications commission, as a fixed policy, to consider competition in the foreign communications field as being in the interest of the American public. Adoption of the measure, Mr. Sarnoff said, would "place American communication agencies at the mercy of foreigners." He also charged that the proposed legislation was inspired by the refusal of the FCC to grant an application of the Mackay Company for a radio circuit to Oslo, Norway.

Previously the Mackay Company had charged the Radio Corporation of America Communications was operating a virtual monopoly in foreign radio communications.

Coincident with the voicing of the proposal by Mr. Sarnoff was the replying by George Henry Payne, an FCC member, to a recent attack on government regulation of radio by Mr. Sarnoff. The government must continue its regulation of broadcasting, Mr. Payne told the National Academy of Broadcasting in Washington.

"From the head of the company that was responsible for the Mae West broadcast," Mr. Payne declared, "one might well have expected a milder note."

Mr. Payne also charged that the broadcasters have become negligent of the public interest.

"The public has the right to regulate what is essentially its own and what is of so great importance to it in its daily life."

A proposal that the FCC license radio stations for three-year periods was made by Lenox R. Lohr, president of the National Broadcasting Company, when he spoke before a round table conference of the United States Chamber of Commerce.

The change, he said, would place radio on a sound basis rather "than that of a gamble.

"Licenses," he explained, "are issued for a six-month period. The National Broadcasting Company would welcome extension of the term to three years because we believe that a longer period would materially aid stabilization within the industry."

National Decency Legion Classifies 14 Productions

Of 14 pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Cuori di Marimai" (Italian), "Gun Law," "Hunted Law," "Kentucky Moonshine," "Little Flower of Jesus," "Mystery House," "The Phantom Ranger," "La Rose Esseuillee" (French), "Swiss Miss." Class A-2, Unobjectionable for Adults: "Air Devils," "College Swing," "Saint in New York," "Der Tiger von Eschnapur." Class B, Objectionable in part: "Sinners in Paradise."

UA BOARD WILL RULE ON 'OUTSIDE' PRODUCT

Hal Roach Reported Considering Deal for Release of Features Through United Artists

In line with United Artists' announced plan of readjusting its policy with respect to contributing producers' participation in profits, the board of directors of the company last Thursday voted an amendment to the corporation's bylaws to permit acceptance of outside product for release on approval of a majority of the board. Heretofore, a unanimous vote of the five director-owners was necessary to distribute films produced by outside companies.

Although Hal Roach declined to discuss the matter, Hollywood reports were to the effect that he may be the first independent producer to be added to the UA lineup. Mr. Roach's contract with Metro-Goldwyn-Mayer is understood to have eight months to run, and completion or adjustment of this agreement is considered one of the large factors in the informal negotiations with United Artists.

Asked about his possible affiliation with United Artists, Mr. Roach pointed out that his MGM contract does not expire for several months. Several deals have been discussed, he added, but none is definite.

Recall Reports of Goldwyn's Stand

The revision of the corporation's bylaws was regarded in Hollywood as having far reaching significance on future program policy. Reports were recurrent last year that Samuel Goldwyn's lone insistence upon a policy of releasing only major budget product had prevented acceptance for distribution of other types of films felt desirable by other members as a means of rounding out the release schedule and utilizing the full capacity of the distributing organization.

Resistance to arguments favoring this line of procedure was generally understood to have figured in the temporary abandonment early this year of negotiations for a renewal of the Selznick International releasing contract and the purchase of an interest in United Artists by Selznick.

Although voting of the amendment opened the way for acceptance of new sources of product, none was approved at the meeting, but it was understood that several independent producers had sought to open negotiations for releasing arrangements with the company.

Attending the meeting were Dr. A. H. Giannini, president and charman of the board, who also represented Charles Chaplin; Murray Silverstone, representing Alexander Korda; N. A. Mackay, for Mary Pickford; C. E. Erickson, for Douglas Fairbanks, and Mr. Goldwyn.

On the board, in addition to the five owner-directors, Miss Pickford, Mr. Fairbanks, Mr. Chaplin, Mr. Goldwyn and Mr. Korda, are Dr. Giannini, George Schaefer, Mr. Silverstone, Harry Buckley, Arthur Kelly, James Mulvey and Edward Raftery.

Factor in Roach's Plans

Adoption of the amendment and the readjustment of policy were seen in Hollywood as making likely Mr. Roach's shift from MGM to United Artists, with Mr. Roach understood to be desiring to concentrate on production of large budget pictures.

Recently he developed plans to make 10 to 12 pictures annually, with Milton Bren and Leo McCarey sharing responsibility for them. Since Mr. McCarey joined RKO, the name of Ernst Lubitsch has been mentioned in connection with Mr. Roach.

Mr. Korda, after conferring on the policy readjustment in New York, arrived in London Monday and indicated that he planned eight high-budget pictures for release in the United States. In addition, he plans other smaller pictures and French versions, with French directors on certain films.

It was expected that the contract under which Irving Asher, former head of English production for Warner Brothers, will produce for Mr. Korda will be signed within the week.

Among the pictures planned by Mr. Korda are: "Four Feathers," "Prison Without Bars," "Calcutta," in color; "Lawrence," directed by Brian Desmond Hurst; "Paris," in color. Directors will include Michael Powell and Marc Allegret, while Mr. Korda indicated he may direct certain of the pictures himself.

George J. Schaefer, vice president and general manager of distribution for United Artists, before leaving New York for conferences on the coast told the press the company's product announcement will be made soon and that, starting in September, two pictures a month would be released. "It is anticipated that within a short period of time, additional product will seek the United Artists' outlet," he added.

Honor Film Men At Three Dinners

Peter T. Dana, new Universal manager in Albany; John J. Maloney, recently appointed Metro-Goldwyn-Mayer district manager, and Tommy Lyons, head of the foreign and domestic shipping department for Warner Brothers, were honored this week by their associates in the film industry.

Mr. Dana was tendered a dinner at the Ten Eyck Hotel in Albany on Monday. Dave Miller was toastmaster and the speakers included Si Fabian, Moe Silver, J. Meyer Shine, Frank J. A. McCarthy, Phil Fox, Charles Hayman, William Benton, Bernie Kranze and Norman Ayres.

A capacity crowd of more than 500 attended the testimonial dinner in honor of Mr. Maloney at the William Penn Hotel in Pittsburgh Sunday night. Mr. Maloney was the former branch manager for MGM in Pittsburgh. In addition to a delegation from the home office guests included Gifford Pinchot, candidate for governor of Pennsylvania, and his running mate, Frank J. Harris; Mayor Cornelius Scull of Pittsburgh; Judge M. A. Musmanno; E. M. Booth; Frank Drew, and Ralph Maw.

Mr. Lyons was honored at a dinner at the Republic Restaurant in New York last Thursday night by the Willing Ears Association, a club organized by the personnel of the foreign and domestic shipping department of Warners.

Twentieth Century-Fox's New York talent department is completing plans for coverage of the summer stock shows in search of players and story material. The company's talent scouts estimate that there will be some 200 units presenting plays in the season.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Singing Guns"	Director: Sam Nelson.	Charles Starrett, Iris Meredith, Bob Nolan.	Shooting
"You Can't Take It With You"	From the stage play by Moss Hart and George Kaufman. Screen play, Robert Riskin. Director: Frank Capra.	Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Spring Byington, Ann Miller, Samuel S. Hinds, Mischa Auer, Halliwell Hobbs, Donald Meek, Lillian Yarbo, Mary Forbes.	Shooting
METRO-GOLDWYN-MAYER			
"One Woman's Answer"	Director: Robert Sinclair.	Herbert Marshall, Virginia Bruce, Mary Astor, Janet Beecher, Marjorie Rambeau, Quanita Quigley, Betty Ross Clark.	Shooting
"Lord Jeff"	Director: Sam Wood.	Freddie Bartholomew, Mickey Rooney, Gale Sondergaard, George Zucco, Walter Kingsford.	Shooting
"Give and Take"	Director: Richard Thorpe.	Robert Taylor, Maureen O'Sullivan, Edward Arnold, Frank Morgan, Guy Kibbee, Nat Pendleton, Lionel Stander, William Gargan, Jane Wyman, Gene Reynolds.	Shooting
"Love Finds Andy Hardy"	Director: George Seitz.	Lewis Stone, Mickey Rooney, Judy Garland, Cecilia Parker, Ann Rutherford, Fay Holden.	Shooting
MONOGRAM			
"Romance of the Limberlost"	From the novel by Gene Stratton Porter.. Screen play, Marion Orth. Director: William Nigh.	Jean Parker, Eric Linden, Marjorie Main, George Cleveland, Betty Blythe, Jean O'Neal.	Shooting
PARAMOUNT			
"Prison Farm"	Director: Louis King.	Lloyd Nolan, Shirley Ross, John Howard, J. Carroll Naish, Porter Hall, Esther Dale, Anna Q. Nilsson, Marjorie Main, John Hart.	Shooting
"Spawn of the North"	Based on a story by Barrett Willoughby. Screen play, Jules Furthman. Director: Henry Hathaway.	George Raft, John Barrymore, Akim Tamiroff, Lynne Overman, Dorothy Lamour, Louise Platt, Fuzzy Knight, Paul Guilfoyle, Richard Lane.	Shooting
"Give Me a Sailor"	Director: Elliott Nugent.	Martha Raye, Bob Hope, Betty Grable, Jack Whiting, J. C. Nugent, Clarence Colb.	Shooting
PRINCIPAL			
"Paniments' Bad Man"	Original story, Edmund Kelso, Lindsley Parsons. Screen play, Lucy Ward, Charles Arthur Powell. Director: Ray Taylor.	Smith Balley, Evelyn Daw, Noah Berry, Stanley Fields.	Shooting
REPUBLIC			
"Army Girl"	Director: George Nichols, Jr.	Preston Foster, Madge Evans, Neil Hamilton, Heather Angel, Ruth Donnelly, Ralph Byrd, Barbara Pepper, H. B. Warner, Guinn "Big Boy" Williams.	Shooting
"Riders of the Black Hills"	Director: George Sherman.	Robert Livingston, Ray Corrigan, Max Terhune, Ann Evers.	Shooting
RKO RADIO			
"Mother Carey's Chickens"	From the novel by Kate Douglas Wiggins. Screen play, Gertrude Purcell. Director: Rowland V. Lee.	Ruby Keeler, Anne Shirley, James Ellison, Fay Bainter, Ralph Morgan, Phyllis Kennedy.	Shooting
"Cheating the Stars"	Original story, Reginald Taviner. Screen play, Gladys Atwater, J. Robert Bren. Director: Les Goodwins.	Allan Lane, Frances Mercer, Paul Guilfoyle, Leona Roberts, Phyllis Kennedy.	Shooting
"Border G-Man"	Original by Bernard McConville. Screen play, Oliver Drake. Director: Dave Howard.	George O'Brien, Ray Whitley, Laraine Johnson, John Miljan, William Stelling, Edgar Dearing, Ethan Laidlaw, Bobby Burns, George Irving, Rita La Roy, Edward Keane.	Shooting
"Ground Crew"	Story and screen play, Lionel Houser. Director: Lew Landers.	Richard Dix, Chester Morris, Joan Fontaine, Paul Guilfoyle.	Shooting
TWENTIETH CENT.-FOX			
"I'll Give a Million"	Director: Walter Lang.	Warner Baxter, Marjorie Weaver, Peter Lorre, Jean Hersholt, John Carradine, Lynn Bari, J. Edward Bromberg, Sig Rumann, Fritz Feld.	Shooting
"Lucky Penny"	Director: Irving Cummings.	Shirley Temple, Joan Davis, Bert Lahr, Charles Farrell, George Barbier, Bill Robinson, Armanda Duff.	Shooting
"Always Goodbye"	Director: Sidney Lanfield.	Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Lynn Bari, Binnie Barnes.	Shooting
"My Lucky Star"	Director: Roy Del Ruth.	Sonja Henie, Richard Greene, Cesar Romero, George Barbier, Buddy Ebsen, Joan Davis, Elisha Cook, Jr., Brewster Twins, Patricia Wilder, Arthur Treacher.	Shooting
"Suez"	Director: Allan Dwan.	Loretta Young, Tyrone Power, Annabella, Henry Stephenson, Thomas Beck, J. Edward Bromberg, Sidney Blackmer, Joseph Schildkraut, Leon Ames, Sig Rumann, Rafaela Ottiano.	Shooting
UNITED ARTISTS			
"The Young in Heart"	From the novel by I. A. R. Wylie. Screen play, Paul Osborne, Charles Bennett. Director: Richard Wallace.	Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson.	Shooting
UNIVERSAL			
"The Rage of Paris"	Original story and screen play, Bruce Manning, Felix Jackson. Director: Henry Koster.	Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick, Corbett Morris.	Shooting
"Afraid to Talk"	Original story, Edward James. Screen play, Ben Grauman Kohn. Director: John Rawlins.	Robert Wilcox, Dorotheo Kent, Harry Davenport, Clem Bevans.	Shooting
FIRST NATIONAL WARNER BROTHERS-			
"Valley of the Giants"	From the novel by Peter B. Kyne. Screen play, Seton I. Miller. Director: William Keighley.	Wayne Morris, Claire Trevor, John Litel, Jack LaRue, Charles Bickford, Frank McHugh.	Shooting
"Sister Act"	From a Cosmopolitan Magazine story "Sister Act" by Fannie Hurst. Director: Michael Curtis.	Lola, Priscilla and Rosemary Lane, Jeffrey Lynn, May Robson, Claude Rains, Gale Page.	Shooting
"Racket Busters"	Original story, Robert Rossen, Leonardo Bercovici. Screen play, Robert Rossen, Warren Duff. Director: Lloyd Bacon.	George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel, Allen Jenkins, Penny Singleton, Oscar O'Shea, Elliot Sullivan, Anthony Averill, Norman Willis, Don Rowan, Joe Downing.	Shooting

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Nelson Saga

Admiral Lord Nelson, greatest of Britain's naval heroes, is to be the subject of a film to be produced in the near future by Gabriel Pascal, and in the title role of which Leslie Howard, who is jointly with Anthony Asquith directing "Pygmalion," is to star. Gabriel Pascal has announced that £200,000 ($1,000,000) will be spent on the production which will get underway on the completion of "Pygmalion."

"The film," says Pascal, "is to be about Nelson with the Lady Hamilton interest subordinate. Nelson is to be presented both as the man and the sailor, and as a champion of English democracy."

A spectacular climax to the film will be the Battle of Trafalgar, which is not to be filmed in a studio but photographed on location. Twenty battleships of the period will be built for these war sequences, including a replica of Nelson's flagship the "Victory." They will be assembled in a British seaport and then towed out to sea where the battle sequences will be shot.

The film will be the first of a series of important pictures which Gabriel Pascal and Leslie Howard are to make together, and in which Leslie Howard will either star, co-direct or act in both capacities.

Pascal already has produced a silent film in Italy dealing with Lady Hamilton and Lord Nelson.

Sunny Seacoast

Blessed with one of the sunniest English springs on record, the Associated British unit shooting on the Eden Philpotts comedy "Yellow Sands," a comedy saga of the West Country, have been working on location in Cornwall, England's Westernmost leg.

Sennen Cove, picturesque rock girt harbor in the Cornish coastline, haven of fisherfolk and resort of painters, was chosen for much of the location work, and local celebrities and sons of the sea assisted the studio cast which includes Belle Chrystal and Robert Newton and Dame Marie Tempest in registering character cameos for the production. The whole village placed itself at the disposal of the unit and more than thirty peasants and fisherfolk took part in the scenes shot.

Further locations are scheduled at Ashburton on Dartmoor, Devon, where farm house sequences will be filmed.

Music Hall Story

"Queen of the Halls" is to be the title of a Herbert Wilcox production in which Anna Neagle is to star as Marie Lloyd, most famous of English music-hall comediennes.

Production on the saga of London's old time music-hall with which Wilcox is replacing his abandoned production of Lady Hamilton, will commence on the completion of "60 Glorious Years" in which Miss Neagle, before playing the role of "Queen of the Halls," will once again play that of the Queen of England.

The canvas of the production will be wide and will take in its stride a panorama of the changing London of 1890-1914 and will bring into the picture Edwardian figures such as Dan Leno, Sarah Bernhardt, Willie Clarkson and Arthur Collins. Songs made famous by Marie Lloyd will be heard on the screen as well as songs specially written for the film.

Leading artistes of the present vaudeville stage will appear in the picture. The film will be made entirely in color, and in spite of its wide range will be treated largely as an intimate story of a great character.

The story will be by Jack Marks, Edward Whiting and Con West.

Announcing production of the film Herbert Wilcox said he was abandoning the Lady Hamilton-Nelson picture on account of the decision of Gabriel Pascal to produce a like film.



Robert Newton and Belle Chrystall in a location scene in Cornwall for the Associated British Picture Corporation production of "Yellow Sands," film adaptation of the Eden Phillpotts comedy.

Formby Contract

George Formby, record breaking British film comedian, has been placed under contract for another six films by Associated Talking Pictures, producers of his previous successes. These films will be made in the next three years.

The first film to be made under the new contract is scheduled to go into production at the A. T. P. Studios, Ealing, on June 6th. It is entitled "It's in the Air," and features Formby in a role connected with the Royal Air Force. Anthony Kimmins, who was in charge of the two recent Formby pictures, "Keep Fit" and "I See Ice," is directing. Basil Dean again will produce.

Previous Formby pictures have been distributed by Associated British Film Distributors.

Preceding the shooting on the Formby film, a comedy devised around the football pools, "Penny Paradise," and in which Edmund Gwenn will play, goes into production at the Ealing Studios of Associated Talking Pictures, on May 9th. Gwenn will make two further pictures for A. T. P.

Itemized

John Paddy Carstairs, one of the younger school of directors in Britain, is making "Lassie From Lancashire," for British National at Welwyn Studios, Herts. The original story was devised by Doreen Montgomery, who has also just completed "The Second Mr. Bush" for the same company.

▽

The middle of June has now been set as the starting date for the Gainsborough production of "Rob Roy," film written around the life of the famous Scottish chieftain and national hero. A full studio unit will travel to the Trossachs and Loch Lomond, there to capture the rolling mountains, heather clad moors and valleys of the Highlands for backgrounds for the picture.

▽

Paramount British will go into production shortly at Pinewood Studios, with "This Man is News."

▽

Edgar Kennedy, bald headed butt of many Hollywood comedies, is to play opposite the English comedian Will Hay in "Stick 'em Up" which goes into production at the Gainsborough Studios, Islington, in the near future. Kennedy will have the role of a Chicago gangster.

Hawkins in Paramount British Post

G. H. Hawkins has been appointed director of advertising and publicity of Paramount Film Service, Ltd., London, England, to succeed F. L. C. Thoms, resigned.

"For heaven's sake, put this one on your 'must-see' list"

. . . shouted Jimmie Fidler over his nation-wide radio hook-up

"A strong first-run release justifying extra booking days and extra advertising"

. . . says Variety to a show world starving for big attractions

"Will ring the box-office bell"

. . . says Film Daily to box-offices on the breadline

"Hollywood returns to fundamentals of film making . . . will gain money-making returns wherever it is shown"

. . . hollers Red Kann's Box-Office . . . and they know what you're up against

"It has everything which means box-office smash"

. . . cheers Hollywood Reporter ranking the picture tops in comedy this year

"One of the best RKO has put out in years"

"Will bet my shirt this will prove to be the season's outstanding hit and a great audience picture . . . Will definitely play two weeks in Reading and Harrisburg"

. . . wires Jay Emanuel, showman, and publisher of Jay Emanuel Exhibitor Publications

WHEN THEY TALK LIKE THAT, MISTER, YOU'VE GOT A SHOW . . . RIGHT *NOW* WHEN YOU NEED IT!



GINGER ROGERS JAMES STEWART

VIVACIOUS LADY

JAMES ELLISON BEULAH BONDI CHARLES COBURN

PANDRO S. BERMAN IN CHARGE OF PRODUCTION · A GEORGE STEVENS PRODUCTION

RKO RADIO PICTURE

Screen Play by P. J. Wolfson and Ernest Pagano

SCORES OF LUCKY FIRST RUNS ARE OPENING WITH IT THIS WEEK AND NEXT! . . . THEY'VE GOT THE YEAR'S BIG WINNER . . . *NOW* . . . AND THEY KNOW IT!

EXHIBITORS CONTINUE PUBLICATION OF DISTRIBUTORS' 'A' AND 'B' LISTS

Grading Plan Not Aimed at Increasing Rentals, KRS Insists in Statement Offering Arbitration of Dispute

BULLETIN

The Cinematograph Exhibitors Association on Wednesday agreed to arbitrate its dispute with distributors following an offer by the Kinematograph Renters' Society to suspend its grading policy pending a decision by the president of the Board of Trade or other judge of arbitration.

by AUBREY FLANAGAN
in London

The first salvos of gunfire having thundered over the exhibitor-distributor front and the Knights Combatant of Patton Street having ridden forth to battle, the Holy Crusade against High Rentals, whether real or imaginary, actual or potential, is well and truly on.

With the publication over the weekend of the CEA's list of films graded "B" by the KRS, one of the earliest shots in the war proved by no means ill timed or badly directed. Issued to every member of the Association this comprehensive list of 131 films, the output of nine distributing houses, together with the suggestion that they were films the KRS did not think good enough to book on a high percentage, that being outside the "A" category their grading branded them as films with a low box office appeal, brought economic tactics to bear in what has obviously ceased to be any longer a political battle.

The publication of this list, backed by the nation wide publicity and education campaign launched by the Exhibitors' Association, leading participants in which have been Messrs. Nyman, Hinge, Gale, Jarratt and Bernstein, Big Five of the CEA, has had an immediate effect on business, exhibitors in widely divergent areas refusing to pay any but flat rates for the films listed thereon.

Were the battle confined to independents alone the situation might today wear a different complexion. With the ardent and indeed vanguard participation of the circuits, representing at least 1,200 theatres, who have been wont to pay percentage for all save the less distinctive films, the effect on trade is already noticeable.

Thorn in the KRS side, too, has been the adamantine and insistent abstention from the battle of Twentieth Century-Fox, which, although outside the KRS itself, also refuses to have any truck with its grading scheme. It is now no secret that in many ways Twentieth Century Fox holds the key, and it is known in the inner circles of trade politics that distinct pressure has been brought to bear on Sidney Kent and his European henchmen, Walter Hutchinson and Francis Harley, to come in the fold. The efforts so far have been completely abortive and show no indication of proving otherwise.

The distributors this week broke the silence with which the CEA attack had been greeted, a silence which was kept even after the exhibitors had carried the fight to America through full page advertisements in MOTION PICTURE HERALD. In a council session on Monday the KRS denied the contention of the CEA that the grading plan was designed to increase rentals and insisted that it was aimed at the elimination of excessively long theatre programs. The distributors said there never had been any intention of collusion among members and offered to submit to independent arbitration the question of whether grading was intended to increase rentals. It was indicated that the judgment of the Board of Trade in the matter would be accepted.

The KRS statement was expected to affect the deliberations of the General Council of the CEA on Wednesday. At a London meeting of the CEA on Monday, however, opposition to the grading plan was endorsed and support to Ken Nyman, president, was pledged. He advised members to ignore any KRS attempts at conciliation and to await the Council's report after Wednesday's meeting.

Already one member of the KRS, British Lion Film Corporation, an independent British renting house handling their own product and the Republic output, have withdrawn from the grading scheme, intimating their withdrawal to the CEA. It is true that very little if anything on the British Lion books is in the super category, and it is not likely to have any adverse effect on the "A" film situation. It will, however, add to the lists, already containing Twentieth Century Fox, General Film Distributors, Associated British, Pathe and Butchers, yet another organization which is for the time being likely to capture considerable business.

Salesmen coming in from the areas to Wardour Street headquarters are by no means happy about the situation, reporting that the publication of the "B" list, with its attendant policy lead, is cutting down their prices drastically—perhaps not so much with the independents as with the circuits.

For their part the renters' retaliation is, whilst not necessarily being as effective as the mass action of the CEA, simple, and locally effective, and is taking the form of a refusal to book certain films, even "B" films, on any but percentage terms.

British Renters' Society Lists 131 Films In "B" Category, Exhibitors' Pamphlet Says

Herewith appears the Cinematograph Exhibitors' Association version of the Kinematograph Renters' Society list of "B" films trade shown between October 11, 1937, and April 20, 1938:

ABFD
Bank Alarm
Intimate Relations
Love Takes Flight
Mr. Boggs Steps Out
Shadow Strikes
Small Town Boy
Swing It Sailor
Today We Live
Wallaby Jim of the Islands
We're In the Legion Now

British Lion
Blondes for Danger
Call of the Ring
Escape by Night
Exiled to Shanghai
It Could Happen to You
Lady Behave
Live Wire
Man Betrayed
Manhattan Music Box
Meet the Boy Friend
Melody and Romance
Not Wanted on Voyage
Prison Nurse
Sea Racketeers
Sheik Steps Out
Trial of Portia Merriman
Wrong Road
Youth on Parole

Columbia
All American Sweetheart
Circus Shadow
Extortion
Game That Kills
Girls Can Play
If I Were Boss
Life Begins with Love
Little Miss Roughneck
Lone Wolf in Paris
Main Event
Making the Headlines
Manhattan Shakedown
Murder in Greenwich Village
Murder Is News
No Time to Marry
Paid in Error
Paid to Dance
Penitentiary
Racketeers in Exile
Revenge
Roaring Timbers
She Married an Artist
Squadron of Honour
Start Cheering
Trapped by G-Men
Under Suspicion
When G-Men Step In
Who Killed Gail Preston?
Wide Open Faces
Woman Against the World
Women in Prison

First National
Blondes at Work
Expensive Husbands
Invisible Menace
It's in the Blood
Missing Witnesses
Mr. Satan
Mr. Viper
Over the Wall
Patient in Room 18
Penrod and His Twin Brother
Sh! The Octopus
She Loved a Fireman
West of Shanghai

MGM
Arsene Lupin Returns
Beg, Borrow or Steal
First Hundred Years
Judge Hardy's Children
Love Is a Headache
Navy Blue and Gold
Of Human Hearts
Romance for Three
Thoroughbreds Don't Cry
You're Only Young Once

Paramount
The Barrier
Big Broadcast of 1938
Blossoms on Broadway
Bulldog Drummond Comes Back
Bulldog Drummond's Peril
Bulldog Drummond's Revenge
Daughter of the Orient
Every Day's a Holiday
Incident in Shanghai
Love on Toast
Night Club Scandal
Partners in Crime
Romance in the Dark
The Scandal Street
She Asked for It
That Navy Spirit
This Way Please
Thrill of a Lifetime
Tip Off Girls

RKO Radio
Condemned Women
Crashing Hollywood
Danger Patrol
Double Danger
Easy Riches
Everybody's Doing It
Fit for a King
Hawaii Calls
High Flyers
Law of the Underworld
Living on Love
Maid's Night Out
Night Spot
Quick Money
Saturday's Heroes
She's Got Everything
There Goes the Groom
This Marriage Business

United Artists
52nd Street

Warner Brothers
Accidents Will Happen
Adventurous Blonde
Alcatraz Island
Daredevil Drivers
Glamour Girl
He Couldn't Say "No"
Over the Goal
Radio Murder Mystery
Sergeant Murphy
Simply Terrific
Who Killed John Savage?

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Cocoanut Grove

(Paramount)

Musical Fun

Rich in audience value, tuneful, comic "Cocoanut Grove" is also rich in showmanship availability. Picturesquely produced and featuring a platoon of accomplished entertainers in a light but exciting yarn which has considerable human interest content, the show is built of materials possessing popular appeal. Musical numbers sprinkled throughout the theme are spotted to obtain the best results and accentuate the varying moods of the plot.

Based on a romantic story which several times stirs sentimental emotions the show, nevertheless, is comedy. Only promises that it will one day land in a choice spot holds the pugnacious "Johnny Prentice Band" together. The comedy character yarn turns momentarily sentimental when "Wonder" deserts the troupe and "Linda Rogers" comes into the setup by court order as tutor for little, drum-playing "Half Pint." Sensing the band's possibilities she suggests that "Prentice" enter a competition for an engagement at the famous Los Angeles Cocoanut Grove.

The transportation problem is solved for the poverty stricken orchestra when "Dixie" wins a trailer. The cross country journey is a riot of hilarity which reaches the apex when a yokel, "Tucker," is flimflammed into joining up and donating his truck for motive power. The "Prentice"-"Linda" romance blossoms and he discovers he has a composing genius in "Hula Harry." Overcoming many difficulties including the wrecking of the trailer the gang arrives in Los Angeles, plays for and is selected for the ace job. Further turmoil ensues, however, when a mistake gives "Wonder's" aggregation the job and "Prentice's" disheartened crew breaks up.

"Tucker," who has gone into the sound truck business discovers the error and loud speaks all over the town for the Prentice orchestra members to report at Cocoanut Grove. From the highways and byways all are gathered until "Prentice" is found and he commandeers the truck to find "Linda," whose love dream has evaporated. Catching up with her aboard a Chicago-bound bus he rushes her to the Cocoanut Grove where "Hula Harry," the Yacht Club Boys, Hazel De Vore and Sophie DeLemma have been carrying on. The finale is a romantic and artistic triumph as the band is installed for a long engagement.

While the romantic theme is slight but effective in holding the continuity, the antics of several comedians and the sparkling contributions of the Little Billie Lee musical numbers give the piece verve and sparkle that should hold attention and win the appreciation of almost any kind of audience susceptible to a potpourri of fun, melody and excitement.

Previewed at the Ambassador Hotel theatre, Los Angeles, to an especially invited audience of the press, professionals and executives. Enthusiasm ran high with a cross section of opinion indicating that the film should prove a crowd pleaser in the whole exhibition field.—GUS MCCARTHY.

Distributed by Paramount. Produced by George Arthur. Directed by Alfred Santell. Original story and screen play by Sy Bartlett and Olive Cooper. Assistant director, Roland Asher. Business manager, Harvey Dwight. Sound mixer, Harry Mills. Film editor, Hugh Bennett. Art directors, Hans Dreier and Earl Hedrick. Photography by Leo Tover. Running time 90 minutes. P.C.A. Certificate number 4122. Release date May 20. General audience classification.

CAST:

Johnny Prentice	Fred MacMurray
Linda Rogers	Harriet Hilliard
Turk, Eli, Pete, Windy	Yacht Club Boys
Joe DeLemma	Ben Blue
Bib Tucker	Rufe Davis
Half-Pint	Billy Lee
Sophie DeLemma	Eve Arden
Hula Harry	Harry Owens
Tony	George Walcott
Hazel DeVore	Dorothy Howe
Dixie	Red Stanley
Weaver	Charles Lane
Grayson	Roy Gordon
Tourist in Trailer Camp	Paul Newlan
Dancing Coach	Dorothy Dayton
Receptionist	Frances Morris
Hotel Proprietor	Jimmie Conlin
Brakeman	Max Wagner
Man	Archie Twitchell
Man	Phil Warren
Attendant	Jack Hubbard
Receptionist	Terry Ray
Auctioneer	Cliff Clark
Headwaiter	Ronnie Rondell
Truant Officer	Stanley Andrews
Father	Jack Gardner
Boy with Father	Larry Harris
Check Girl	Dolores Casey
Hawtry	William Davidson
Concessionaire	Murry Alper
Pawnbroker	Egon Brecher
Bus Driver	Jack Pennick
Women	Ethel Clayton, Gloria Williams

One Wild Night

(20th Century-Fox)

Comedy

June Lang's handling of the extremely light comedy role assigned her in this is of a kind to suggest it may be an idea to begin giving her name a little extra wattage in the marquee copy on the theory that she's likely to command a lot of it later on and "the early bird," etc. She seems to have hit her stride here as the giddy girl reporter who drives the police force and her city editor to desperation in her attempts to solve the series of crimes that make up the comedy.

Other news about the picture suitable for exploitation purposes is a little harder to purvey to the purchasing public. The gist of it is that a number of experienced players expert in the fomenting of spot mirth foment quite a lot of it in the course of working out a somewhat unusual treatment of the newspaper-police-mystery formula. The considerable entertainment value of the film lies in the gag situations and incidental business rather than in the story pattern.

Edwin Dial Torgerson is credited with the original idea from which Charles Belden and Jerry Cady deviced the screen play. The scene is a small city excited about unsolved abductions of three leading citizens. A lot of complications, ranging in treatment from light humor to slapstick, are dissolved before it turns out that the supposed victims abducted themselves as a means of getting holiday freedom from over constant wives. A real bank theft is also involved.

Eugene Forde directed the rapidly unfolding narrative with a nice judgment of values. John Stone is associate producer.

Previewed May 4th at the Uptown theatre, Los Angeles, to an audience composed largely of people who had come in to see if their ticket stub would be drawn in a two-ply cash disbursement made by the management. Both awards were made to winners who happened to be attending other theatres, but the folks on hand here seemed able to laugh away their disappointment as the preview progressed.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by Eugene Forde. Original idea by Edwin Dial Torgerson. Screen play by Charles Belden and Jerry Cady. Photographed by Harry Davis. Film editor, Nick De Maggio. P. C. A. Certificate number 4214. Release date, June 10, 1938. Running time, 72 minutes. General audience classification.

CAST

Jennifer Jewel	June Lang
Jimmy Nolan	Dick Baldwin
Singer Martin	Lyle Talbot
Norman	J. Edward Bromberg
Lawton	Sidney Toler
Chief Nolan	Andrew Tombes
Editor Collins	William Demarest
Hepple	Romaine Callender
Mrs. Halliday	Jan Duggan
Lem Halliday	Spencer Charters

The Lady in the Morgue

(Universal)

Comedy-Melodrama

Motion picture production has done a pretty thorough job of exploring and exploiting crime in all its phases that might have any screen entertainment possibilities. One spot on the map of crime has been marked forbidden and only in rare cases has production made excursions into morgue and graveyards for any but minor detail purposes. Yet, although "The Lady in the Morgue" makes a side trip into a penthouse with several other interesting stops enroute, much of its time is spent in the morgue, with a dash into a cemetery for a bit of grave looting and tomb robbing included. Nevertheless, paradoxical as it may seem, it is an amusing picture, one that tells its story with its tongue in its cheek and a smile on its lips and one that is by no means as gruesome as the title might suggest.

It's a "Crime Club" story, cleverly produced by Irving Starr from the smartly complicated adaptation made by Eric Taylor and Robertson White, intelligently directed by Otis Garrett and played by a competent cast in which Preston Foster and Frank Jenks shine. The efforts of the producer and players result in a novelly amusing attraction in which showmen should find much easily adaptable exploitation.

A girl's body disappears from the morgue as the custodian is killed. Policemen "Strom" and "Leyman" suspect private detectives "Crane" and "Williams" as being implicated in the dual crime. Simultaneously, rival racketeers "Collins" and "French" want the body and instruct "Crane" to deliver it or else. Seeking a clue, to save his hide both from police and gangster vengeance, "Crane" encounters woman trouble, but he does manage to find threads that give him ideas. "Crane" goes gaily about putting his two and twos together until he is convinced he has a case. Proving his theory entails the trip to the penthouse party and the graveyard

(*Continued on page* 50)

THE MONOGRAM

2

STARRING

JACKIE COOPER

"THAT OLD GANG OF MINE"

•

"STREETS OF NEW YORK"

•

3

CO-STARRING

MOVITA and JOHN CARROLL

"UNDER NORTHERN LIGHTS"
by James L. Fredericks

"LOST LEGION"
by Ruth Erwin

"ISLE OF TERROR"
by Alan Vaughan Elston

15 JOHNSTON ANN

"THE GIRL FROM NOWHERE"
by Arthur Fitz-Richard and Scott Darling

•

"THE COWARD"
by Robert Lewis

•

"THE CIRCUS COMES TO TOWN"
by Marion Orth and Karl Brown

"SWEETHEART OF THE CAMPUS"
by Leona Dalrymple

•

"STAR REPORTER"
by Al Block

•

"CRIMINAL INVESTIGATOR"
by George Bronson Howard

•

"GIRL FROM RIO"
by Josephine Bancroft

8 TEX RITTER WESTERNS

2 FOR 1938-1939

4

JAMES LEE WONGS

STARRING

BORIS KARLOFF

"Mr. WONG, DETECTIVE" • "Mr. WONG in CHINATOWN"
"Mr. WONG at HEADQUARTERS" • "The MYSTERY of Mr. WONG"

From COLLIER'S MAGAZINE stories
by HUGH WILEY

2

BIG NOVELS

"QUINCY ADAMS SAWYER"

by CHARLES FELTON PIDGIN

"FRECKLES COMES HOME"

by JEANETTE STRATTON-PORTER

VERSARY SPECIALS

"BOYS' REFORMATORY"
by Albert Ronson

•

"THE DOLLAR CHASERS"
by Earl Derr Biggers

•

"TEMPEST AND SUNSHINE"
by Mary J. Holmes

•

"ST. ELMO"
by Augusta Evans Wilson

"MURDER IN THE BIG HOUSE"
by Rev. Patrick O'Neil

•

"BAREFOOT BOY"

•

"WANTED BY THE POLICE"
by Gilbert Layre

•

"GANG BULLETS"
by Harrison Jacobs

8 Jack RANDALL WESTERNS

(*Continued from page 47*)

raid. Everything is done in such a manner that there is never a gasp. "Crane" returns the body to the morgue, where he sets a trap for the killer. He unravels his case at the inquest to show who killed who and why, that the suspects who would confess their guilt had nothing to do with either crime, that the girl believed missing is alive, that the racketeers were needlessly worried and that at times some police are not very brilliant. The unravelling is so skillfully done that no one knows until the last minute who the guilty person is.

Previewed May 5 in Universal studio projection room.—G. M.

Distributed by Universal. Produced by Irving Starr. Directed by Otis Garrett. Screen play by Eric Taylor and Robertson White. Story by Jonathan Latimer. Ted Kent, film editor. Photographed by Stanley Cortez. P. C. A. certificate number 4200. Running time, 65 minutes. Release date: April 22, 1938. General audience classification.

CAST

Bill Crane	Preston Foster
Mrs. Sam Taylor	Patricia Ellis
Doc Williams	Frank Jenks
Strom	Thomas Jackson
Chauncey Courtland	Gordon Elliott
Sam Taylor	Roland Drew
Kay Renshaw	Barbara Pepper
Steve Collins	Joseph Downing
Frankie French	James Robbins
Spitzy	Al Hill
Leyman	Morgan Wallace
Johnson	Brian Burke
Greening	Donald Kerr
Taxi Driver	Don Brodie
Coroner	Rollo Lloyd

Numbered Woman

(Crescent-Monogram)

Melodrama

As no so-called marquee names are featured in "Numbered Woman," its exploitation possibilities are those used when the story told is the dominating factor. In this instance, the theme and the melodramatic manner in which the plot is developed should suggest numerous interesting commercial ideas to exhibitors.

The basic plot is simple and as it is unfolded, comedy and romance are permitted to be important in the general scheme. When her brother, "Tommy," becomes involved with a gang of bond thieves, private nurse, "Linda," receives permission of police captain, "Ryan," and defender, "Wallace," to try and trap the masterminds. Attaching herself, under an alias, to "Adams," she gradually accumulates incriminating evidence, though as she comes under the suspicions of moll, "Vicki" and crooked attorney, "Ferguson," she is in personal danger many times. As comedy interludes the early melodrama, romance moves in when "Dr. Russell" arrives to complicate matters and make the girl's position really precarious. However, in the well done finale, as the head bond thieves "Adams" and "Blake," kill each other, their henchmen are rounded up, the stolen bonds recovered, the boy freed and "Linda" returns to "Dr. Russell."

There is a considerable emotional quality in the show which should be of particular interest to women, yet for practical purposes in the field which will be its market, the show may be recommended as worth the time and money.

Previewed in Monogram studio projection room.—G. M.

Distributed by Monogram. Produced by E. B. Derr. Directed by Karl Brown. Original screen play by John T. Neville. Theodore Joos, assistant director. Finn Ulback, film editor. Photographed by Arthur Martinelli. P. C. A. certificate number 4222. Running time, when seen in Hollywood, 60 minutes. Release date, May 22, 1938. General audience classification.

THE CAST

Linda Morgan	Sally Blane
Dr. Russell	Lloyd Hughes
Vicki	Mayo Methot
Adams	Clay Clement
Captain Ryan	J. Farrell MacDonald
Tommy	John Arledge
Detective	Ward Bond
Blake	Morgan Wallace
Mabel	Mary McLaren
Wallace	Gordon Hart
Ferguson	Robert Fiske
Red	Ralph Dunn
Sergeant O'Roark	Oscar O'Shea
Margie	Mary Lou Lender
Dr. Richardson	Howard Hickman
Matron	Kathryn Sheldon

Gun Law

(RKO Radio)

Western

Robust, serious George O'Brien provides his followers in this appearance with an unannounced demonstration of what he thinks a fellow the Lone Ranger sounds like would look and do. The story by Oliver Drake, who also wrote the screen play, is strikingly in the manner of the radio series that has a large percentage of the nation's kiddies watching their step when they cross the street. That would seem to argue that it will be well liked by the youngsters and by those who like what the youngsters like, who are quite as numerous if the people who make a business of finding out who listens to radio programs know their business.

The burly O'Brien, a United States marshal, meets a notorious bad man in the desert and buries him when he dies of water poisoning. He learns from a letter in the bandit's possession that he is on his way to Gunsight, a crime ridden cowtown, to help out the local boss, a saloon keeper whose partner in crime is the local mayor. These gentlemen, duly deceived, appoint the supposed bandit town constable, from which position he is able to function on both sides of the law until he obtains evidence required to prove the criminals criminals. He wins a girl, too, but doesn't waste much footage on her.

The cast is admirably balanced and the plot is complex enough to satisfy general requirements yet not too complex to unwind expeditiously at no expense to logic at the conclusion.

Previewed May 5th at the Capitol theatre, Glendale, California, where it preceded a givng away of money from the stage and kept the hopeful townsfolk attracted thereto pleasantly amused whilst waiting.—W. R. W.

Produced and distributed by RKO-Radio. Producer, Bert Gilroy. Directed by David Howard. Story and screen play by Oliver Drake. Photographed by Joseph August. Edited by Frederic Knudtson. P. C. A. Certificate No. 4161. Release date, May 13th. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST

Tom O'Malley	George O'Brien
Ruth Ross	Rita Oehmen
Singing Sam	Ray Whitley
Mayor Blaino	Paul Everton
Flash Arnold	Robert Gleckler
Pecos	Ward Bond
Nevada	Francis McDonald
The Raven	Edward Pawley

Blind Alibi

(RKO Radio)

Crime Novelty

Two showmanship features, both capable of bearing any exploitation load that may be placed upon them, are to be found in this picture. First, it is an attention holding crime story which, as far as theme is concerned, steps well out of the beaten path in action and situations. Second, it is a novel dog story and, as the remarkably trained animal is in the spotlight a good deal of the time, the theme is given an emotional appeal rarely found in melodramatic crime films. Efficient teamwork underlies the efforts of cast, producer, writers and director, and the show is consistently interesting. There are no dull spots and a romantic love interest that has a human interest quality fulfills all expected functions.

Opening in Paris, sculptor "Paul Dover" learns that indiscreet letters threaten disaster to his married sister, "Ellen." Attempting to circumvent the blackmailers, he later learns that the letters have been hidden in a consignment of art objects which is being shipped to Los Angeles. Following and deciding that he can only obtain the letters through a ruse, "Paul" poses as a blind sculptor and purchases the seeing eye dog, "Ace," which becomes his friend and protector throughout the ensuing action. Meanwhile a gang of blackmail hijackers headed by "Mitch" appears, and as the first signs of romance involving "Paul" and curator "Julia" become evident, the two groups come into indirect conflict. "Julia" discovers that "Paul" is not blind and becomes his ally in discovering the letters, which he succeeds in burning. The customary thrill action finale is not omitted, however, as "Paul" fights off "Mitch" and his gang, who wound "Ace," and "Paul" is sentenced to jail for a robbery which he refuses to explain. The year sentence passes and "Julia" and "Ace" are waiting for him.

The sequences devoted to illustrating the manner in which seeing-eye dogs are trained and how they are of service to afflicted humans are material which alert showmen should be able to capitalize upon in a way that should attract considerable public attention to "Blind Alibi." Likewise the nonformula manner in which a crime story is told makes this something new and different. Though not a big picture, "Blind Alibi" is an entertaining one that will probably provoke considerable word-of-mouth advertising.

Previewed May 4 at the United Artists theatre, Inglewood. The audience, which, during the early sequences seemed to be of the opinion that it was in for a routine attraction, visibly changed its mind when the action moved to Los Angeles and the dog came into the story. From that point on, it watched and listened attentively. The applause at the finale was not unexpected.—G. M.

Distributed by RKO-Radio. Produced by Cliff Reid. Directed by Lew Landers. Screen play by Lionel House, Harry Segall and Ron Ferguson. Original story by William J. Cowan. Edward Donohue, assistant director. Ted Cheesman, film editor. Photographed by Nicholas Musuraca. P. C. A. Certificate number 4187. Running time, 65 minutes, when seen in Inglewood. Release date, May 20, 1938. General audience classification.

CAST

Paul Dover	Richard Dix
Julia Fraser	Whitney Bourne
Mitch	Eduardo Ciannelli
Taggart	Paul Guilfoyle
Ellen Dover	Frances Mercer
Bowers	Richard Lane
Dirk	Jack Arnold
Larson	Frank M. Thomas
Maitland	Walter Miller
Freddie	Tommy Bupp
Al	Solly Ward
Marcel	George Irving
Ace (the dog)	Lightning

Who Killed Gail Preston?

(Columbia)

Mystery

Journalistic ethics, which cover trade paper fields as well, prevent divulging the answer to the question raised in this "who killed whom and why" questionary film. A lady whose extra-curricular activities lead her into by-paths well calculated to inspire anything but love and respect in her associates and victims, is murdered. And murdered in such a manner, naturally, as to point suspicion at all and sundry. Exhibitors could not state the problem more clearly to potential audiences than it is put into the title.

The roster of the players numbers some competent and personable people. Don Terry, as the determined police hound who tracks down the killer, Robert Paige, as a handsome, young orchestra leader, and Wyn Cahoon, as the sister of the deceased, trade questioning and mysterious glances. As the woman in the case, Rita Hayworth, alias Rita Casino, carries the thankless assignment of being hated by everyone except, strangely enough, her murderer. Gene Morgan supplies the comedy moments for the picture in his characterization of the crystal gazing and custom mode dumb detective assistant.

"Gail" is a night club singer and, although her vocal renditions may be acceptable to the patrons of the spot, she sounds a sour note in the lives of several people closely connected with her career. The lineup of suspects run from her own sister and her fiance, whose engagement the vindictive female has been trying to break to her embezzling manager; the club's owner whose illegal entry into this country has been used by "Gail" in her underhand interests;

(*Continued on page 52*)

OPENED AT ORPHEUM THEATRE, SAN FRANCISCO— BOOKED WITHIN SEVEN DAYS AT THESE THEATRES...

Palace, Milwaukee, Wisc.; State, Oklahoma City, Okla.; Liberty, Seattle, Wash.; Roxy, Oakland, Cal.; Sierra, Sacramento, Cal.; Sierra, Stockton, Cal.; Lafayette, Buffalo, N. Y.; Berkeley, Berkeley, Cal.; Vitaphone, Wenatchee, Wash.; Varsity-Kiva, Lincoln, Neb., and Broadway, Council Bluffs, Iowa.

AT THE PEAK OF THEIR POPULARITY . . . THESE GLOWING STARS RETURN IN A SMASH VEHICLE . . . A SURE-FIRE ROMANCE FULL OF MARQUEE SOCK!

SPENCER ★ LORETTA
TRACY YOUNG

1938 ACADEMY ACTING AWARD WINNER!





TRULY THRILLING BEAUTY! BOX-OFFICE POWER!

MAN'S CASTLE

★ WALTER CONNOLLY ★ GLENDA FARRELL ★ MARJORIE RAMBEAU ★ DICKIE MOORE ★

From the play by Lawrence Hazard • Screen play by JO SWERLING • A Screen Guild Picture • A FRANK BORZAGE PRODUCTION

A COLUMBIA PICTURE

(*Continued from page* 50)

a rejected suitor and a shifty eyed chauffeur. From this collection of suspects, the audience may take its pick and still be surprised by the murderer's identity and method of perpetrating his crime.

Seen at the Rialto Theatre, New York, Broadway's first run house for exhibiting 'thrill and chill" product where a full mid-afternoon house, 99 9-10 per cent masculine, gave the film's mystery close and respectful attention.—JOSEPH F. COUGHLIN.

Produced and distributed by Columbia Pictures. Directed by Leon Barsha. Screen play by Robert E. Kent and Henry Taylor. Photography by Henry Freulich. Film Editor, Byron Robinson. Gowns, Kalloch. Music, Ben Oakland. Lyrics, Milton Drake. Musical director, Morris Stoloff. P. C. A. Certificate, No. 3866. Release date, February 24, 1938. Running time, 61 minutes. General audience classification.

CAST

Inspector Kellogg	Don Terry
Gail Preston	Rita Hayworth
Swing Traynor	Robert Paige
Ann Bishop	Wyn Cahoon
Cliff Connolly	Gene Morgan
Frank Daniels	Marc Lawrence
Jules Stevens	Arthur Loft
Charles Waverly	John Galludet
Patsy Fallon	John Spacey
Mike	Eddie Fetherston
Hank	James Millican
Maid	Mildred Gover

Dusky Sentries

(Pallavinci-Fono Roma)

Patriotic Propaganda

As reviewed from Rome in the columns of MOTION PICTURE HERALD for the issue of October 2, 1937, this Italian made production was formerly called "Bronze Sentries." Besides a change of title, the film now carries dubbed-in English dialogue, which is poorly penned and equally ineptly spoken. The attempt to translate the Italian lines into colloquial American slang of the "okay" and "scram" vernacular sounds more humorous than natural. The story remains the same in its imperialistic implications, which, according to the printed booklet of explanation issued in conjunction with the picture, seeks to demonstrate the blessings of peace, civilization and well being that the "rule of Rome" brings to ignorant and oppressed native tribes of the Sud district of Africa. With the exception of some splendid camera work and the depiction of unique tribal customs, the exhibition of this picture preaching a philosophic viewpoint hardly commensurable with the entertainment tastes of democratic audiences is bound to be valueless outside of patriotic Italian sectors in this country. Sandro Pallavinci is the United States representative for Fono Roma, producers of the picture. No release date or distribution outlet has been set.

Seen at a special showing in New York.—J. F. C.

Break the News

(Buchanan-GFD)

Farce Comedy

Both the stars of this lively British comedy have international repute, and Rene Clair, highly graded French director, whose "Ghost Goes West" will be remembered, has given "Break the News" a certain Gallic flavor, and inset physical slapstick with wit and whimsy which should register with the more discerning audience. Besides, there are polished technical qualities, inspired casting in the minor characters, and, above all, a most ingenious script.

Maurice Chevalier and Jack Buchanan form a team in a gay story of two chorus boys who decide to stage a fake murder and draw the spotlight of publicity. The trimmings of the pseudo murder make broad comedy enough, but are probably likely to provoke less laughter than the plight of "Francois" (Chevalier) persuading his prosecutors that it is all a mistake, while the return of "Teddy" (Buchanan) to save the legal bacon is delayed by his being mistaken for a Ruritanian General and wrapt up in a hilariously burlesqued Revolution with the threat of a firing squad on the near horizon.

The dialogue certainly lacks quality but since it is a picture of situation and treatment the loss is not noticeable. Music plays a scant part and is a vehicle for satire rather than melody, but the name of Cole Porter is on the only song. Van Phillips' musical score shows both skill and imagination. Camerawork and settings stand comparison with Hollywood.

The laughs are not localized in appeal.

Previewed at the Cambridge Theatre, London, to an all trade audience, the picture provoked a constant stream of laughter—AUBREY FLANAGAN.

A Jack Buchanan Production. Distributed by General Film Distributors. Produced and directed by Rene Clair. Screen play by Geoffrey Kerr. Adapted from a story by Loic le Gouriadec. Song and lyrics by Cole Porter. Orchestration and musical direction by Van Phillips. Art direction, Lazare Meerson. Photography, Phil Tannura. Running time, 78 minutes. General audience classification.

CAST

Teddy Enton	Jack Buchanan
Francois Verrier	Maurice Chevalier
Grace Gatwick	June Knight
Sonia	Marta Labarr
Helena	Gertrude Musgrove
Interpreter	Charles Lefeaux
Producer	Garry Marsh
Assistant Stage Manager	Wallace Douglas
Sir George Bickory	Felix Aylmer
Sir Edward Phring	C. Denier Warren
Judge	D. J. Williams
Taxi-Driver	Robb Wilton
Night-Porter	Gibb McLaughlin
Dresser	Elliot Mason
Prison Governor	Athole Stewart
Neighbour	J. Abercrombie
Englishman	Guy Middleton
President of Tribunal	George Hayes
Passport Official	W. Fazan
Property Man	Mark Daly
Firing Squad Officer	George Benson
Press Agent	Joss Ambler
Prison Guard	Wally Patch
Prison Guard	Hall Gordon
Solicitor	H. R. Hignett

Kate Plus Ten

(Wainwright-GFD)

Crook melodrama

Besides names, the principals being Jack Hulbert, leading British comedian, and Genevieve Tobin, Hollywood matured, this vigorous and well made British melodrama affords a vivid if candidly embellished glimpse of Britain's Scotland Yard at work, in the fruitiest Edgar Wallace vein. There is an almost incessant note of spectacular action.

One sees a gangster escape from a London bank with the aid of tear gas bombs, locomotives crashing through engine sheds and level crossing gates, and some well timed and suspenseful passages with a stolen train and bullion.

Hulbert's role is that of a Scotland Yard man who battles between duty and a puckish love for the blonde adventuress he is trailing, who leads a gang of ten bullion thieves and gunmen.

Reginald Denham, who directed, has brought in the best of the old melodramatic devices, crooks disguised as policemen, critical clues on tattered scraps of paper, and a dumb and bowler-hatted sergeant.

Roy Kellino's camerawork, whether it be on sinister railway sidings, gloomy bank vaults or suburban side streets, is careful and sympathetic, and the settings of D. W. Daniels leave no opening for criticism.

Previewed at the Cambridge theatre, London, the film was received with considerable satisfaction by an all trade audience.—A. F.

A Wainwright Production. General Film Distributors. Produced by Richard Wainwright. Directed by Reginald Denham. Photography, Roy Kellino. Art Director, D. W. Daniels. Editor, E. M. Hunter. Running time, 81 minutes. General audience classification.

CAST

Mike Pemberton	Jack Hulbert
Kate Westhanger	Genevieve Tobin
Gregori	Noel Madison
Lord Flamborough	Francis L. Sullivan
Colonel Westhanger	Arthur Wontner
Sir Ralph Sapson	Frank Cellier
The Sergeant	Edward Lexy
Lady Moya	Googie Withers
The Bishop	Felix Aylmer
Dr. Gurdon	Leo Genn
Boltover	Peter Haddon

Hold That Kiss

(Metro-Goldwyn-Mayer)

Comedy

This may or may not prove to be the first of a number of pictures prepared in the bread-and-butter format of the Hardy and Jones family series and yet unrelated to these or eacl other. It is more like these, in tone and treat ment, than the so-known "screwball" comedies of recent release and, likewise, the semi- or outright slapstick fabrications of the preceding era. This is, in any case, a lively retelling of the story about the romantic young folks of moderate means who try to make each other think they're rich.

The young folks in this telling are played by Maureen O'Sullivan and Dennis O'Keefe, mannikin and travel agent. Mickey Rooney plays the girl's brother, who amuses himself and annoys the family with a clarinet. A St. Bernard of commanding proportions also has a lot to do with proceedings. Frank Albertson is cast as the girl's turf-conscious brother and Edward S. Brophy as the travel agent's room mate, also an ill starred plunger.

The story and screen play by Stanley Rauh provide some fresh situations and stimulating dialogue. Edwin L. Marin's discretion emphasizes pace and timing. Supporting players are seasoned, competent performers. The scene is a big city, the time now.

Previewed May 6th at the Uptown theatre, Los Angeles, where an appropriately middle class audience relished it.—W. R. W.

Produced and distributed by MGM. Producer, John W. Considine, Jr. Directed by Edwin L. Marin. Assistant director, Dolph Zimmer. Story and screen play by Stanley Rauh. Photographed by George Folsey. Film editor, Ben Lewis. P. C. A. Certificate No. 4265. Release date, May 13. Running time, when seen in Los Angeles, 75 minutes. General audience classification.

CAST

June Evans	Maureen O'Sullivan
Tommy Bradford	Dennis O'Keefe
Chick Evans	Mickey Rooney
Mr. Pierpont	George Barbier
Aunt Lucy	Jessie Ralph
Al	Edward S. Brophy
Mrs. Evans	Fay Holden
Steve Evans	Frank Albertson
Ted Evans	Phillip Terry
Nadine Piermont	Ruth Hussey
Maurice	Barnett Parker

L'Affaire Lafarge

(The Lafarge Case)

(Trianon Film-Cipra)

Crime Melodrama

The young French director, Pierre Chenal, of "Crime and Punishment," "The Late Mathias Pascal," and "L'Alibi," has made of one of the most famous criminal cases of the 19th Century a powerful Continental film of high artistic and technical value.

"Marie Lafarge" is accused by her mother-in-law of having poisoned her elderly, uncouth husband, "Charles Lafarge." "Marie" tells the jury how her aunt made her marry him, how in the gloomy house in the country her husband repulsed her while a mother and sister-in-law hated her. She is found guilty, released after twelve years and dies.

Viewed at a private screening in Paris for the press. Critics applauded loudly.—PIERRE AUTRE.

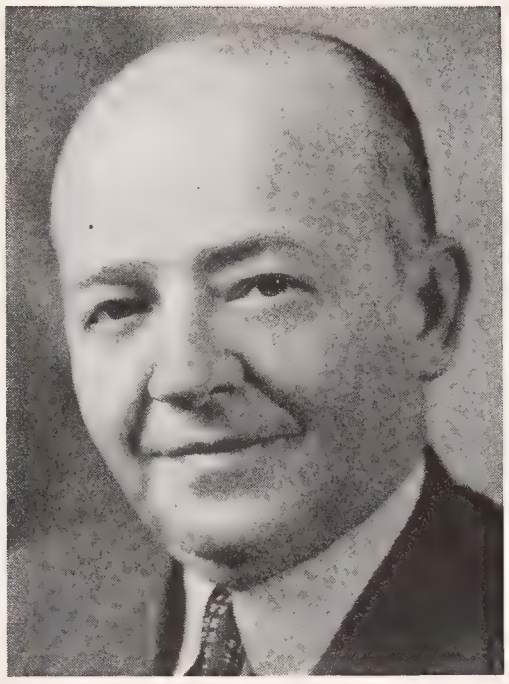
Produced by Trianon-Film, Paris, and distributed in France and Belgium by Films Osso. Foreign sales, Cipra. Based on a historical narration by Ernest Fornairon. Directed by Pierre Chenal. Screen play by Jean Aurenche and Henri Calef, with dialogue by André-Paul Antoine. Producing manager, Herbert Lippschitz. Assistant director, Henri Calef. Cameraman Ted Pahle. Musical score by Georges Auric. Decorators, Robert Gys and Lourié. Produced at the Paris-Studios-Cinema, Billancourt, near Paris. Running time, 100 minutes. Adult audience classification.

CAST

Marie Lafarge	Marcelle Chantal
Charles Lafarge	Pierre Renoir
Maitre Lachaud	Raymond Rouleau
Denis	Erich Von Stroheim
Aména Lafarge (Charles' sister)	Margo Lion
Adelaide Lafarge (The Mother)	Sylvie

(*Reports continued on page* 54)

THE Month of May again brings *Educational's* birthday—23 years under one leader, with one ideal. In our chosen field, in each of these 23 years, we have been able to contribute somewhat to the growth and development of the screen. We have a just pride in the record. In another two years we will have completed a quarter of a century in the motion picture industry. We go forward to that Silver Jubilee still guided by the same ideal of short subjects leadership through Quality, Service and Integrity.



E. W. HAMMONS
Founder and President
Educational Pictures

Educational Pictures



Hunted Man

(Paramount)

Melodrama

This is the sort of picture that makes producers of million dollar films lie awake nights and showmen who pair this kind with nameful failures sleep soundly in the knowledge that the people drawn in to see one get their money's worth out of the other. That is not to say that it is what used to be called a "B" picture, but is one way of indicating that the scarcity of marquee candle power noticeable in the player department is not a clue to exploitation procedure or entertainment value. This is a picture to push.

One way to push it would be by declaring it a new kind of gangster picture. That would add power to the names Lloyd Nolan, J. Carrol Naish and Anthony Quinn, who play the gangsters in it and enjoy considerable distinction as cinema desperadoes. In the more enlightened areas it could be asserted that this is a singularly intelligent and sensible analysis of the genus-gangster which makes him a more logical, understandable and yet more ignoble animal than the merely explosive gun studies have pictured him. There is, however, ample shooting for the bloodthirstier payees.

The screen play by Horace McCoy and William R. Lipman, from a play by Albert Duffy and Marian Grant, introduces "Joe Albany" as a murderer compelling respectable "Peter Harris" to shelter him in his home.

"Jane" and "Robert," adolescent daughter and juvenile son of "Peter," welcome "Joe," unaware of his identity, and he gradually acquires their attitude toward crime, criminals and, as such, himself. The ending is arrived at plausibly without sentimentality or sacrifice of point.

Associate producer Stuart Walker and director Louis King could not have made a more satisfying work of it if given the hottest star names in Hollywood to do it with. Nolan as the criminal, Naish and Quinn as his aides, and Lynne Overman as his unwilling host, give Sterling portrayals. Mary Carlisle and Delmar Watson as the children, and Dorothy Peterson as their mother, leave no loose ends flying. Johnny Downs and Regis Toomey handle smaller assignments capably.

Previewed at the Paramount theatre in Los Angeles to a predominantly paying audience which applauded spontaneously. — WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer, Harold Hurley. Director, Louis King. Screen play, Horace McCoy and Wm. R. Lipman. Based on a play by Albert Duffy and Marian Grant. Assistant director, Joseph Lefert. Business manager, Gene Hornbostel. Sound mixer, Harold Lewis. Film editor, Anne Bauchens. Art directors, Hans Dreier and Franz Bachelin. Photographer, Victor Milner. P. C. A. Certificate No. 4175. Running time, when seen in Los Angeles 65 minutes. Release date, May 27, 1938.

CAST

Joe Albany.....Lloyd Nolan
Jane Harris.....Mary Carlisle
Peter Harris.....Lynne Overman
Henry Rice.....J. Carrol Naish
Robert Harris.....Delmar Watson
James Flowers.....Larry Crabbe
Legs.....Anthony Quinn
Frank Martin.....Johnny Downs
Mrs. Harris.....Dorothy Peterson
Virgie.....Lu Miller
Donovan.....Regis Toomey
Miss Quinn.....Fern Emmett
Waiter.....George Davis
Headwaiter.....Hooper Atchley
Girl.....Laurie Lane
Girl.....Mary Parker
Policeman.....Dick Rush
Doorman.....Howard Mitchell
Flower Woman.....Zeffie Tilbury
Gangster.....Phil Warren
Traffic Cop.....Robert E. Homans
Taximan.....Stanley Price
Boy at Party.....Edwin Brian
Boy at Party.....Scott Groves
Boy at Party.....John Hart
Girl.....Ruth Rogers
Girl.....Janet Waldo
Policeman.....J. P. McGowan
Tiny.....Dick Rich
Boys.....Tommy Bupp, Sammy McKin, Sonny Bupp

The Problem Child

(Universal)

Cartoon Child Psychology

Problem offspring, its care and training, offer in this cartoon some moments of mild fun in a genial spoofing of modern progressive methods of child development. As the horrible example of the argument at point, Wildcat Willie is an unbeloved brat who rather than eat his evening meal of mush runs off to plague existence of a kindly benefactor who thinks the young one is lost. After Willie has had some hectic and unpleasant experiences, he rather repentently traces his steps back home which he has learned is the best place after all. Parents more than children should be interested in the cartoon humor. Running time, 6½ minutes.

Beautiful, but Dummies

(Educational)

Comedy

Buster West and Tom Patricola each do but one dance routine here. The greater part of the subject is comedy of the slapstick variety. The two, as errand boys, crash a fashion show with a wax model mannequin. They overhear the manager of the show threatening to discharge two of the mannequins and decide to "frame" him. With the wax model as the "plant" the boys stage a shooting scene and accuse the manager of murder. The scheme lands the boys in jail, where they while away the time by talking to the wax model. The cast includes Jack Hartley, Grace Kaye, Rita Ray, Estelle Jayne, Marion Semler and Johnny Johnson's orchestra. Running time, 17 minutes.

Beautiful and Gay Budapest

(P. P. Devlin)

Excellent

If the photographic evidence revealed in this visit to the capital city of Hungary are as reported, the Hungarian metropolis justly deserves the fine words of praise given to it in the subject's title. Together with an informative historical sketch of the city's past, the short reveals some of the artistic and architectural glories of Budapest as well as some of its picturesque inhabitants and amusement resorts. Camera work, musical background and general composition compose an expert piece of travel reporting.—Running time, 10½ minutes.

Penny's Party

(MGM)

Excellent

A penny for Prudence Penny's thoughts on cooking is sure to bring a gourmet's delight and when such culinary artistry is accomplished with the verbal acrobatics of Pete Smith, you have an entertaining subject, vastly amusing and photographed most appetizingly in color. Running time, 9 minutes.

Nellie the Sewing Machine Girl

(Universal)

Amusing Gay-Ninety Take-off

Though this subject is classified as an Oswald the Rabbit short, that renowned animal is as the phrase goes conspicuous by his absence. Rather than being concerned with his latest cutups, the material details with amusing and sentimental exaggeration of a Gay Ninety melodramatic piece the sad plight of Nellie of the title and how the faithful swain, handsome Harold by name, foils the mortgage closing and girl grasping villain. The cartooning business is drawn with clever eye for comedy effect and should appeal particularly to the adults in the audience whose memory can go back to the good, old days when the heroine was a picture of virtue and the villain worth a good hearty hiss or two.—Running time, 7½ minutes.

Screen Snapshots, No. 8

(Columbia)

More Behind-the-Scenes Stuff

Revelations in this edition of intimate glimpses of cinema celebrities include shots showing glamour girls streamlining their screen silhouettes, Bobby Breen receiving an honorary award, Preston Foster being made a police lieutenant, football stars from the University of California and film folk admiring each other and some stars leaving the studio to appear before the radio microphone for the "Hollywood Hotel" air program. Star studded as usual, the subject should find ready fan interest.—Running time, nine minutes.

Big Chief Ugh-Amugh-Ugn

(Paramount)

Popeye vs. Redskins

The Popeye routine is by this date pretty well regulated and recognized, but the vigorous cartoon comedy business continues to draw hearty laughter. How Popeye rescues Olive Oyl from becoming an Indian squaw and makes a band of redskins bite the dust offers material that is loud on the noise and long on the laughs.—Running time, seven minutes.

Sing for Sweetie

(Educational)

Comedy and Song

Popular songs played by Johnny Johnson's orchestra and sung by Lee Sullivan are featured here. With the music is a story which concerns the romance of Sullivan and a girl whose parents frown on the match. After an involved plot the two are married in the night club where Sullivan performs. Players are George Shelton, Frances McCoy, Robert Gray, June Allyson, John Hasler, Lelah Tyler and Jack Squires. Running time, 19 minutes.

Mr. and Mrs. Jesse Crawford

(Vitaphone)

Organ Recital

The talent of the organ playing Crawfords is given good scope for display in this short subject recital. Playing such musical favorites as "Dance of the Blue Danube," "Memories" and "Chloe," Jesse and his lady render the selections with a tasteful and telling style. Some nicely sounded singing, especially from a Negro group, adds extra entertainment merit. —Running time, nine minutes.

Win, Place or Show

(Paramount)

Good Sportlight Slant

If the spectator follows the horses, the title of this sport slant on filly racing will be self explanatory. If he is not cognizant of the cryptic command in the three-worded message, he will learn after seeing the subjective material that the trinity act has to do with the ways of placing a racing bet. Under the informative commentation of Ted Husing, the audience is taken through a miniature explanation of a day at the races, climaxed by some splendid shots of the bangtail session at Hialeah. Practically complete is the information given to the equine dopester, except actually picking the winner.—Running time, 10 minutes.

Rubinoff and His Violin

(Vitaphone)

Melody Master

Maestro Rubinoff, the Fritz Kreisler of Swing Street, takes his talented bow in hand and draws a set of cleverly arranged and trickily executed musical numbers. Rubinoff's radio following will be delighted.—Running time, 10 minutes.

FOREIGN FILMS RESUME SHOWING IN HONGKEW UNDER JAPANESE RULE

Chinese Censors Withdraw to Hankow; Japanese Have Not Imposed Fees, but Manchurian Monopoly Is Extending

by J. P. KOEHLER
in Shanghai

That the perplexing and often anomalous position in which foreign distributors showing films in the International Settlement of Shanghai have found themselves, since the retreat of the Chinese forces from the surrounding areas and the subsequent control by the Japanese of those areas is being now met by compromise, is indicated with the showing of an RKO Radio film in the Japanese cinema Towa in the Hongkew district. Other foreign films are expected to follow suit.

When the Chinese government censors withdrew after being compelled, as were other Chinese government agencies, to discontinue their activities in the Settlement, south of Soochow Creek, attempts were made to bring pressure upon the foreign distributors by threats of the Chinese censors to withhold exhibition for Chinese territory of any film shown in the Settlement or French Concession of Shanghai, if the films were not first approved by the Chinese censors. That is, if Chinese censorship is reestablished later for all China, films now released in the Shanghai foreign areas without their approval would automatically be banned.

The dilemma of the distributors can easily be imagined. They found themselves on one hand compelled to refuse recognition of the Chinese government censorship in foreign areas, by reason of the order of the Japanese Military that all concerned immediately cease operations with any Chinese government agencies, and because of the demand of the Settlement Police that the Chinese censors withdraw to avoid complicating an already delicate situation. On the other hand, there was the threat of the Chinese government censors to bar pictures and possible subsequent ill-will between a government agency and the neutral foreign distributors.

Censors Move to Hankow

The situation was somewhat relieved by the nominal withdrawal of the Chinese censors to Hankow, where, it is understood, they have set up office. Then the fact that the Japanese have not imposed censor fees in this area further eased the situation. The evident desire of the Japanese Military to get things back to at least an appearance of normalcy, and their apparent wish to afford foreign distributors an opportunity to supply films for cinemas opening in controlled areas, also have contributed to lighten the troubles of distributors in Shanghai.

As receipts in Japanese controlled districts scarcely warrant imposition of censor fees, and probably will not for a comparatively long time, it is believed that this bugaboo is disposed of for the time being.

That the foreign distributors tacitly consent to the Japanese censorship in the International Settlement Northern areas is apparent by the release of RKO Radio product and films of several independents in January.

Since no Chinese attend cinema performances at present in these areas, there is little danger of disturbance, and it is further believed that the Chinese government censors realize the difficult situation in which the distributors find themselves and of their own accord have abandoned the threat of barring new foreign films released in the Foreign Settlement of Shanghai without regular Chinese government licenses. Had not this been done, film supply would have ceased, and all the large cinemas in Shanghai would have had to close. While the four first-run cinemas are owned by American corporations, the investment is practically 100 per cent Chinese capital, as is the case with several subsequent-run theatres.

Under the term of their film contracts, the distributors were required to supply films, since no "force majeure" could be claimed, in view of the approval of the Shanghai Municipal Council and Police of the operations of all cinemas in the Settlement.

Faced by possible losses incurred by lack of film supply, occasioned by the distributors' refusal to serve, owing to the complexity of the situation, it is the opinion of several owners that suit might have been brought in the U. S. court for China and damages claimed.

However, all-around cooperation seems to have taken the place of the former belligerent attitude of the parties concerned, and cinemas are continuing the release of new films after the ordinary approval of the Shanghai Municipal Police and the French Concession Police, the former body always having had at least one or two Japanese members.

Japanese Seek Product

That events may lead toward complete discontinuance of film service in all parts of China, except Shanghai and the British Hongkong, seems to be the opinion of several distributors. The reasons leading to such a conclusion are many, but all have a very solid basis in fact and experience. One significant item is the case of a Japanese owned cinema in the northern (Hongkew) district of the International Settlement of Shanghai. This theatre was opened several months ago for the purpose of supplying entertainment to the Japanese residents of that area and to the military, and it is reported on good authority that the owners are having difficulty obtaining sufficient films from Japanese sources. They have applied now to the foreign distributors for films.

The Japanese cinema in question says it must obtain Japanese films only through the Manchukuo Distribution Monopoly, and that such films are obtainable only about six months after first release. If this is so, it is feared that all films to be distributed in Japanese occupied territory in China may also be claimed for distribution by the Manchukuo Monopoly. Since, in protest against the terms of the Manchukuo Monopoly, American distributors have withdrawn from Manchukuo, it is very unlikely that the distributors would serve any territory in China in which they would not have complete control over distribution. This naturally leads to the conclusion that the only service areas would be those not under Japanese control.

Reconstruction Required

Inspection has revealed that the cinemas remaining standing will require thousands of dollars for renovating and it is doubtful if the returns from the box-office would warrant any such outlay at present. Furthermore, films supply will be lacking unless distribution remains in the hands of the regular distributors.

Despite the opening to foreigners of the Hongkew and Eastern districts of the International Settlement of Shanghai, and the invitation of the Japanese military to the foreigners to return to their homes, certain restrictions and probably the presence of large numbers of Japanese troops there have made such residential return exceedingly slight (even now, removals are taking place), so that any cinema trade would be almost 99 per cent Japanese civilian and naval forces, with the consequence that admission prices must be extremely low for civilians, probably not over 20 to 30c (U. S. 6 to 9 cents) and require heavy attendance to meet the costs of operations.

Japanese Theatres in Tientsin

In Tientsin, it is learned that two Japanese cinemas are to be opened in theatres formerly Chinese, and film service will be through the Manchurian Distribution Monopoly, as will any other service in North China, excepting for the present, in such theatres as are in the British and French Concessions in that city.

About the only business worth mentioning now is that done in Shanghai and Kongkong. Films still are going by the round-about-way of Hongkong-Canton-Hankow to the upper Yangtse river ports of Hankow, Changsha, Chungking and Chengtu, but it takes weeks for films to come and go to that area now, and with the movement of military activities westward, doubts are held as to the continuance of that business and in Canton and Yunnan City.

Unless conditions change very soon, the American motion picture trade may find itself completely out of the market in China, except as heretofore mentioned, and such distribution of foreign films as is made will be in the hands of the Japanese, thus closing the "open door" of China to another major American industry. The many years spent in the development of goodwill-demand for Hollywood's product, and the slow but sure improvement in the relations between the Chinese government censorship that was being reflected in the increased revenue to showmen in China, will be lost, and the employment of hundreds of Chinese in the production, distribution and exhibition of foreign and Chinese films will go for naught.

CANADA RESTRICTS TELEVISION PERMITS

Government control of television in Canada "for the public interest" was promised in the first annual report of the Canadian Broadcasting Corporation. The report was tabled in the House of Commons by C. D. Howe, federal minister of transport.

"Experimental licenses," the report announced, will be issued only to applicants financially able to conduct research."

The financial statement for the first five months of the corporation's operations, November 2nd, 1936 to March 31st, 1937, showed a total revenue of $836,998. *Expenditures aggregated* $708,179, *leaving an operating surplus of* $128,819.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 109

Question No. 109 *was: (A) Name evil effects of too much or too little pressure of brushes upon the commutator of a generator. (B) Describe method of measuring brush pressure. How often do you do it? (C) What is the generator rocker or yoke, and how should it be set?*

Lateness of a number of answers to this question necessitated publication of Question No. 110 prior to this question, to which the following made acceptable reply: C. Rau and S. Evans; J. H. Prater; G. E. Doe; C. Champney; L. Cimikoski; C. Oldham; H. Edwards; W. E. Limmroth; M. and J. Devoy; R. Feasel; J. A. Zachritz; L. H. Kelley; O. H. Schmidt; P. and L. Felt; T. F. Bochert; E. H. Toedte; M. and J. Devoy; G. Burdis; R. W. Groton; W. Schoeneman; J. J. Petersen; G. H. Payne; H. Bunker; J. Morton; A. Griswold; R. L. Sampson; L. A. Beachwood and M. F. Robinson; F. H., S. and P. Dalbey; H. T. Plum and D. A. Shea; D. and W. Porter; E. F. and M. Wentworth; L. G. Simmons and D. L. Brant; A. D. Lonby; L. D. Tomlinson; E. Exline; C. H. Lowrie; W. Winkler and R. R. Robbins; R. H. Carter; S. True; T. W. Redhouse; S. Hewitt; D. Coates; Q. G. Rolton; F. L. and L. Savlor; L. E. Dodson and H. T. Dodd; G. T. Vieller; H. T. Rainer; B. and M. Walker; B. L. Kent; M. D. McGuire; L. J. Rubin; R. M. Schnider; T. G. McIllroy; T. and W. Turk; G. L. Goss and Son; B. B. Hornstein and R. R. Jacobs; S. L. Lamont and P. F. Maxwell; F. M. Brown and R. Davis; K. Erwin; C. L. Brant; F. D. Scanlon; F. W. Brandenburg; L. Johnson; H. T. Watkins and N. S. Reid; L. F. and G. Brown; W. V. Henderson and H. M. Jackson; R. E. Bullard and J. J. Robinson; J. M. Kelner and A. W. Baxter; H. A. Ames and F. E. Dorp; W. J. Lee; S. L. Maxwell; W. R. Matthews and J. R. Davidson; H. T. Randolph; O. L. Goldstein and M. Samuels; B. L. Bunt and W. R. Davis; W. B. Myers and L. G. Dillon; B. L. Simson; T. D. Williams; G. T. Jones and A. Leonard; L. R. Whitmore; S. R. Stewart.

(A) The reply of William Schoeneman, a Mississippi projectionist, has been selected as best suited to publication. He says, "Too much brush pressure will cause excessive wear and very possibly grooving of the commutator. It of course results in greater brush wear, with necessity for frequent replacement. Excess brush pressure tends to induce frictional heat. If sufficiently excessive, it (together with other causes for heat) may even melt the soldered connections of commutator bars.

"Insufficient pressure sets up sparking and that will not only waste power but will roughen the surface of the commutator, thus inducing additional sparking, power waste and rapid wearing of both commutator and brushes. A light brush pressure and rough commutator surface, coupled with the sparking that such a condition will inevitably produce, will wear both commutator and brushes more rapidly than will heavy brush pressure and a smooth commutator surface. The logical answer is exactly the correct pressure, as set forth on page 316 of the Bluebook."

(B) J. Morton says, "Correct pressure of brush upon commutator surface is given as between one and a quarter, and one and a half pounds per square inch contact area of the brush. I multiply width by thickness of one of the brushes, measured around the curve of the brush and after it has been properly fitted to the commutator. Result is the contact area, which is reduced to square inches and posted on the wall beside the set (together with other data describing the brushes being used, with space for adding date of each brush renewal).

"Each morning I carefully test the brush pressure by raising each brush slightly off the commutator surface with my fingers. Once each month, using a small spring scale that has been very carefully tested for accuracy, I attach its hook under the brush holder and, being careful to hold the scale so that the pull will be straight out (therefore no unnecessary friction added), I pull the brush just barely out of contact with the commutator. To check, I do this three times, knowing that if the pull is equal each time, no unusual frictional element is added and I have the exact pressure of the whole brush area upon the surface. I then compare the result with the correct pressure as posted on the wall. If incorrect, I make such spring adjustment or replacement as may be required. I have found this matter of keeping essential data posted on the projection room wall, as suggested to us in Brother Richardson's writings, to make it very much more convenient and easier to keep things in proper shape."

Morton is a comparatively new active "student" of the school, but I think we must all agree his answer is something a bit more than excellent by reason of its completeness.

T. and W. Turk answer, "We test brush pressure each Monday and Thursday morning. Our Bluebook told us the correct pressure. We had a lot of trouble making certain that we measured the pressure correct the first time—couldn't believe it for the scale showed almost three pounds per square inch. Both brushes and commutator had been wearing a lot too fast; also, the commutator grooved rapidly. We reduced the pressure to Bluebook value and had the commutators dressed down. Now they run beautifully, with almost no sparking and less than one-sixth the amount of wear. No grooving at all!

"Then we got a light coil spring three inches long. Attached a bit of cord to each end and a hook to one of the cords. To test brush pressure we attach the hook to the brush holder, pull the brush just off the commutator with the spring and measure the stretch of the spring, the pull indicating the correct pressure having been determined before by a spring scale. By that we mean that after having determined the pressure to be correct, we pull the brush off, measure and record the spring's stretch, and that, thereafter, is that. We regard this method as better than using a spring scale every time, as such a spring is, we think, much more sensitive, therefore, more likely to be exactly accurate. Moreover such a test can be applied in a minimum amount of time and with but very little trouble. The pull upon the string and spring must of course be straight out—in line with the length of the brush."

(C) J. J. Peterson replies, "The generator rocker or 'yoke' is a metallic part to which the brush holders are attached. The yoke may be moved circumferentially around the armature to enable locating the brushes so that they may contact the commutator surface at different points of its circumference. The yoke should be moved until at normal working load there is the least amount of sparking. It should then be locked at that point by the means provided, usually some form of set screw or clamp."

BLUEBOOK SCHOOL QUESTION NO. 117

(A) Summarize those various items in connection with generator commutators that require watching, and possibly occasional attention.

(B) Why do brushes sometimes stick in their holders and how may such faults be remedied?

(C) What troubles will commutator bars worn too thin set up?

(D) Are hard and soft commutator bars occasionally found upon the same machine?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

Altec to Service Air Stations

Altec Service Corporation has completed negotiations whereby the company will maintain transcription and other electronic devices at more than 170 radio stations in the country. Most of the stations are members of the World Broadcasting System.

ERPI Licensed by Dyer

Electrical Research Products, Inc., on behalf of itself and Western Electric, has been licensed by Frank L. Dyer to use the latter's patents on long-playing records. Mr. Dyer is a former associate of Thomas A. Edison and was once president of General Films.

Filmack Changes Made

In a relignment of departmental supervision, Joe Estes has been made advertising and copy department manager of Filmack Trailer Company. Other changes are: Morris Epstein, manager of the commercial division; "Hen" Stowell, art director; Frank Bauers, chief cameraman; Hugo Kuersen, laboratory foreman and Oscar Furstenberg, production manager.

A. Teitel, Chicago, has acquired the distribution rights of "The Call" for the Illinois territory, from Best Film Company.

TOP STAR

IN Eastman Super X Panchromatic Negative, speed, fine grain, and photographic quality invariably combine for superlative performance. After three full years on location and lot, Super X is still the top star among motion picture negative films. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

IN COURTS

Copyright Act Ruled Valid in NBC Action

Constitutionality of the Federal copyright act, attacked in the demurrers of National Broadcasting Company, Don Ameche, the J. Walter Thompson agency, Mae West, Standard Brands, Inc., and Radio Corporation of America, on the plagiarism suit of Joan Storm over the Chase and Sanborn broadcast in which Miss West participated, has been upheld by Federal Judge Harry A. Hollzer in New York.

Judge Hollzer held the copyright act valid and declared filing of story material with the copyright bureau constituted publication, and that the defendants must file answers to the suit, which seeks damages on charges of plagiarism of Miss Storm's unproduced play, "Love and Applesauce."

Reserve Decision on Plea

Decision was reserved this week by Justice Samuel I. Rosenman in New York supreme court on a motion made by John D. Tippett, Inc., to examine before trial former officers of Universal Pictures Corporation. Tippett seeks $600,000 damages on charges of breach of a five-year contract made in 1932, under which Universal, he said, agreed to purchase 50 per cent of all its positive raw material stock requirements from the plaintiff.

Canadian Radio Suit Filed

Gooderham and Worts, Ltd., Toronto, has filed a $250,000 damage suit against the Canadian Broadcasting Corporation alleging lack of performance of lease on the broadcasting studio and plant originally operated in Toronto by the plaintiff. Under the terms of the lease it is claimed the entire plant was to have been kept modern, in good repair and in operating condition, but the allegation is that the lessee converted and removed property and equipment for its own use elsewhere. Specific performance of the lease is asked in addition to damages.

Act on Breen Earnings

The parents of Bobby Breen have filed an action in Los Angeles for declaratory relief to determine the legal ownership of his film earnings. The parents, Hyman and Rebecca Breen, said they had sought to have the bank where the funds are on deposit appointed trustee of their son's estate, but that the bank had refused until ownership of the money had been determined. The action is the first since Superior Judge Emmet H. Wilson recently determined, in view of the suit brought by Jackie Coogan, that he would not approve any contract for minors unless half of their earnings were put in trust for them.

Magazine Files Suit

William L. Gross, as assignee of the creditors of The Theatre Magazine Company, has filed suit in the United States district court in New York against Twentieth Century-Fox charging the plagiarism of its cover design of the August 1929 issue of the magazine in "George White's Scandals of 1935." He asked for an injunction, account of the profits, damages and costs.

SHORT PRODUCT PLAYING BROADWAY

Week of May 7

CAPITOL
- Romance of Celluloid.....MGM
- Penny's Party .....MGM

CRITERION
- This Is China.....Quality Film Exchange

MUSIC HALL
- Lonesome Ghosts .....RKO Radio

PARAMOUNT
- Learn Polikeness .....Paramount
- Cops and Robbers.....Paramount
- Unusual Occupations No. 8. Paramount

RIALTO
- Play Ball .....Columbia
- La Fiesta .....MGM

RIVOLI
- Lonesome Ghosts .....RKO Radio

ROXY
- Maid in China.....Educational
- Return of the Buffalo.....Educational

STRAND
- Pictorial Review No. 8.....Vitaphone
- Saturday Night Swing Club.Vitaphone
- Porky's Hare Hunt.....Vitaphone

Bartholomew Sued

Myron Selznick and Company, theatrical agents, this week in Los Angeles filed suit for $39,600 against Freddie Bartholomew. Miss Myllicent Bartholomew, the boy's aunt and guardian, was named in the action. The complaint charges that after the young actor obtained radio and film engagements through the agency, Miss Bartholomew notified them that she had obtained a new agent.

Sues Canadian Union

Rudolph Bessier, owner of the Park theatre, Winnipeg, has filed a $5,000 damage suit against officers and members of Winnipeg Projectionists' Local No. 8 and the International Alliance of Theatrical Stage Employees. The plaintiff claims his business was damaged by picketing of his theatre in October, 1937, by members of the unions.

Rights Law Upheld

The civil right law passed by the 1935 Pennsylvania legislature guaranteeing equal treatment in theatres and other public places to all persons, regardless of race or color, was declared constitutional in an opinion handed down this week by Judge C. V. Henry in the Dauphin County court, specially presiding.

International Cinemart Formed

International Cinemart Corporation has been organized in New York and has acquired the United States rights to the Viennese production, "The Charm of La Boheme," starring Jan Kiepura and his wife, Marta Eggerth.

Hugh J. Burras, formerly sales manager of Western Equipment Company, has joined Advitagraph, maker of advertising films and projectors, in the same capacity. Earl W. Hanley has joined Advitagraph as sales promotion manager.

OBITUARIES

Oral Spahr Dies; Equipment Maker

Oral F. Spahr, 59, manufacturer of motion picture equipment, died April 28th at Passavant Hospital, Chicago, following an illness of more than a year. Mr. Spahr was president of Enterprise Optical Manufacturing Company from 1925 to 1935, when he disposed of his interests in the company to a group headed by Joseph B. Kleckner, who reorganized it as Motiograph, Inc.

Charles Stuart

Charles Stuart, 53, owner of the 1,900-seat Stuart theatre, Lincoln, Neb., died May 2nd from a heart attack. The theatre is leased to the J. H. Cooper enterprises.

Louis Samuelson

Louis A. Samuelson, salesman for the Universal exchange in Seattle, died last week after a brief illness. He had been associated with film exchanges in the Washington territory for many seasons.

Ira Hards

Ira A. Hards, 65, retired theatrical producer, died May 2nd at his West Norwalk, Conn., home.

Clark Ross

Clark Ross, 55, former actor and producer, died May 4th in New York. He produced "The Wildcat," "Leave It to Me," "Love in the Tropics," "The Chiffon Girl" and "Cane Crop" among others.

Constance Bennett Files Second Fidler Suit

Constance Bennett has filed a new libel suit against Jimmy Fidler, radio commentator on film subjects, Associated Press reported Wednesday. She asked for $350,000 damages, alleging he defamed her character.

In her complaint, Miss Bennett referred to specific broadcasts by Mr. Fidler in May, October and December of 1937, and stated she was made the object of ridicule and contempt by Fidler, concerning her alleged snubbing of Patsy Kelly, a fellow actress. She stated Fidler made such statements with intent to injure her in her career.

Miss Bennett has another suit against Mr. Fidler pending. She asked for $250,000 damages. The first suit concerned a broadcast in May, 1937.

Condor Stockholders Sue Brokerage Firm

Charging that they purchased 5,780 shares of common stock upon illegal statements, 37 stockholders of the Condor Pictures, Inc., now undergoing federal bankruptcy act reorganization, this week filed a $30,000 suit in federal court, Los Angeles, against B. F. Buchman and Company, Wisconsin brokerage firm, its officers and Condor executives.

The plaintiffs charged that the Buchman firm was an unauthorized underwriter of the Condor stock and that misrepresentations made in the Securities and Exchange Commission registration caused the government body to cancel the stock selling permit.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—The producers should take a lesson from this picture. No need to spend a million to make a good picture. All I can say for it is to agree with all the rest of exhibitors who have reported on it in this magazine. This picture will go in any spot, and please 100 per cent. Played April 22-24.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. Small town and rural patronage.

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—Only fair picture and business less than in many months.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MAKING THE HEADLINES: Jack Holt, Beverly Roberts—A very good Jack Holt picture for family night or double feature.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MORE THAN A SECRETARY: Jean Arthur, George Brent, Lionel Stander—A grand old picture. My patrons didn't seem to care how old it was. If you haven't played it, be sure and book it for best days. Can't go wrong on this one. Played April 15-17.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. Small town and rural patronage.

NO TIME TO MARRY: Richard Arlen, Mary Astor—An amusing comedy. Little drawing strength. Played March 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD WYOMING TRAIL: Charles Starrett, Barbara Weeks—Run of the mill western. Just another picture that filled the lower bracket on a double bill. Running time, 56 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PENITENTIARY: Walter Connolly, Jean Parker, John Howard—Thoroughly exciting and has great exploitation possibilities. Not overdone nor impossible. Audience opinion excellent. Running time, 79 minutes. Played April 20-22.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas, Mary Astor—I was probably one of the first exhibitors to play Columbia's "There's Always a Woman," and wish to state that I started out with a very fine matinee business on my opening day, April 24th. Even though this picture had not had any previous advertising in the Exchange Center, or in this territory, the mouth-to-mouth advertising it received following its matinee run at my theatre was instrumental in giving me an exceptionally good Sunday evening business. And Monday and Tuesday's grosses increased proportionately. Note to exhibitors: By all means, get behind this one, as "There's Always a Woman" has everything that will make the dollars come rolling in at the box office.—Billy J. Benfield, Grand Theatre, Graceville, Minn. General patronage.

UNDER SUSPICION: Jack Holt—The usual Jack Holt drama. Pleased all who saw it. Running time, 67 minutes. Played April 22-23.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—Not as good as the previous "Torchy Blane." No draw. Played March 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAREDEVIL DRIVERS: Dick Purcell, Beverly Roberts—It did me good to hear the audience laughing continually during the showing of this picture, and several said they liked it much better than they expected to. It has a well rounded combination of comedy and thrills. Played April 13.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

EMPTY HOLSTERS: Dick Foran, Patricia Walthall—Very good western. Foran very well liked here. It seems to me that if Paramount can make money with their Hopalongs that Warner could with the Forans.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains—A beautiful picture from every angle. Claude Rains was magnificent and the entire cast very good. A production like this is a credit to any theatre. Well liked and drew well. Reording passable. Running time, 97 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

HOLLYWOOD HOTEL: Dick Powell, Lola Lane, Rosemary Lane—Out of only a light attendance we found some who liked, some who didn't and the majority silent, Oh, well, it no doubt looked a good idea to the producers at the time. Not a special. Played March 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Benny Goodman and his Orchestra, Johnnie Davis, Lola and Rosemary Lane—It started with a bang, but finished with nothing to it after all. No wonder I didn't hear very much about this show. Just another musical that wasn't good at all. Running time, 109 minutes. Played April 19-20.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Benny Goodman and His Orchestra, Johnnie Davis, Lola and Rosemary Lane—None of the cash customers raved on this one. It drags, and plenty. Too much in it and as for Goodman's band, you couldn't tell for the life of you what they were playing. Just a lot of racket that marred the picture, if that could be done. If that is swing, they can have it and outside of some of the adolescents, who might understand it, that did not go for the balance of the audience. It sounded corny. Vitagraph's fair-haired boy, Powell, is losing out; maybe too much "Hollywood Hotel" over the radio and that is all that you heard; it sounded like a plug for it all through the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LOVE IS ON THE AIR: Ronald Reagan, June Travis—A cute picture and also a surprise build-up with good shorts or use on a double bill. Played April 20-21.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman, Alice Brady—Very good program picture. I wonder if it was Kenny Baker or Dick Foran singing the first song in this picture? Alice Brady almost ruined the picture for me. Perhaps some people might have liked her but surely not any I heard comment on it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—This picture was well liked by all. The humor is natural and infectious, action smooth, and an all-around swell picture.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—Excellent action programer. Will please. Foran good as usual. Played March 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson—Well, well, Vitagraph has turned out a picture that pleased an audience. A good cast and well acted with quite a number of laughs as well as action.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—A splendid picture that was liked by everyone. It is both entertaining and instructive. The members of the cast were all splendid. Recording was fair. Drew well. Running time, 105 minutes. Played April 1-2.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson—We juggled our date on this a couple of times, and finally played it on a mid-week to good business. It is gripping entertainment, and so well acted and directed that it is a treat. Will cause a great deal of comment. Rains is tops. The picture was well liked. Running time, 95 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Grand National

DAMAGED GOODS: Pedro de Cordoba—Broke the record for midweek change. Picture is not a sensational sexer and deserves to be handled for what it is, just a good picture with a fine lesson to be learned from it. Patrons were loud in their praises and several personally thanked us for booking it. Running time, 58 minutes. Played April 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FRONTIER TOWN: Tex Ritter—Very good western picture and good recording. Played April 16.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

SINS OF CHILDREN: Eric Linden, Cecilia Parker—Played it for gift night, and it drew well, and pleased all. Personally, thought it unusually well produced, with a fairly clever story. Played April 21.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Metro-Goldwyn-Mayer

ARSENE LUPIN RETURNS: Melvyn Douglas, Virginia Bruce—Not up to Leo's standard. Very confusing unless very closely watched. Poor attraction. Played March 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—This picture is the answer to an exhibitor's player. Business good. Everybody liked it. Give us more of these, Metro, and get more small town boosters. Costume pictures, operas and historical pictures are not made for small towns and have a tendency to run our business down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Ont. General patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis O'Keefe—A shoot 'em up western done on a grander scale than most of them. We thought that it would do standout business with Beery at the head of the cast, but just average is the best it would do. It is a highly satisfactory week-end picture, action and quite a lot of comedy in the dialogue. My bet, that if conditions were normal, the picture would have grossed a lot more than it did. A relief from the drawing room one-set all dialogue tripe that has some through this season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EMPEROR'S CANDLESTICKS, THE: William Powell, Luise Rainer—Another classic that didn't make film rental, and got us two days closer to the bread line.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

EVERYBODY SING: Judy Garland, Allan Jones, Fannie Brice—Okay except as a special. We heard it broke several Florida records. It didn't even crack ours. We still like Judy, nevertheless. Played April 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—The best acting Judy has done. The number she does as a negress is a wow. Fanny Brice puts out some good comedy in her own style. Box office was fair. Running time, 90 minutes. Played April 21-22.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—This picture failed to make film rental. A complete disappointment to us, after advertising the way we did.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FIREFLY, THE: Jeannette MacDonald, Allan

(Continued on following page, column 2)



TRUE STORIES FROM ALTEC FILES



JOE O'CONNOR,
formerly manager of the Grove Theatre, Pacific Grove, Cal., now manager of the American Theatre, San Jose, Cal.

Timely Arrival Before Eve. Show Restores Sound

PACIFIC GROVE, CAL.—"Although both machines had been operating normally the day before, sound had gone dead on the No. 2 machine when J. W. Gilroy, the Altec Inspector, turned it on at 6:05 P.M., in the course of a routine inspection call," said Joe O'Connor, recently manager of the Grove Theatre here.

"Checking the amplifier, Gilroy found the transformer was defective. He got a piece of lead-covered wire from his car, rigged up a temporary wiring arrangement so the No. 1 amplifier would serve both machines.

"The show started as usual at 7:00 P.M. Change-overs were perfect, and the full house of 900 patrons were entirely unaware that anything had gone wrong. The following day, a new transformer was supplied and installed, restoring the system to normal."

• • •

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"... THAT YOUR THEATRE MAY NEVER BE DARK."

(*Continued from preceding page*)

Jones—This is a very, very beautiful picture with grand music, action, variety; everything that one could wish for, and yet it did not draw. I think one reason was a poor trailer. The trailer showed dancing in MacDonald's most outlandish costume, and made the picture appear as something all music. Played April 18.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—It must have been the title. The picture is okay, just an ordinary program picture with some bright dialogue, but for some reason the picture failed at the box office. Whether the original title would have helped, which was "Wooden Wedding," I wouldn't know. At that, we had a number walk out on it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GIRL OF THE GOLDEN WEST, THE: Jeannette MacDonald, Nelson Eddy—Just another high school operetta but it still makes money. Everyone satisfied but myself. Overflow business two days. Played April 21-22.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—This is one picture that surely is a showman's dream. We did a little above average, but Metro forced us to play it so late that most everyone here in the community had seen it. We managed to salvage the loose ends, and came out all right. Running time, 139 minutes. Played April 17-19.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone—Almost any other title would maybe have made this amusing picture a cinch for box office favor but believe it or not the word "love" in a title is plenty taboo with our gang and we notice some other exhibitors feel the same way about it. Cut it out, Hollywood! The show died. Played March 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MADAME X: Gladys George, Warren William—Her best effort and that's saying plenty. Almost as good as "Stella Dallas." Average business in bad weather. Played April 26-27.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Excellent, but as usual, I struck two bad nights. Good story, fine cast, with Oscar O'Shea and "Clifford Cassidy" (Leo Gorcey) almost stealing the show. They are plenty good. Put on a style show Saturday night which helped the attendance that night in spite of rain. Running time, 95 minutes. Played April 15-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Picture very good. Tracy makes a hit here. It sure helped Crawford's career a great deal. A good turnout for Thursday and Friday. By all means don't pass this one up. Running time, 94 minutes. Played April 14-15.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

MERRILY WE LIVE: Brian Aherne, Constance Bennett—Best comedy to date. It really did "top Topper," though I was skeptical. Business average on first day but better than average on second. Pleased 100 per cent.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke—The best comedy we have played. Billie Burke is the whole show, but has able assistance in her work. Better than "Topper" and the mouth to mouth advertising is wonderful. Play it for all you can and it will bring you results. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—This is a darned clever picture marred by an overdose of Billie Burke. Connie Bennett is really arriving; she is plenty good and so is this little Bonita Granville. When you see the Bonita in this supporting role, and remember the little hellion she was in "These Three," it is hard to believe it is the same girl. I never saw a kid that was so sure of herself and put over her lines better than this Bonita. I knew that she was good, for she had an unforgettable role in "These Three."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—Good picture, but not strong enough for extended runs. Good in any spot. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

NAVY BLUE AND GOLD: James Stewart, Robert Young, Tom Brown, Florence Rice.—Here is a grand picture from every standpoint. It has everything, action, romance, music and some heart-stirring emotion, furnished mostly by James Stewart. Played April 24-26.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young, Florence Rice.—Better than average business. Patron reaction all to the good. Running time, 75 minutes. Played April 8-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—Excellent picture that netted just fair business. Robert Young sure is worth anybody's attention. He can keep things plenty lively. Also, Frank Morgan was born for his role. He's tops in his line. Played March 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—A good comedy. The beautiful Alps scenes do a lot to boost the picture. Business a little more than average. Running time, 80 minutes. Played April 16-17.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—What a show! And what a team Nelson Eddy and Eleanor Powell make. Music, Eleanor's incomparable dancing, the romance and glamour of West Point, Frank Morgan's excellent acting and last, but not least, Ray Bolger, who is very good. Leo has something to crow, or roar, about in this one. Running time, 122 minutes. Played April 22-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—I liked it very much, but my patronage didn't. But I am not trying to please myself, because business was very low and rental very high, and checker thought it was a shame. I think he liked picture, too. Running time, 123 minutes. Played April 14-15.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Was afraid of this for a Sunday date, but it received more favorable comments than any show for a long time. Good story, and what a cast! Mickey Rooney, Judy Garland, Sophie Tucker and Helen Troy. Mighty good horse race, too. No kicks on this one. Running time, 80 minutes. Played April 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Metro little program pictures of this year have been all money makers. What a sweet picture this is. Wish we could have more like them. Everyone was well pleased. Running time, 78 minutes. Played April 19-20.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Excellent show for any date. Everyone enjoyed it. A good family picture. Running time, 78 minutes. Played April 12-13.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney—There was more audience reaction and good comments received after showing this one than we've enjoyed in some time. It's the sort of homey American type of story that always pleases. Mickey Rooney once again adds up to 75 per cent of the fun. Played March 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—A production worthy of the major companies. Our audience liked the picture very much. Business average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANGER VALLEY: Jack Randall, Lois Wilde—This was my third Randall and I can say that they have all three been very good and he now has quite a following. If it wasn't for his singing, he would be O. K., but the song in "Danger Valley" (he sings only one) is much better than in his other two. He came almost ruining this song, though when he looked up and tried to flash that unnecessary million dollar smile. That was not necessary at all and hurt the song more than helped. Monogram, hold his singing down to one song in each picture and once in a while throw in a good hill-billy band for good measure, like Republic does with the Autry westerns. Or else do not let him sing at all. Randall puts over some good fighting and for that reason is very popular with the children. Randall's voice (when he talks, not singing) is one of the best in western pictures, very, very distinct. Monogram's recording is also of high quality, better than the other westerns we play. Only complaint about "Danger Valley" was the leading lady. We didn't care so much for her.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel—Very fine little program picture. Many favorable comments. If you have Monogram bought, play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PARADISE ISLE: Warren Hull, Movita—I ran this on Giveaway Night and it pleased. Better picture than I was expecting.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour—Biggest flop that ever hit my screen. Glad business was no better. Saved embarrassment. I hid when people left theatre. Running time, 89 minutes. Played May 1-2.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—Grand picture for any spot. Will stand extended run and please all. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal—One couldn't ask for more entertainment than this film gives you. It's grand. Unfortunately, we were none too well patronized and the applause we'd like to give the picture is overshadowed by low grosses. Franciska Gaal is a revelation and Fredric March never better. Played April 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal—Excellent picture that did overflow business two days. Will stand all the bally in the book. Better if accents had not been so heavy. Pleased 100%. Played April 17-18.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

DAUGHTER OF SHANGHI: Anna May Wong, Charles Bickford—Pleased on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

EBB TIDE: Oscar Homolka, Frances Farmer—One of the finest color pictures out. The typhoon scenes rival "The Hurricane." Swell acting and good story. Powerful in every respect. Accents detract somewhat. Played April 30.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—We thought this a very fine picture. It pleased and received many favorable comments. All of cast fine, including a grand performance by Walter Catlett, one of my favorites.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth—Very good. Butterworth and Lowe swell but Mae's slipping as far as our audience is concerned. Business average, no more. Running time, 80 minutes. Played April 9-12.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—People in Cedartown go for Dorothy Lamour in a big way. The picture is very disappointing. Ray Milland is good in this one. The ape in the picture stole the show. Running time, 78 minutes. Played April 27-28.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—This re-issue failed to get 'em in. It's a great picture, however. Played March 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles—Fair picture but the people here don't go for Gladys Swarthout. Running time, 80 minutes. Played April 29.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—On my Bargain Night, a class picture with some grand opera selections. Swarthout has a swell voice, but the class was too high for most of the audience, and then again, here comes some patrons that said, "Why on a Bargain Night? I would have paid extra price for the picture." I give up, part of them walk out and the others acclaim the picture as outstanding.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHE ASKED FOR IT: William Gargan, Orien Hayward—A pleasing little feature. Running time, 68 minutes. Played April 2-5.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna, Lewis Stone—Best picture Gene Raymond has ever made. Olympe Bradna has a wonderful voice. Her second picture and headed for stardom. Lewis Stone acted his part wonderfully well. Picture so new failed to have any advertisement. Business better than expected. Ran on late show. Running time, 85 minutes. Played April 30.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

THRILL OF A LIFETIME: Larry Crabbe, Ben Blue, Dorothy Lamour, Eleanore Whitney, Johnny Downs—A good show. One of those pix that never gets into the big money for some reason or other, but has a diversified cast and is entertaining to say the least. Running time, 72 minutes. Played April 20-22.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

THRILL OF A LIFETIME: The Yacht Club Boys, Eleanore Whitney, Johnny Downs, Betty Grable—Ough, what a weak sister this one was. I do wish Paramount will start something good, instead of a pretty book with nothing but good pictures coming, but nothing done. Running time, 76 minutes. Played April 23-24.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

THUNDER TRAIL: Charles Bickford, Gilbert Roland, Marsha Hunt—Another ace action picture from Paramount. Fits in with any picture you want to play it with. As good as the Cassidys. Running time, 58 minutes. Played April 30-May 1.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle, Larry (Buster) Crabbe—Nice little program picture. Many people said that Lloyd Nolan and Buster Crabbe should have had each other's role. And I agree. Think the picture would have been better had they changed parts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TRUE CONFESSION: Fred MacMurray, Carole Lombard—Good box office appeal. Everyone disappointed in the picture. Carole Lombard sillier than ever before. Why can't Paramount give her a more sensible part. MacMurray wasn't enough. Too much Lombard. Running time, 84 minutes. Played April 20-21.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

TRUE CONFESSION: Fred MacMurray, Carole Lombart—Business below average and on Easter, too! Probably due to nice weather for picture is swell comedy but dangerous type for Lombard. Running time, 84 minutes. Played April 16-19.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—Almost a good picture. Different from regular comedy stories. Could be ballied well with advance liars contest. Pleased almost 100%. Better than average business. Played April 19-20.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—This was a very good picture. Stars all very fine. This picture did about average but my average is not what it used to be.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Great business and truly great film. This stands out so far as Paramount's best of the season. Don't be afraid of anything about it. Running time, 115 minutes. Played April 2-5.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

Republic

CALL THE MESQUITEERS: Three Mesquiteers, Lynn Roberts—A very pleasing western that is no epic, but just good meaty entertainment. Republic, by putting the dog and the boy in this series, has created an audience appeal that other producers could do well to copy. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COME ON, COWBOYS!: Robert Livingston, Ray Corrigan, Max Terhune—A fine picture, different from the ordinary westerns, and played to the background of a fine grade of music and humor.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

HIT PARADE, THE: Phil Regan, Frances Langford, Duke Ellington and his Band—They seemed to enjoy this picture. It went over with a bang for midweek. Played April 14.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel—A very good picture, one that I think all enjoyed from beginning to end, and I was pleasantly surprised, as the stars are unknown, and theme not particularly enticing.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

RANGE DEFENDERS: Three Mesquiteers (Ray Corrigan, Bob Livingston, Max Terhune)—These boys make a very enjoyable western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SINGING COWBOY, THE: Gene Autry, Lois Wilde—Played return engagement on mid-week (Bargain Night). Good western picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

CONDEMNED WOMEN: Louis Hayward, Sally Eilers, Anne Shirley—Very pleasing picture. Used on Bargain Nites. Running time, 72 minutes. Played April 26-27.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

CRIMINAL LAWYER: Lee Tracy, Margot Grahame—Just fair. Tracy puts too much expression in his dialogue. Patrons didn't go for it very well. Running time, 71 minutes. Played April 23-24.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns and Allen—This proved to be a pleasant surprise. A number of exhibitors panned this, but we consider it delightful entertainment. The story was a little different, musical numbers good, and a fine cast. Recording very bad. Running time, 101 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—Bobby Breen is better in this than ever before. Business fair. His voice is improving. Should be starred in a bigger picture. His popularity is growing fast. Running time, 72 minutes. Played April 18-19.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—A very good picture. Bobby Breen singing real good. But business bad, account no good trailer on this one. Running time, 72 minutes. Played April 28-29.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—Nice little picture to a nice business and excellent patron reaction. Running time, 72 minutes. Played April 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HIDEAWAY: Fred Stone, Marjorie Lord—Good entertainment. Running time, 58 minutes. Played April 22-23.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—Another in the cycle of comedies and it can hold up with the best of them. Some of the season's funniest scenes kept the patrons fairly yelling with delight. Singable songs put over nicely by Miss Dunne. But guess our patrons are fed up on this type of show for this did not pull even average business. Running time, 90 minutes. Played April 24-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MAID'S NIGHT OUT: Joan Fontaine, Allan Lane

(*Continued on following page*)



—One swell little comedy that just missed being someing to be classed among the season's best in the goofy comedy class. Used with "Damaged Goods," this afforded plenty of comedy contrast and patrons thoroughly enjoyed it. Running time, 61 minutes. Played April 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NIGHT SPOT: Allan Lane, Joan Woodbury—Just another picture that is hardly good enough for a double bill. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Milton Berle—Business average. Burns is strongest in cast but our people would like to see more of Milton Berle. Song numbers below par of musicals which fail to create any sensation for us nowadays. Running time, 90 minutes. Played April 23-26.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

Twentieth Century - Fox

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, June Lang, Roland Young, Peters Sisters, Jeni Le Gon, Raymond Scott Quintet—Although some of the reviewers in "What the Picture Did for Me" may not agree with the following, I believe that "Ali Baba Goes to Town" is swell entertainment. It moves at top speed with plenty of comedy, music and dancings. Acts such as the Peters Sisters, Jeni Le Gon and Raymond Scott Quintet are interpolated into the sequence with telling effect. The songs are catchy and the cast is perfectly chosen. Eddie Cantor's ribbing of the New Deal is effectively done in a comical manner which should not cause any offense. All in all, Fox did a good job and my advice is book it by all means. This being our last picture of the 1937-38 season, I wish to say goodbye to all fellow reviewers until I rejoin you in these columns again next October. Thanks to all. Running time, 85 minutes. Played April 30.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—The producers introduced the titles of this Cantor pictures with the strains of the song "Whoopee." At least, thereby proving they remembered the time when Cantor was box office and worth the rental. He definitely didn't draw in this or if you prefer, the story killed Cantor. Played March 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Pleased our audience very much. A low budget picture with good cast, story and production.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Keye Luke—A good Chan story. Keye Luke adds zip to this series. He blends perfectly with Warner, his screen father. Played March 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHECKERS: Jane Withers, Stuart Erwin—Same old horse story, same Withers technique. The horses ridden by Jane were plainly snatched off a merry-go-round but fortunately public didn't notice. Average business, bad weather. Played April 28-29.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

DANGER—LOVE AT WORK: Ann Sothern, Jack Haley—Everyone enjoyed this picture, including the exhibitor, but when we counted up the receipts found we were sadly behind film rental. Played April 30.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

45 FATHERS: Jane Withers, Thomas Beck—Another excellent feature from the very popular Jane. No dull moments when Jane is on the screen. The Hartmans and "Gertrude" furnish a lot of laughs.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Good entertainment. Many, however, seemed to express the opinion that it wasn't up to "Thin Ice." Played March 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAWAIIAN BUCKAROO: Smith Ballew, Evelyn Knapp—Just another western with palm trees and "ukes" to dress it up. Saturday fans like it. Average business. Played April 23.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

HAWAIIAN BUCKAROO: Smith Ballew, Evelyn Knapp—One of those that you wish you hadn't run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders—A much better than average program picture, made so by a very capable cast and a fairly interesting story. It is a nice production with excellent recording. We would like to see June Lang get some good breaks. Running time, 84 minutes. Played April 13-14.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

LANCER SPY: Peter Lorre, Dolores De Rio, George Sanders—This was an average spy melo and satisfied most of those present. Fair draw. Played March 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO NEW NAMES AMONG REPORTERS

Two more exhibitors this week join the ranks of showmen reporting on pictures played for the "What the Picture Did for Me" department. They are:

BILLY J. BENFIELD, Grand Theatre, Graceville, Minn.

WAYNE CAMPFIELD, manager, Maxine Theatre, Croswell, Mich.

Returning to these pages after being absent since March 21, 1936, is:

PEARL C. WISCH, Grand Theatre, Mohall, N. D.

Read the reports of these exhibitors in the columns of the department.

LANCER SPY: George Sanders, Dolores Del Rio, Peter Lorre—Good picture of its type but not so popular in my town. Not worth more than lowest program, but I had to pay more and was not satisfied. How in the world do film companies expect an exhibitor to pay an increase on next year's product with business like it is? If that makes sense, than perhaps there ought to be a law against it. I get tired of working for the film companies.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RAWHIDE: Smith Ballew, Lou Gehrig, Evalyn Knapp—Better than average western with baseball big boy turning in an excellent performance in his first screen appearance. Business only average but patrons seemed to enjoy this one. Running time, 58 minutes. Played April 15-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Jimmy Durante, Fred Allen—Most everybody that saw this picture rated is as a good enough musical, but it did not do any business. Personally, I liked it. Played April 21-22.—L. G. Tewsbury, Opera House, Stonington, Me. Small town patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power—This turned in our lowest Sunday-Monday gross in two years. It's a good program picture but nothing more. Our folks demand specials on these days and must have konwn we were letting them down with this feature. Played March 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

DARK JOURNEY: Vivien Leigh, Conrad Veidt—Sorry to report that this not our kind of picture. So many things were left up in the air for one to guess at, and scenes changed rapidly without one's knowing what it was all about. I waited patiently, thinking maybe it would all become interesting and clear after a while, but it never did. Played April 28.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

DEAD END: Sylvia Sidney, Joel McCrea—A sterling production. It is life and your audience can understand it. Deserving of the honors it received. Business above good average. Running time, 96 minutes. Played April 30-May 1.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—A grand picture. If you have not played it, pick it up. Print O. K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

52ND STREET: Kenny Baker, Zusu Pitts, Ian Hunter, Pat Paterson, Leo Carrolli—A good show. However, Kenny Baker should have some dramatic lessons. Carrillo, Hunter and Zasu tops. Audience got a great kick out of it. Running time, 82 minutes. Played April 9-12.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

52ND STREET: Ian Hunter, Leo Carrillo, Pat Paterson—A fair picture that should have been a knockout. The cast was very good and the story had great possibilities. There was somethiig amateurish about the continuity and direction that made it just a picture. Not much drawing power. Recording very good. Print in bad condition. Running time, 82 minutes. Played April 10-12.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

GOLDWYN FOLLIES, THE: Adolphe Menjou, Andrea Leeds, Edgar Bergen, "Charlie McCarthy," Ritz Brothers, Phil Baker—Spectacular musical that utilized just about very known gag and some new ones too with satisfying results. Color added to the enjoyment greatly. Business above average and patrons expressed their approval as to its entertainment value. Running time, 120 minutes. Played April 10-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Ritz Brothers, Adolphe Menjou, Andrea Leeds, Phil Baker—A surefire getter at the box office. I can't see why United Artists wants to advertise so much on a sorry picture. Why try to get them in to see it and then disappoint them. A flop if there ever was one. Running time, 114 minutes. Played April 25-26.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

HURRICANE, THE: John Hall, Dorothy Lamour—Just as we were going to give United Artists program for the current season up as a total loss along came Goldwyn's "The Hurricane" and it sure blew in an awful lot of good warm box office feeling, enough to almost erase memory of all the other flops. It's an honor and privilege to thank Sam Goldwyn. Played March 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—Great. Next to "Tom Sawyer." It broke house records again on Thursday-Friday. My patronage are still talking about it. Running time, 109 minutes. Played April 21-22.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

MURDER ON DIAMOND ROW: Edmund Lowe, Ann Todd, Tamara Desni—Nothing to rave about here, but still and all it's a fair picture. The girl who sings in this should have been gagged. She nearly wrecks the show. Played March 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March—The box office fell flatter'n a pancake on this super-super. The color was wasted on so senseless and trivial a thing as this proved to be. We think it holds the record in our house for customer complaints. We couldn't find half a dozen who really enjoyed it. Played March 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—An excellent picture in every way. Very good photography and recording. It has adventure, romance and humor, with plenty of action. Was well liked, but only fair at box office. Running time, 101 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

STAND-IN: Leslie Howard, Joan Blondell—Thoroughly enjoyable. Should please all. Much good comedy and swell story. Running time, 91 minutes. Played April 16-19.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

WALT DISNEY'S ACADEMY AWARD REVUE: Five Award Winners—A hearty 44 minutes of laughter. More than kid business in this array of Walt Wisney masterpieces. Parents will come with kids to see this. Running time, 44 minutes. Played April 23-26.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

Universal

ADVENTURE'S END: John Wayne, Diana Gibson—Better direction could have made success of this story. As it is, it flounders. Wayne does this best to hold it together and adds at least one reason for seeing it. Low gross. Played April 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I COVER THE WAR: John Wayne, Gwen Gaze, Don Barclay—Good action picture. Like Wayne better in westerns. Don Barclay good in his role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IDOL OF THE CROWDS: John Wayne, Sheila Bromley—Not bad; not good. John Wayne draws but so little money is spent on his productions that they can't help look anything except the cheap run of movies. Played March 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAW FOR TOMBSTONE: Buck Jones, Muriel Evans—Discouragingly poor! No audience appeal at all. It's cheap productions like this that kill a western's chances with a modern audience. Played March 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SANDFLOW: Charles (Buck) Jones—I have bought the four 1937-38 Jones from Universal and I hope they do better than "Sandflow," which is one of last year's. Jones is not as popular here as he used to be.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—Especially entertaining musical. Faye and Murphy make a fine team. Played March 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

BLONDES AT WORK: Glenda Farrell, Barton MacLane—Warners made a sad mistake when they lost Glenda Farrell. She is stops with us as an actress. This torchy Blane story is extra fine. Good enough for any day except Sunday showing and just misses that day by hair. Running time, 63 minutes.—A. J.

Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

INVISIBLE MENACE: Boris Karloff, Marie Wilson—Not much Karloff to this, but it's fair entertainment. Meager draw. Played March 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JEZEBEL: Bette Davis, Henry Fonda—Nice picture, but not strong enough for extended runs. Nice in any spot. Running time, 102 minutes.—W. E. McPhee, Strang Theatre, Old Town, Me. General patronage.

PENROD AND HIS TWIN BROTHERS: Billy and Bobby Mauch—Business fair. Mauch twins good acting. Picture up to all Penrod pictures. Running time, 63 minutes. Played April 22.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—Here is a very fine picture that pleased all who saw it, and drew in plenty of kids and students. Played April 22.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

TOVARICH: Claudette Colbert, Charles Boyer—Some liked it, other heartily disliked it. Is not good for towns like mine. I hope I never have to play another picture with Boyer. Too many complaints about his talking. Business was nothing extra on this. Warner pictures are not doing so well for me this year. Their program pictures do not please like they used to, either.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer—A rare treat, but will not appeal to the masses. The humor is too subtle. A beautiful production, almost ruined by the terrible recording. Why a company would spoil a picture of this or any kind by such recording is more than I can understand. The title meant nothing, in fact, I think it kept them away. Running time, 92 minutes. Played March 27-29.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Short Features

Columbia

BROKERS' FOLLIES: Broadway Follies—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING, NO. 5: Donald Grayson—We rather suspect that this reel sent us in substitution for Community Sing. No. 2, is really Community Sing. No. 5, of series! The songs were of Dixie and could hardly fill the bill when we had advertised a Community Sing of Irish airs since our play date on this was March 17 and Community Sing, No. 2, contained songs of Ireland. That's what we get for trying to make shorts pay by advertising them. What a business!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING, NO. 5: This is No. 5 of series two, we believe. Frankly we are disappointed in the switch of song leaders. Donald Grayson was much of the success of this reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING, NO. 6: This has western cowboy songs and our audience loved it and applauded it. Singing and production excellent. Photographed in a light blue that was very pretty.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COMMUNITY SING SERIES: These go good here. Very entertaining even if the audience don't sing.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. Small town and rural patronage.

DRUG STORE FOLLIES: Broadway Follies—Very good comedy.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. Small town and rural patronage.

FIRE PLUG, THE: Scrappy Cartoons—Good enough.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. Small town and rural patronage.

HOLLYWOOD PICNIC: Color Rhapsodies—I wonder what the actual movie stars think of themselves after seeting their caricatures. Folks got a bang from this one.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LET'S GO: Color Rhapsodies—One of the best of the Columbia cartoons. This was a repeat run for us.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WEE WEE MONSIEUR: Three Stooges—Okay nonsense.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

AIR PARADE: Niela Goodelle, Lee Sullivan—An excellent two-reel musical featuring that sprightly, eye-filling Miss Niela Goodelle. Tuneful and gay, it's a worthwhile addition to any program. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

(*Reports continued on following page*)

IN THE MAY 28th ISSUE OF

BETTER THEATRES

—THESE FEATURES ON LIGHTING:

SPECIFICATIONS FOR LOBBY AND FOYER LIGHTING

WAYS OF USING DOWNLIGHTING in AUDITORIUMS

LIGHTING FOR A THEATRE ON A SMALL BUDGET

PICTURE-PARADE OF FRONT AND INSIDE LIGHTING

. . . IN ADDITION TO OTHER SPECIAL AND DEPARTMENTAL FEATURES . . .

in the next issue of

BETTER THEATRES

(*Continued from preceding page, column* 1)

ASK UNCLE SOL: Song and Comedy Hits—A variety of vaudeville acts presented in Uncle Sol's inimitable manner. This series is tops in entertainment. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

JAIL BAIT: Buster Keaton—Very good. Patrons sure laughed at this one. Running time, 20 minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

JUST ASK JUPITER: Terry-Toons—An O. K. black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOUNTAIN ROMANCE, A: Teery-Toons—A dandy blac kand white cartoon. Good any place.—C. L. Niles, Nile Theatre, Anamosa, Iowa. General patronage.

SMART WAY, THE: Willie Howard—You've got to give this Willie Howard credit. All his comedies are tops and this one is particularly fine. It tells in a rip-roaring style of a husband who runs into difficulties with a fun loving wife. It will make your patrons laugh their heads off and will bring you business. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

BEAR FACTS: Our Gang——Unusually good comedy from this popular troupe. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BLUE MONDAY: Captain and the Kids—We found this satisfactory and noticed its drew applause from the youngsters. Would like it better in color. Of course, the trouble with a series like this is the fact it becomes boresome. We hope the producers vary the plot enough to keep them interesting. This one at least, however, is below the standards of the Harman-Ising cartoons.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BOSS DIDN'T SAY GOOD MORNING, THE: M-G-M Miniatures—Fine; had an appeal to everyone, young and old. A good combination of humor and science, but the science was well disguised.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

CANARY COMES ACROSS, THE: Virginia Grey—This is fairly good. Virginia Grey is an attraction we'd say.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CANNED FISHING: Our Gang—Good Our Gang short. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAPTAIN KIDD'S TREASURE: Historical Mysteries—Another good one in the Historical Mysteries series. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CLEANING HOUSE: Captain and the Kids—Just another cartoon. Not a single laugh in the whole thing. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—The stars of other days. Was afraid this would not go over with the young folks, but they seemed to enjoy it as much as those who remembered the stars of the silent screen. Very good down to the last shot of charming Jean Harlow. Pleased. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JUNGLE JUVENILES: Peter Smith Specialties—This is tops for entertainment. I thought the kiddies would enjoy it, but it received as many laughs from the adults as it did from them. Don't be afraid to advertise this one. (P. S. I hope you will forgive me now for panning one of your other shorts, Mr. Smith). Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LIFE IN SOME TOWN, U. S. A.: M-G-M Miniatures—Interesting reel devoted to ancient laws that are still existent but not enforced. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLE BUCK CHEESER: Harman-Ising—I believe without a doubt this is quite equal to Walt Disney's cartoons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NEWS OF THE DAY: The President's fireside chat on the new spending, and the astonishing thing that happened, that has not been heard except in election time is that he was booed to some extent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies—Funny and a good bit of entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies—One of the best shorts we have had the opportunity to show. Went over big. Running time, 21 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PIGSKIN CHAMPIONS: Peter Smith Specialties—Very good; very instructive for football players.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PIGSKIN PALOOKA: Our Gang—Another very good Our Gang comedy. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.. Small town patronage.

POULTRY PIRATES: Captain and the Kids—The first of the new series of MGM cartoons and it is not so hot. Hope the balance of the series is better. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUSHIN' BALLET: Our Gang—Alfalfa and Spanky try to evade Butch, and run into a dancing school. They do some real dancing; outdance the dancers.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

WHAT PRICE SAFETY: Crime Doesn't Pay Series—Quite good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

COWBOY SHORTY: Paragraphics—Very good. The folks seem to like these chimpanzee acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOOTBALL TOUCHER DOWNER: Popeye the Sailor—Reasonably funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOLD: Paragraphics—Excellent subject matter. Well treated.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOOD LOOKING WINNERS: Grantland Rice Sportlights—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIMBER HARMONIES: Richard Himber and His Orchestra—Worthwhile musical reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LISTEN TO LUCAS: Clyde Lucas and His Orchestra—Average orchestra reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PROTEX THE WEAKERIST: Popeye the Sailor—No better than fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RIDING THE RAILS: Betty Boop Cartoons—Paramount's cartoons are running too short. Some barely last five minutes now. This one is rather poor as well.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WATER, WATER EVERYWHERE: Grantland Rice Sportlights—First rate sports reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU TOOK THE WORDS RIGHT OUT OF MY HEART: Screen Songs—Just fair. The series needs a change of cartoon ideas. Some connection with the song used would seem logical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

MANY UNHAPPY RETURNS: Radio Flash Comedies—Just a comedy that might get by, but we doubt it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage

MARCH OF TIME: No. 7—Folks are simply wild about this type of news reporting. They all seemed to be so short that they are over before you know it. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MOTH AND THE FLAME, THE: Mickey Mouse—These are not as good as the old ones. Our people don't mince words in telling us of this fact, either. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MOTH AND THE FLAME, THE: Walter Disney Cartoons—Another splendid Silly Symphony. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ROYAL STEEDS: Sports with Bill Corum—This is a splendid short for any type of program. One like this would certainly be enjoyed by everyone. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

TWENTY GIRLS AND A BAND: Radio Flash Comedies—A very good two-reel musical. Comedy gets by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

MICKEY'S CIRCUS; Mickey Mouse—A nice little colored cartoon, but not outstanding.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Universal

BREATHLESS MOMENTS: Graham McNamee—A crackerjack two-reel thriller. Will inject real life into any show. A good summary of the past year's newsreel thrills.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OH, SAY CAN YOU HEAR?: Mentone Musical Comedies—Disappointing material—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

ALL AMERICAN DRAWBACK: Edgar Bergen, "Charlie McCarthy"—Amusing and well received by the fans.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ATTIC OF TERRORS: Floyd Gibbons' "Your True Adventure"—We like this series very much, but do not think it in good taste to film anything so repulsive and gruesome, even though it is a true adventure. The first one we played was one of the best shorts we have had, but not this one. Running time, 19 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

BENNY MEROFF AND HIS ORCHESTRA: Melody Masters—He has the best orchestral arrangements of songs I've ever seen in an orchestra short. Running time, 10 minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

CARL HOFF AND ORCHESTRA: Melody Masters—A very good band short that was enjoyed by all. Vitagraph Melody Masters for some reason do not have the pep and careful plot that Paramount has in theirs and seem somewhat draggy. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAFFY DUCK AND EGGHEAD: Merrie Melodies—So goofy it's funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAY AT SANTA ANITA: Sybil Jason—This was very interesting and well directed. The color print helped put it over. Running time, 20 minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

LAND OF THE MAGYAR: Colortour Adventure—Sorriest short that has ever been released. I can't see why Warner Brothers wants to produce such a poor short. Running time, 10 minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

MAN WITHOUT A COUNTRY, THE: John Litel—Best historical short we have run to date. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MILT BRITTON AND ORCHESTRA: Melody Masters—Too much slapstick. I thought it was terrible. Why they think it is funny to break up chairs and tables and pianos and ruin everything I can't figure.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

MY LITTLE BUCKAROO: Merrie Melodies—This is good cartooning.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PIGS IS PIGS: Merrie Melodies—Very good. One of the best cartoons I've seen. Running time, seven minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

PORKY'S PHONEY EXPRESS: Looney Tunes—A very good black and white cartoon that had several novel ideas in it. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SEPTEMBER IN THE RAIN: Merrie Melodies—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWEET SIOUX: Merrie Melodies—The kids as well as the grown-ups got a tremendous kick out of this one. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TOOT SWEET: Fifi D'Orsay, Rufe Davis—This is good enough to satisfy most everyone.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Serials

Mascot

HURRICANE EXPRESS: John Wayne—We just finished this serial and feel it warranted playing to our week-end customers and brought us extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

RADIO PATROL: Grant Withers, Catherine Hughes—Very good serial. Sure-fire for the kids. Grown-ups like it, too.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE DECIDING FACTOR

It would appear that the article on house programs and further discussion of institutional advertising set down coincidentally on following pages, are both of one piece. Study of the programs represented reveals in most every instance there is stress laid, and importantly, upon those things the theatre offers in addition to the screen entertainment.

The evidence points out that the theatreman sets great store by this program emphasis upon institutional copy. Invariably, the front page or cover is reserved for this purpose. Often, we are told, patrons look forward to these weekly messages, a typical example of which is received, as this is written, from Marlowe Conner, of the Rhodes Theatre, Chicago. It reads:

"We could use this space to tell you about our coming attractions, but we prefer to use it to acquaint you with our reasons for being in business. . . . We want you to know of the physical condition of our theatre, the high quality of our sound and projection, the comfort of the seats, the healthful conditioning of the air you breathe and of our added services. . . . But most of all we want you to know that the spirit of service comes from the heart and is not staged. . . . Yes, we want you to know of these, because they are, in the end, the deciding factor in choosing the theatre you will patronize most."

Note that—"the deciding factor in choosing the theatre you will patronize MOST."

In effect, the Chicagoan's copy says, with everything else equal, theatre appointments, sound and projection quality, fine seating and air conditioning, added free services and sincerity of welcome, all consistently plugged, will give the house an edge over the opposition in securing more of regular patronage.

With which there is little reason for disagreement. And if there is, the obvious question arises:

Since the newspaper has a much larger circulation than the average house program, why is not more of the newspaper advertising budget devoted to these institutional advantages?

You will hear that the impersonality of newspaper advertising discourages such intimate messages which must compete with reading matter; that the cost of lineage prohibits any sizeable expenditure for advertising anything besides the entertainment.

In the issue of Dec. 11, 1937, appeared a series of combination ads by E. N. Olsen, of the Time Theatre, Sioux Falls, South Dakota, which skillfully overcame these objections. Mr. Olsen charged theatremen with neglecting this type of advertising in saying that "every theatre offers something in addition to the entertainment on the screen." He emphasized that his institutional ads did not supplant the regular forms of advertising; that they were used and found effective only as auxiliary or supplementary campaigns.

* * *

This is a 52-week business, every year, and theatre attendance a habit to be consistently encouraged. When pictures are not top boxoffice, when conditions are other than normal, this encouragement especially should include every practical avenue of advertising appeal.

"It is logical to assume that the methods tested and proven sound by other advertisers can be used to advantage by us," writes Mr. Olsen.

Theatre business can select no better time than right now for a thorough test of these proven methods in the further interests of the boxoffice.

▽ ▽ ▽

CAN'T KEEP 'EM DOWN

Well, the boys sit around and the squawk is on. You hear a man is a sucker to stick. He's just a number and all a manager's job will get you is "cold potatoes". Then along comes a flash from Atlanta, where Round Tabler "Whit" Whitaker has been promoted to a top executive job with the Lucas & Jenkins circuit. Everyone feels better and figures that mebbe things are not so bad. It appears ability still is being recognized and better jobs are to be had.

There never was a time when the theatreman who had it could be stopped for good. Sometimes it takes a little longer, but in the end the record tells the tale. The boy with something to say has got to be heard.

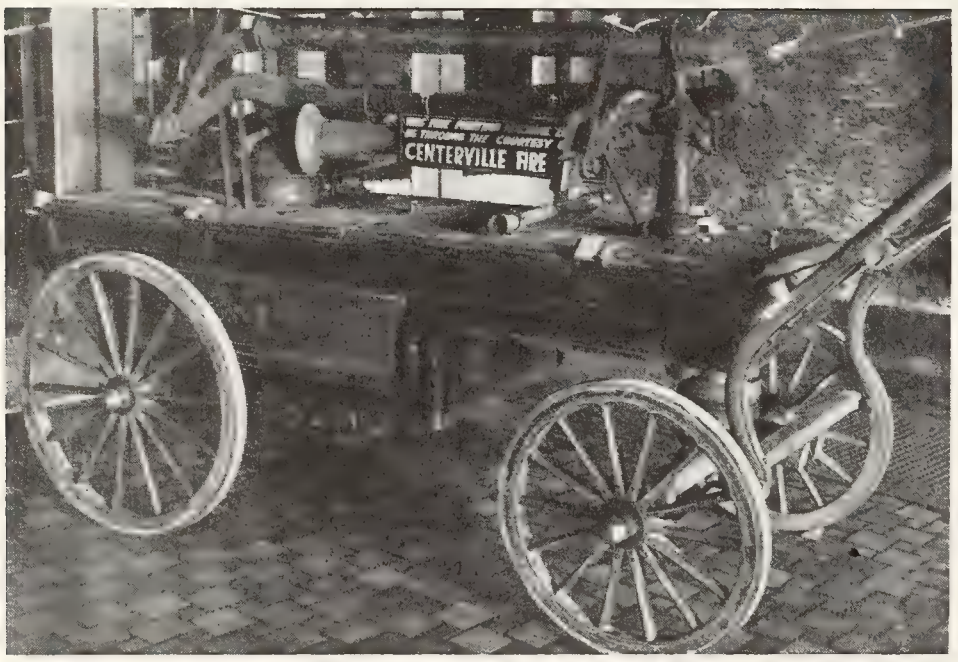
A-Mike Vogel

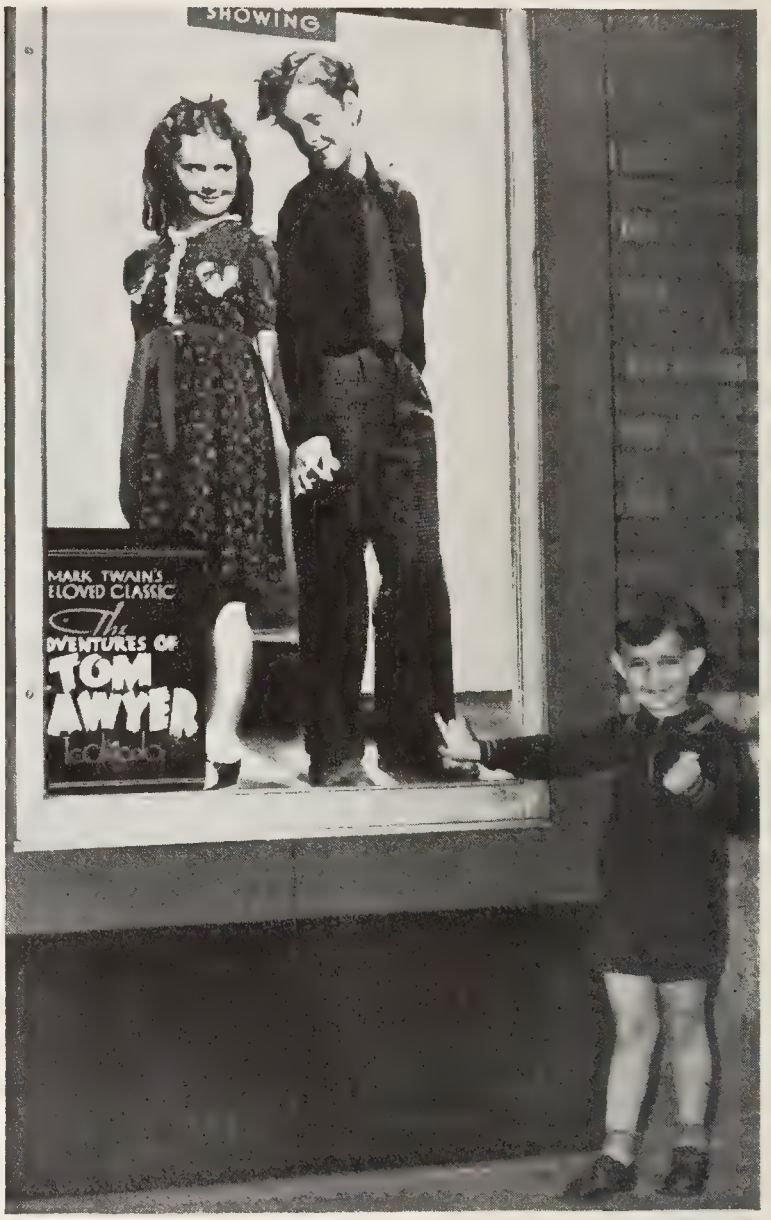


Production set window featuring "Her Jungle Love" was planted by Ray Bell, publicity director, Loew's Capitol, Washington, in leading department store. Model wore a sarong, and script secured from the Studios was prominently displayed. Window was plugged by cooperating merchant in a series of newspaper ads.

Publicity breaks were garnered by general manager Harvey Cocks, Quimby Theatres, Ft. Wayne, Ind., who discovered a local lad named Tom Sawyer. Youngster made a personal at the Palace in connection with the opening of the "Sawyer" film and posed in lobby at base of picture of Ann Gillis and Tommy Kelly. Cut together with stories were run in local dailies.

Round Table In Pictures



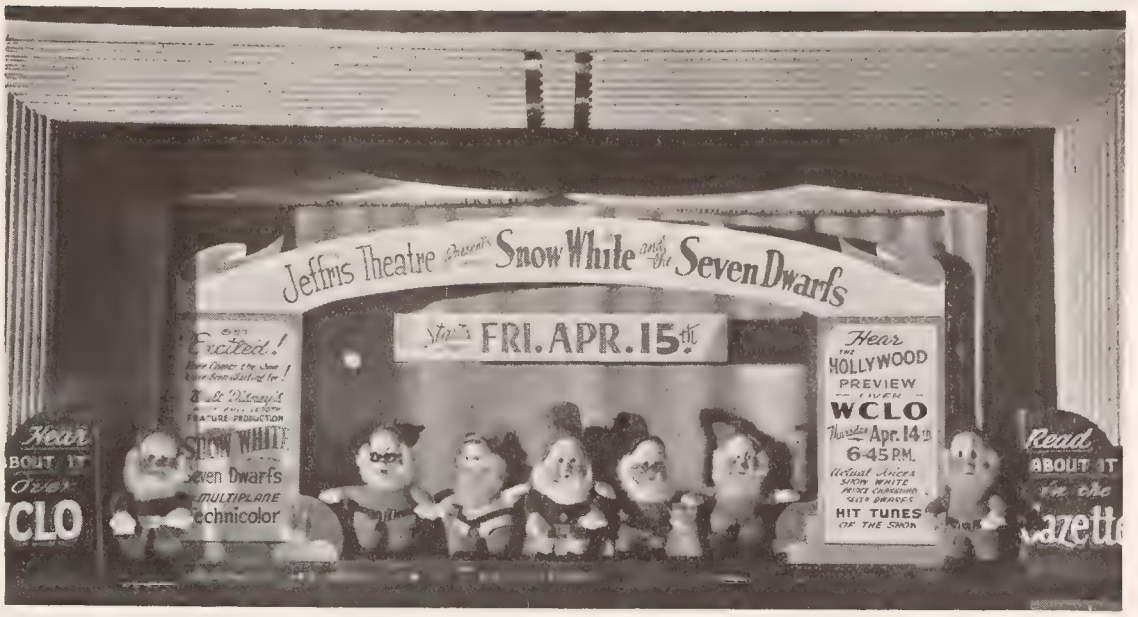




Above, left, shows the fire fighting apparatus unearthed by Fred Reeths, Sheboygan Theatre, Sheboygan, Wis., for advance on "In Old Chicago." Engine was used as street bally week ahead of opening and then brought into lobby, where it remained during entire run of the picture.

Opening of "Swing Your Lady" at the Warner Theatre, Memphis, was occasion for manager Spence Pierce to create an atmospheric front. Cutout jugs and star heads were hung from under marquee, and box office was entirely covered and mounted with scene stills. Pierce credits house artist Earl Davenport with the construction.

This eye-arresting display shown at right was promoted by manager Eaton Sizer, Saxe-Jeffris Theatre, Janesville, Wis., for the opening of "Snow White and the Seven Dwarfs." Replica of stage was constructed with dwarf dolls standing up front. Cards at right plugged the Hollywood preview over Station WCLO.





Atmospheric display was created for the lobby of the Marboro Theatre, Brooklyn, for "A Yank at Oxford" by Paul Binstock. Exact model of the Queen Mary was promoted by the theatreman from the Cunard Steamship Lines. Usher dressed in cap and gown stood alongside display, and during run of picture was used for street bally. Simulated waves and lighthouses completed the display.





Tom Rogers, Loew's Valencia, Jamaica, L. I., staged a Durbin bicycle jamboree for the opening of "Mad About Music." Co-operating store awarded prizes to girls who looked most like Deanna, whistled, yodeled, sang, and rode a bike best. Photo above shows some of the contestants.

Promoted from local recruiting station were uniforms, rifles, machine guns, etc., used for lobby display on "Submarine D-1" by Phil Leslie, publicity, and manager Bob Heining at the Aubert Theatre, St. Louis. Poster carrying the Navy insignia is an official one, which created much interest.

THEATREMEN REPORT EASTER ACTIVITIES

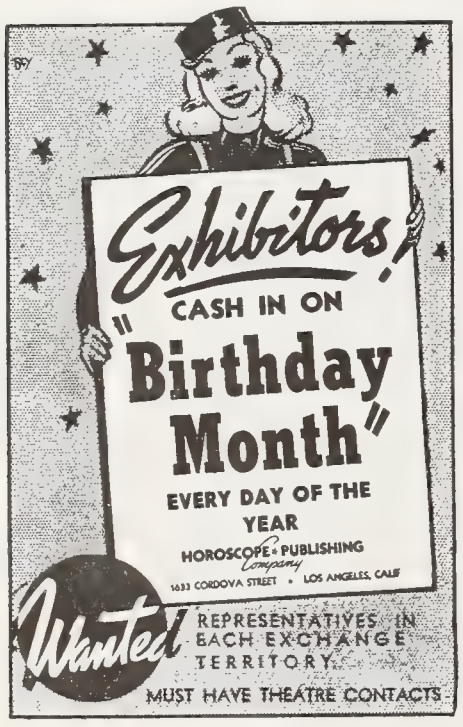
Egg Coloring Contests; Kid And Fashion Shows All Prove Highly Effective

Front-page breaks were accorded Jimmy Newkirk's Easter activities at Loew's Granada Theatre in Cleveland, when through tieup with local Lakewood Post, his annual egg coloring contest got under way. As a means of stimulating that enthusiasm, Newkirk offered cash and ticket prizes to the winners. All eggs entered in the competition were later distributed to youngsters in local institutions. Entries were placed on display in theatre lobby week ahead, with daily buildup stories running in cooperating paper. Winners' names were run together with letter from one of the contestants who claimed she learned the art of egg coloring 50 years ago in Warsaw, Poland.

Out in Hollywood, Cal., an entertaining show was presented by Manager Dick Moss at the Saturday matinee at the Fox Carmel Theatre. Show comprised special screen feature, a juvenile Easter parade on stage, presented by Bud Murray, a foremost kiddies instructor in Los Angeles and the first chapter of the "Lone Ranger."

P-T-A Organizations Aid

Announcements were made three weeks in advance from stage and also made at the Parent-Teachers Association meetings. Cutout of the "Lone Ranger" with appropriate copy was planted in his lobby, "Ranger" masks presented to each child attending first chapter and screen trailer also plugged the show. One thousand magazines with sticker on cover announcing the matinee were distributed to the kids and entire theatre staff wore "Lone Ranger" stars during run. Specially prepared card in lobby plugged the event and announcements were run in all Los Angeles papers via an ad, in addition to the Bud Murray school also calling attention to the show in their ads.



"ALFALFA" TO AID ICE CREAM WEEK

Through tieup arranged by Hal Roach and the Ice Cream Council of Southern California, the face of Carl "Alfalfa" Switzer, member of Our Gang, will accompany countrywide exploitation on National Ice Cream Week, May 15-21.

Photos of the juvenile star will be reproduced in all national publicity, including mailing stickers, fountain displays, etc. "Alfalfa" will also be featured in the ice cream parade May 16 and will present special ice cream cake to Mayor of Los Angeles.

Kroger Babb, advertising director, Chakeres Theatres, Springfield, Ohio, sends along report on the advance Easter program display created by Lew Harris, manager of the Majestic Theatre there. Setpiece, which was an advance on "Hawaii Calls" and indirectly lighted, featured large cutout heads of Ned Sparks, Bobby Breen and Mamo Clark. Setpiece was flanked on either side with Easter lilies and palms and particularly eye-attracting was background, consisting of replica of church windows, done in transparency and on which in flittered letters were Easter Greetings.

Herman Addison, on behalf of the Walter Reade theatres in Asbury Park, tied into the annual fashion parade for which prominent stage and screen stars acted as judges. Finalists appeared on the stage of the Casino, at which time judges picked the winner, who was presented by Walter Reade with a luxurious set of silver foxes, runner-up also receiving gifts.

J. Galy Varnell, Erie Theatre, Hugo, Okla., for his Easter display, planted a giant cutout egg in his lobby carrying greetings and plug for his current show. Standing alongside, holding the egg, was oversized cutout bunny dressed in holiday attire.

Paul A. Kleinerman, Hippodrome Theatre, Pittsburgh, Penna., gave his kiddies an Easter treat by putting on a Charlie McCarthy party for his Saturday matinee. On the screen, Paul presented two hours of cartoons and comedies plus the regular complete show at the usual ten cent price. Gifts of Charlie McCarthy dolls, Easter eggs, baskets and plush bunnies were distributed to the children.

"Let's Hear From You!"

Theatre Inspected

A recently conducted tour "behind the scenes" of Loew's Rochester, Rochester, N. Y., was arranged by theatreman Les Pollock for members of the local YMCA. Letter of appreciation was sent from the body to Les in addition to writeup in organization paper on "Understanding the Movies" with due credit to theatre and manager.

Friedman Launches New Birthday Club

Started about a year ago, Ted Friedman's "Birthday Movie Club" is going strong at the Strand Theatre, Suffern, N. Y. Meeting each Saturday afternoon, an hour prior to the regular screen performance, kids play various games, discuss current events and have other educational features, such as quiz-quests, spelling contests, etc., for which promoted prizes are distributed.

Youngsters, in order to join the club, fill out application blanks with their name, address and date of birth. Those kids whose birthdays occur the week prior to the meeting are invited to the theatre as Friedman's guests. Birthday cards are sent and they are presented on stage with large cakes, which are promoted from cooperating baker.

Membership cards and buttons are distributed to kiddies and Ted draws on them for amateur talent for his entertainment at club meetings.

Theatreman reports he has over 500 members enrolled and on various holidays parties are planned to celebrate the occasion. Due to the interest that has been created in the club, Friedman has been invited to write a weekly column on its activities for publication in local paper. Thus giving the theatre extra publicity and additional advertising space.

"Let's Hear From You!"

Woman's Club Sells Tickets for Braunagel

Just concluded by City Manager Jack D. Braunagel, Intermountain Theatres, Provo, Utah, was tieup with woman's charitable organization whereby house-to-house canvass was made, selling tickets to one of his weaker night's show on a percentage business agreement. Theatreman reports that after giving the organization their cut, his business was more than 35 per cent over any other picture played on the same day in four months.

"Let's Hear From You!"

Bovine Ballyhoo

Playing upon the unfortunate story of Mrs. O'Leary's cow as depicted in "In Old Chicago," David Dallas, manager of the Grand Theatre, Holdenville, Oklahoma, secured a live model to represent the Chicago bovine and paraded her through the streets.

Following the live exhibit, which bore appropriate sign, was an old relic of a 1912 model fire truck belonging to the city which the fire chief was persuaded to drive through the streets with another banner for "In Old Chicago."

"Let's Hear From You!"

Doyle Exhibits Crown Jewels

Managing Director Ralph Doyle of RKO Radio Pictures, Sidney, Australia, has secured a replica of the English crown jewels for use in connection with the showing of "Victoria the Great" in all key situations in Australia and New Zealand. Their exhibition in conjunction with the historic drama has attracted crowds in various spots and brought forth numerous newspaper breaks.

Screen Appearance of Local Boy Aids Wade on 'Chicago'

The fact that Rondo Hatton, former well-known Tampa newspaper man, has a featured role in "Old Chicago" was sufficient excuse for Vincent Wade, Tampa Theatre, Tampa, Fla., to go to work and try to line up the city to send congratulatory wires to the player in Hollywood. Through tieup effected with local Western Union officials, booth was set up in lobby, background of which was oversize telegraph blank addressed to Hatton. Folks were handed previously prepared form messages of greeting which they could send at very small cost.

Director Henry King was interviewed during a recent visit and full-page story was printed in the Tampa *Tribune*. Two weeks ahead, lobby display was built around animated Chicago fire scene, with panels selling Hatton, whose name appeared in virtually all publicity. Fire scene was animated by reflection of revolving glass cylinder on transparent background.

Front was erected on vacant store at prominent downtown corner for Wade's "We're Telling the World" gag. Looking through peep-holes, the curious found two telephone operators at switchboards in windows, who called subscribers giving personal message on the picture.

Still another outstanding feature of this theatreman's campaign was long distance telephone interview with Hatton by reporter from the Miami *Tribune*. Pictures of the two talking at their respective phones appeared together with story following day. Invalid war veteran and friend of Hatton's was brought to the opening show in an ambulance at Hatton's wired request and this, too, brought photo and story in dailies, as did the interview of Tampa woman who lived in Chicago during the time of the fire.

"Let's Hear From You!"

"Monastery" Pressbook

In keeping with the type of picture it publicizes, is the effective press book put out for "Monastery" by World Pictures Corporation, under the supervision of Irving Shapiro. Conveniently sized, the material is carried on a series of stepped pages, with each department tabbed for quick information. In addition to reviews carried on inside cover, there is an insert with copy of the various newspaper stories on the New York campaign.

"Let's Hear From You!"

Window Tieups

Bicycle window tieups were numerous in Providence and were promoted by manager Bill Brown for his showing of "Mad About Music" at the RKO Albee. Window was also secured in tobacco shop, featuring display of Arthur Treacher smoking well-known brand of tobacco; sheet music and records were also plugged in music store and special cards were made up for hotels, etc. Entire theatre staff wore imprinted sashes week ahead, soda fountain tiein netted mirror plugs throughout stores and menu cards of leading restaurant carried playdates.

DOES EVERY FIGURE JOB FOR THE EXHIBITOR!



ONLY $5 DOWN
for the newest, lightest adding machine

HERE is a portable listing and adding machine with every essential feature designed for *your* business, yet priced at only $57.50 cash . . . with 7-day free trial and low monthly terms. This new, improved model weighs a few ounces less than 11 pounds. It's easy to carry wherever you want quick listing or adding of figures for daily receipts, disbursements, tax records, bank accounts or accounts payable. It's a simple, sturdy machine—just 10 numeral keys which you press in the same order as you'd write figures on paper, plus conveniently placed total and correction keys. With $9,999.99 totaling capacity, this machine can do a complete figure job for you and save hours of valuable time every month. Phone our local office, see your dealer or mail the coupon now!

7-day free trial

Ok.. it's from Remington Rand

MAIL COUPON TODAY

Remington Rand Inc., Dept. 1152-A
465 Washington Street, Buffalo, N. Y.

Without obligation, please send me complete facts on the new Remington Rand and details of 7-day free trial offer.

Name.....

Street.....

City..... State.....

Types of Theatre Programs And How They Function

Different Styles and Sizes Found Effective by Theatremen in Various Sectors

Called by the circuit's executives, the neighborhood theatre's most important avenue of advertising, *Loew's Weekly,* which celebrated its twentieth anniversary recently, has attained a circulation of nearly a million. Serving the 70 theatres of the circuit in Greater New York, it takes the place of newspaper advertising found too expensive for this type of house. Over 375,000 are now mailed directly to patrons and an entire floor in the Home Office building is devoted to batteries of addressing and stencil machines. To cope with the many changes of address yearly, the Post Office cooperates with the Loew mailing department in keeping the list accurate and alive.

Size is about six inches by eight, and of the four pages, front and back are devoted to general Hollywood news on coming pictures, questions and answers, etc. A weekly "Cheers and Jeers" column with a weekly mail of over 2,500 letters from patrons has been built up by circuit ad head, Oscar Doob, and Gertrude Gelbin, editor. Page two is given over mostly to the coming program at the theatre and in detail is carried cast, shorts, prices, and data on other house policy. Page three contains cuts, art layouts and stories on immediate coming programs. From time to time, contests are used with various amounts of cash offered as prizes.

The Weekly is distributed at apartment houses and hotels. Copies are not handed to patrons in the lobby, but are left upon a special stand where people can help themselves. Further impetus is given by reminding patrons from the screen of the mailing list, and lobby posters are used to call attention to special features.

Attractive example of the smaller town weekly is the *Opera House News,* Bellows Falls, Vt., in the interests of the theatre managed by Ray Kiniry. In size, about six by nine, program follows newspaper layout with masthead on page one and banner for story on next attraction. Page is on two-column measure with rest of space for coming attraction. Two 13-ems scene cuts serve to lighten the layout. Inside spread carries publicity and week's program ahead, and back page features column of gags. A number of small outside ads, uniform in size, are placed on special fold over on page three.

Plugs Coming Attractions

About seven by nine is the "news" published by E. E. Bair, for the *Windameer,* Cleveland, which features neighborhood high school personals and, under a Mickey Mouse by-line, local news and notes. Cover carries story and photos on next attraction topped by the regular theatre masthead. Important local news is also featured on this page. Back page includes outside advertising.

Each week's issue is same size and format and Bair gives much attention to copy to hold reader interest. Theatre publicity is supplemented by local color such as expression on various subjects by important locals, contributions, contests, news of church and club activities. Most effective distribution is house-to-house with additional copies left at stores and also placed on convenient stand in lobby.

BAIR CALLS PROGRAMS MOST EFFECTIVE MEDIA

It was over 16 years ago that E. E. Bair started to publish a house program and the manager of the Windameer Theatre, in Cleveland, says it continues to be his most effective medium of advertising. "E.E." admits that his weekly organ takes a lot of work but finds it all worthwhile since it gives him the opportunity to establish an intimacy with his patrons that builds business.

Another four-pager featuring local news on page one is the *Reel News,* put out by Manager George R. Carter for the Winchester, Winchester, Mass., and published bi-weekly. Page two includes picture publicity and art; page three, calendar of coming two weeks' attractions and back page to a "coming soon." (See cut, next page.)

Printer Sells Ads for Programs

Among the more elaborate weeklies are those sponsored by Famous Players-Canadian under the supervision of Jim Nairn, ad head. Started only a few months ago, four of the Toronto houses are using them individually with sizes running from 12 to 16 pages including front and back cover in color. So far, outside advertising obtained by the printers has paid all costs and each publication has a different name. Copy generally is handled by Manager Jack Purves, of the Village Theatre, with Jack Arthur handling his own publication at the Uptown. Most of the publicity is culled from the regular Hollywood service and local chatter is also carried. Each publication runs a front page describing theatre service, prices, etc. The idea is working out well, reports Nairn, and extension of the weekly is planned in the immediate future for all the circuit's Toronto suburban houses.

In Miami, the 16-page *Theatre News* covering all the local Paramount houses, is another outstanding job. Front cover spotlights the big picture of the week with the back cover given over to display on another top "coming." Most of the remaining space is occupied by calendar advertising for the circuit and there is plenty of outside advertising that takes care of the "nut." Publicity is featured in a column called "The Gate Crasher," edited by Round Tabler Jonas "Perly" Perlberg, material being a mixture of plugs on coming shows and gags about circuit theatremen and prominent locals.

Represented among the straight display type of weekly program are those credited to the Skouras Theatres in New York. Usually, of four pages, sizes run from six by nine to seven by 11 and copy plugs coming show and the one following. Make-up for all day-and-date engagements at the first-runs is often decided by the managers in meeting and where it is practical, the same layout is used to save expenses. However, managers may use individual ideas for their own programs, if they choose. Front page is used to sell new policy or other institutional slant and on next page is illustrated one of the program page one ideas used by Joe Salmon, at the Riverside Theatre, to announce a new first-run policy.

Distribution here runs about 80 per cent house-to-house and the rest at the theatre. Now and then, circus heralds, etc., are used for spectacular attractions. For some time, but now discontinued, a vest-pocket combination program was employed for the Skouras subsequent-runs.

Also stressing display are the programs gotten out by the Randforce circuit in Brooklyn, under the supervision of Erwin Gold, general manager and Manny Frisch, responsible for the layouts. These run about five by eight, same size for all the theatres, and are distinguished by benday backgrounds throughout. In addition to a reverse theatre masthead, page one is usually spotlighted with smart institutional copy appropriate to individual theatre. Center spread is given over to type and display ads on coming and following attractions, as illustrated on following page and back-page plugs a "coming soon." (See cut, next page.)

Fits Ideas to Pictures

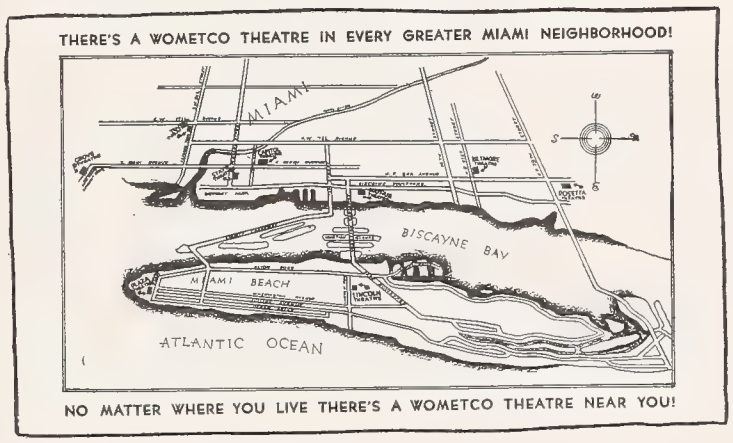
Frequent changes in program and layout is indicated among other programs from various theatremen who find these changes beneficial. For instance, Manager Wm. Briemann, Ambassador, Baltimore, of the Durkee circuit, sends along a number of different ideas to fit the type of pictures advertised. Illustrated on next page is type center spread, with front cover showing cut of theatre and back page in keeping with the rest of the layout. Briemann also finds white space on back page of heralds effective to plug coming attractions.

From Altoona, Pa., Frank Boucher reports best results from a combination program for the three houses under his wing, the Strand, Logan and Blair. Style and size are changed regularly. In addition to full picture publicity, giveaways and contests are also featured. Boucher says the constant change in design and setup prevent programs from becoming stale and gives him more latitude in publicizing his bigger pictures.

(Continued on page 72, column 3)

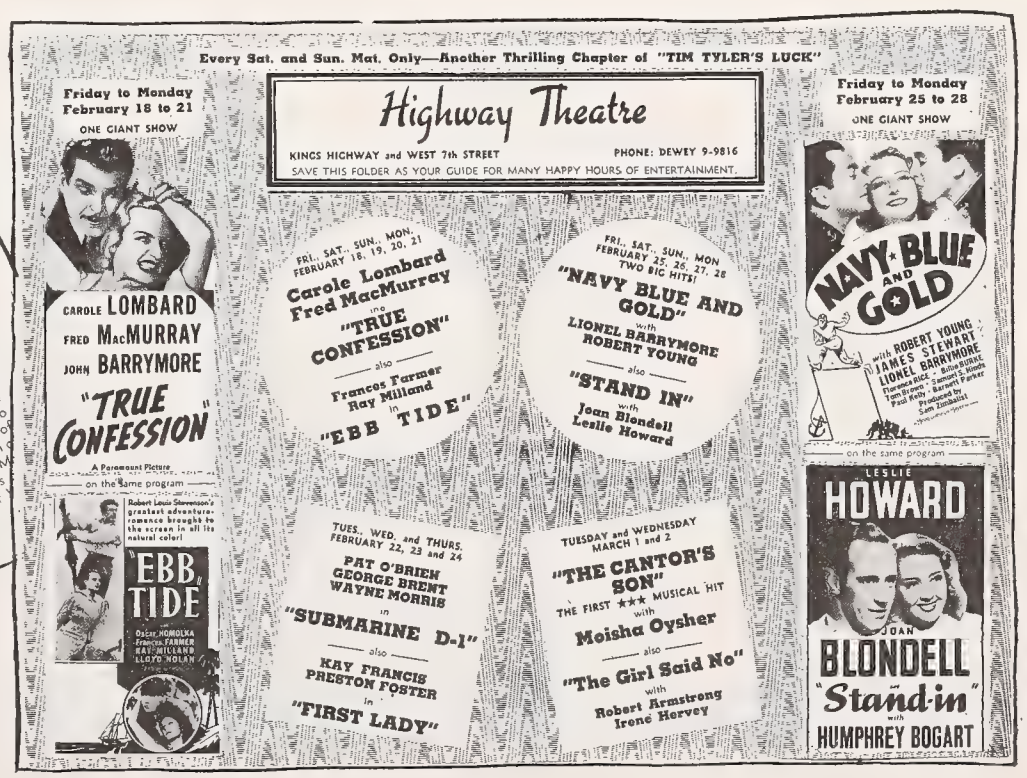






Pages of programs illustrated here are: Top, left, front page, Riverside, New York City; top, right, double spread, Ambassador Theatre, Baltimore, Md.; back page map, at right, Wometco Theatres, Miami, Fla.; below, left, front page, Winchester Theatre, Winchester, Mass., and, right, double spread, Randforce Theatres, Brooklyn, N. Y.





"UTILIZE EVERY PUBLICITY CHANNEL"

DICK WRIGHT, WARNER CLEVELAND ZONE THEATRES

On this page continues the discussion of the proper place of institutional advertising in the theatre with opinions from Dick Wright and Morris Rosenthal supplementing that of Homer Harman which appeared last week. Other expressions, pro and con, will be carried in forthcoming issues.

FINDS INSTITUTIONAL SELLING PROFITABLE

When was the last time you gave serious consideration to the use of institutional advertising for your theatre? In the course of your promotional activity are you ever called upon for a concise statement of what your theatre does for the community? Are you taking advantage of the opportunities for making your theatre an inseparable part of your community's life? These, and innumerable similar questions always arise when a discussion of institutionalizing gets under way.

Your theatre cannot rely entirely on advertising and exploitation to make it the popular good-will play spot in the community. Let us consider first the type of activity which will create such a desirable and enviable situation. A genial manager and a service staff that consistently devotes itself to serving its patrons are the first requisites toward making the theatre a part of local community life. Local acts, talent quests, Big Apple Contests, local glee clubs, local dancing schools, etc., are all sure-fire elements to be found in every successful theatre. For those theatres without adequate stage facilities there are stunts such as local girls acting as hostesses on special occasions, organizations sponsoring benefit ticket sales, Boy Scouts and Campfire Girl activities, tying in with the theatre at season periods . . . these are the things that reach the heart of the public and give them the feeling that your theatre is the hub of entertainment for your community.

Helps Build Community Appreciation

Apart from the above mentioned activities, institutional publicity helps to build community appreciation of your theatre. How long has it been since you planted an institutional story in your local paper? Here are several points about your theatre which lend themselves to institutional publicity and feature stories: Checking facilities, seat comfort, lost and found service, ventilation and air-conditioning, call service by means of a professional register for physicians, etc.; rest rooms, personnel, good sound and projection, cleanliness, location, available parking space, prices, telephone number, kiddie shows for the youngsters of busy shoppers, smoking on the mezzanine, product, prices, starting hours, etc. Utilize your screen to sell your theatre as often as is consistent. If you have a classified ad tieup with your newspaper utilize this space occasionally to shout the praises of your theatre. Lobbies, programs, radio tieups, in fact every publicity channel you command should be utilized to sell your theatre.

Institutional ads build permanent good will for your theatre and organization. As a suggestion your Power and Light company can be contacted to run a photo of your front at night with your current show in lights as an illustration of the liberal use of lights and the life it contributes to your community's section. One of our theatres recently sold their local company this idea and it was used in the form of a mailing folder to 20,000 of their customers . . . and at no cost to the theatre. What about your newspaper running a cooperative ad showing your service staff together with a letter from you complimenting the paper on the good results obtained in their classified columns? Can your leading dry cleaner be promoted for an ad using a cut of your service staff in uniform?

Institutional advertising can become very expensive to the average theatre if they rely solely on paid advertising media. However, there are so many activities, which if used, can accomplish the same results for you. The following tips may refresh your memory as to the extent you can go without cost to you. Does your town have a Welcome Wagon Service? . . . This or a similar outlet is an excellent medium to acquaint newcomers with your theatre.

Are you keeping after parents on your screen? . . . Children will soon be out of school, now is the time to educate their mothers to send them to your theatre. Tourists, looking for amusement, will begin coming into town soon. Be sure your hotel bulletin boards carry your attractions. Are your hotel lobby boards attractive? How are your school tieups for graduations progressing? . . . What about those Easter tieups, Spring Trade weeks . . . and numerous seasonal activities which give you an excellent opportunity to keep your theatre in the limelight?

If you really believe in institutional advertising you will have no difficulty in selling your theatre to the public regardless of your advertising budget.

STRESSES IMPORTANCE OF PATRON CONTACTS

This type of advertising can be placed in two separate classes. One devoted strictly to the type that sells the theatre, its service, comfort, sound and etc. It is seldom followed consistently. Occasionally some well known located neighborhood theatre will stress its features daily as a selling point to get patrons to drive to that particular place. Downtown theatres may now and then stress some of its better features. In the days of silent pictures, theatres were wont to stress the excellence of their orchestras, or their organist, but today most theatres are on an equal footing. They all have good sound, good projection, good seats, good ventilation and good pictures.

What then can the theatre of today feature? They all strive to give the best in service, but take all the other incidentals for granted. It was common a few years ago to see theatres using catch phrases such as "The Most For the Least Money." "Best Show in Town." "Where the Crowd Goes." "Always a Good Show," etc.

But today competition is keener. The business is moving faster. So we come to the second class which combines institutional advertising with its merchandise advertising. Most theatre managers today are concentrating on next week's show and the one following that, laying out stunts and planning schemes to entice the extra dollar into the box-office. With the drop in receipts around the country, today's worry is not so much in trying to sell the theatre as the show. It is the latter that looms most important. So that nowadays if a theatre can get across the idea now and then that it is an institution as well as a picture theatre it is accomplishing something.

The finest type of free institutional advertising a theatre can receive today is that created by the energy of the manager himself. If he can find the time to mix with his public, attend luncheons, speak at clubs and schools, over the radio, help organizations when they are putting on affairs to raise money for churches and etc., if he can get his name and the name of his theatre across to the public as often as possible, he is doing the most good and soon the name of the manager becomes synonymous with that of the theatre. By being in the lobby nights and greeting the patrons with whom he has mixed in the daytime, they soon get to the point where if it is a toss-up between seeing one of two theatres' attractions, the manager with the biggest following will get the breaks.—MORRIS ROSENTHAL, Majestic *Theatre, Bridgeport, Conn.*

"Let's Hear From You!"

Varied Programs Used by Members

(*Continued from page 70*)

Along the same idea, but without outside advertising, is *Wometco Screen Views,* put together weekly for the Wometco circuit's Miami theatres by Hal Kopplin and Sonny Shepherd. Size, five by eight, remains the same. Publication is seven months old and now featured is a local questions-and-answers column in addition to the regular publicity and individual programs. Half the issue is distributed in hotels and department houses and a few at the larger department stores. Kopplin notes the development of reader attention with the increases in names on mailing list. Among back-page ideas is one showing location of all Wometco houses on map of city as illustrated on preceding page.

Type used by the Warner theatres in the Washington zone, via ad head, Frank La Falce are of the neat announcement display type, first two pages selling the coming attraction, remaining two pages plugging the next two shows following. Individual manager's name is carried under masthead and time schedules of each show shown in detail.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†	61	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61.	Nov. 6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68.	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58	
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flight into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	78	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37	65.	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68.	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56	
League of Frightened Men (G)	Walter Conolly-Irene Hervey	May 25,'37	65.	July 24,'37
Life Begins with Love (G)	Jean Parker-D.Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67	
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry (G)	Mary Aster-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57.)				
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Rearing Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65.	Aug. 28,'37
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering (G)	Jimmy Durante-Jean Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Jean Blondell-Melvyn Douglas	Apr. 20,'38†	81.	Mar. 19,'38
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76.	Feb. 13,'37
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69	
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68.	Feb. 13,'37
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

City Shadows	Edith Fellows-Leo Carrillo	June 8,'38†		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Takes a Holiday (G)	Jack Holt-Marcia Ralston		*61.	May 7,'38
Highway Patrol	Jacqueline Wells-Robert Paige	June 27,'38†		
Holiday	Katherine Hepburn-Cary Grant	June 15,'38†		
Orphans of the Law	Jack Holt-Charlotte Wynters			
Paris on Broadway	Lanny Ross			
Pioneer Trail	Jack Luden-Joan Barclay			
Singing Guns	Chas. Starrett-Iris Meredith			
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58	
West of Cheyenne	Chas. Starrett-Iris Meredith			
You Can't Take It With You	Jean Arthur-James Stewart			

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Benita Granville-Dolores Costello	Apr. 30,'38†	62.	Feb. 19,'38
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†	58	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'38
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Fools for Scandal (G) 252	Fernand Gravet-Carole Lemard	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66.)				
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96.	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Missing Witnesses (G) 278	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82.	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54	
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Shi the Octupus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58.	Mar. 27,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
Women Are Like That (G) 261	Kay Francis-Pat O'Brien	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Crime School (G) 259	Gale Page-H. Bogart	May 28,'38	*85.	May 7,'38
Mr. Chump	Johnnie Davis-Lola Lane			
(See "In the Cutting Room," Apr. 9,'38.)				
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Racket Busters	George Brent-Gloria Dickson			
Secrets of an Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris-Claire Trevor			
When Were You Born	Anna May Wong	June 18,'38†		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Silent Barriers, G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	83.	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'38
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Crime Over London	Margot Grahame-P. Cavanaugh	June 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 1,'38	98.	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Sept. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Aug. 15,'38		
Show Goes On, The	Anna Neagle-T. Carminati	May 15,'38†	71	
Strange Boarders	Tom Walls-Renee Saint Cyr	July 15,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'35
Three on a Weekend	John Lodge-Margaret Lockwood	June 1,'38†		
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Aug. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods	Pedro de Cordoba	Mar. 15,'38†	60.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½.	May 1,'37
He Loved An Actress 218	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallery	Jan. 7,'38†	58.	Oct. 9,'37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 10,'38
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
International Crime (G) 220	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½.	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Mystery of the Hooded Horseman 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56	
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½.	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'38
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman	Ken Maynard	Apr. 29,'38†	58	
Zamboanga (G) 219	Native Cast	Apr. 15,'38†	*65.	July 17,'37

Coming

Spy of Napoleon (G)	R. Bartheimess-D. Haas		98.	Oct. 10,'38

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†	81.	Jan. 29,'38
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man of Brimstone (G) 812	Wallace Beery-V. Bruce	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†	72.	Dec. 4,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37	89.	July 3,'37
(Exploitation: Jan. 1,'38, p. 58.)				
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110.	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37	116.	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37	111.	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67; Apr. 2,'38, p. 57.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89.	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb. 4,'38†	91.	Jan. 22,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery-V. Bruce	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald-N. Eddy	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58.)				
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37	139.	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37	76.	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109.	Dec. 26,'31
Hold That Kiss 833	Dennis O'Keefe-M. O. Sullivan	May 13,'38†	79	
(See "In the Cutting Room," Apr. 16,'38.)				
Judge Hardy's Children (G) 828	Lewis Stone-Mickey Rooney	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50.)				
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78.	Oct. 23,'37
London by Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†	72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90.	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'36, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70.	June 26,'37
Merrily We Live (G) 825	Constance Bennett-Brian Aherne	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73.	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-E. Eddy	Aug. 6,'37	105.	Mar. 2,'35
(Exploitation: Dec. 25,'37, p. 56.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67.	Feb. 3,'37
Of Human Hearts (G) 822	Walter Huston-James Stewart	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37	119.	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70.	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37	127.	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37	94.	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69.	Mar. 27,'37
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94.	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37	66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Topper (G) 738	Constance Bennett-Cary Grant	July 16,'37	97.	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66; Feb. 19,'38, p. 86.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	120.	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37	64.	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb. 18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; April 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58.)				
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec. 10,'37†	77.	Nov. 27,'37
Coming				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields		133.	Jan. 19,'35
Give and Take	Robert Taylor-M. O'Sullivan	July 22,'38†		
Lord Jeff	F. Bartholomew-Mickey Rooney	June 17,'38†		
Love Finds Andy Hardy	Mickey Rooney-Judy Garland			
Marie Antoinette	Norma Shearer-Tyrone Power			
(See production article, Mar. 26,'38, p. 16.)				
Mutiny on the Bounty (reissue) (G)	Clark Gable-F. Tone		135.	Nov. 9,'35
One Woman's Answer	Virginia Bruce-H. Marshall	June 24,'38†		
Port of the Seven Seas (A) 829	Wallace Beery-M. O'Sullivan		81.	Apr. 9,'38
San Francisco (reissue) (G)	Clark Gable-J. MacDonald		117.	July 4,'36
Shopworn Angel	Margaret Sullavan-Jas. Stewart	July 1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)				
Swiss Miss (G) 830	Laurel and Hardy	May 20,'38†	73.	May 7,'38
Three Comrades 832	Robt. Taylor-Margaret Sullavan	June 3,'38†		
(See "In the Cutting Room," Mar. 12,'38.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		105.	Aug. 17,'34
Toy Wife, The	Luise Rainer-Melvyn Douglas	June 10,'38†		
(See "In the Cutting Room," Apr. 30,'38.)				
Yellow Jack 834	R. Montgomery-Virginia Bruce	May 27,'38†		
(See "In the Cutting Room," Apr. 23,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25,'37†	59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4,'37†	65.	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers	Tim McCoy	Mar. 9,'38†	56	
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G)	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58.	Apr. 23,'38
God's Country and the Man	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62.	July 3,'37
Land of Fighting Men	Jack Randall	Mar. 11,'38†	53	
Legion of Missing Men	Ralph Forbes	July 28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr. Joan Woodbury	Nov. 17,'37†	59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†	62	
Painted Trail (G)	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Paradise Isle (G)	Warren Hull-Movita	July 21,'37†	73.	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Port of Missing Girls (G)	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†	55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G)	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†	70	
Two Gun Justice	Tim McCoy-Suzanne Kaaren	Apr. 30,'38†	57	
(See "Ridin' Gent," "In the Cutting Room," Apr. 16,'38.)				
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide	Tom Keene	Oct. 13,'37†	59	
Where the West Begins	Jack Randall	Feb. 2,'38†	54	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Marines Are Here, The	June Travis-Gordon Oliver	June 8,'38†		
(See "In the Cutting Room," Apr. 23,'38.)				
Numbered Woman	Sally Blane-Lloyd Hughes	May 22,'38†		
(See "Private Nurse," "In the Cutting Room," Apr. 23,'38.)				
Phantom Ranger, The	Tim McCoy	May 27,'38†		
Romance of the Limberlost	Jean Parker-Eric Linden	June 22,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Big Broadcast of 1938 (G) 3730.	W. C. Fields-Martha Raye	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wive (A) 3734	Claudette Colbert-Gary Cooper	Mar. 25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept. 24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Peril (G) 3733	J. Barrymore-Louise Campbell	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
College Swing (G) 3737	Martha Raye-Burns & Allen	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722.	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby-Beatrice Lillie	May 6,'38†	*80.	Apr. 30,'38
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept. 17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 16,'37†	88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37	85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56.	July 3,'37
Great Gambini, The (G) 3648.	Akim Tamiroff-Marian Marsh	June 25,'37	70.	July 24,'37
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62.)				
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37	79.	Apr. 17,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept. 8,'37†	65.	Aug. 21,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June 4,'37	66.	May 22,'37
I Met Him in Paris (G) 3644.	Claudette Colbert-M. Douglas	May 28,'37	86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37	79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37	77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37	92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 86; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June 18,'37	77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71.	Mar. 6,'37
Night Club Scandal (G) 3717.	Lynne Overman-J. Barrymore	Nov. 19,'37†	70.	Oct. 23,'37
Night of Mystery, A (A) 3643.	Roscoe Karns-Ruth Coleman	May 21,'37	75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37	70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug. 27,'37†	73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Partners of the Plains (G) 3755.	Wm. Boyd-George Hayes	Jan. 28,'38†	68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37	113.	Nov. 26,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75; Apr. 9,'38, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Romance in the Dark (G) 3731.	Gladys Swarthout-John Boles....	Mar.	4,'38†....80.	Feb. 19,'38
Rustler's Valley (G) 3671.....	William Boyd-George Hayes.....	July	23,'37.....60.	July 10,'37
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell.....	Feb.	11,'38†....62.	Feb. 12,'38
She Asked for It (G) 3708....	Wm. Gargan-Orien Hayward.....	Sept.	17,'37†....68.	Sept. 4,'37
She's No Lady (G) 3703.....	Ann Dvorak-John Trent.....	Aug.	20,'37†....62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe.....	Sept.	10,'37†....65.	Sept. 4,'37
Souls at Sea (G) 3705.....	Gary Cooper-George Raft.....	Sept.	3,'37†....92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Stolen Heaven (G) 3738.....	Gene Raymond-Olympe Bradna...	May	13,'38†...*85.	Apr. 23,'38
Texas Trail (G) 3754.....	William Boyd-George Hayes.....	Nov.	26,'37†....63.	Oct. 9,'37
This Way Please (G) 3712.....	C. (Buddy) Rogers-Betty Grable..	Oct.	15,'37†....63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727..	Eleanore Whitney-Johnny Downs..	Jan.	21,'38†....72.	Nov. 13,'37
Thunder Trail (G) 3713.....	Gilbert Roland-Marsha Hunt....	Oct.	22,'37†....58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
Tip-Off Girls (G) 3735.....	Lloyd Nolan-Mary Carlisle.....	Apr.	1,'38†....62.	Mar. 19,'38
True Confessions (A) 3723.....	C. Lombard-Fred MacMurray.....	Dec.	24,'37†....84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Turn Off the Moon (G) 3642...	Chas. Ruggles-Eleanore Whitney..	May	14,'37.....80.	May 29,'37
Wells Fargo (G) 3724.....	Joel McCrea-Frances Dee.....	Dec.	31,'37†...115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65.)				6
Wild Money 3651.....	Edward Everett Horton.....	July	9,'37.....69.	

Coming

Bar 20 Justice (G).....	Wm. Boyd-Russell Hayden.....	June	24,'38†...*65.	Apr. 23,'38
Beneath Western Skies.....	Wm. Boyd-Russell Hayden.....			
Beolee	Colin Tapley-Suratna Asmaka....	July	29,'38†.....	
Cocoanut Grove	F. MacMurray-Harriet Hilliard...	May	20,'38†.....	
(See "In the Cutting Room," Mar. 26,'38.)				
Give Me a Sailor.....	Martha Raye-Bob Hope.....	Aug.	5,'38†.....	
Hunted Men	Lloyd Nolan-Mary Carlisle.....	May	27,'38†.....	
(See "Crime Gives Orders," "In the Cutting Room," Mar. 26,'38.)				
Men With Wings.....	Fred MacMurray-Ray Milland..			
Prison Farm	Lloyd Nolan-Shirley Ross.....	June	17,'38†.....	
Professor Beware	Harold Lloyd-Phyllis Welch.....	July	15,'38†.....	
(See production article, Feb. 19,'38, p. 16.)				
Sing, You Sinners.....	Bing Crosby-Fred MacMurray..			
(See "In the Cutting Room," May 7,'38.)				
Spawn of the North.....	George Raft-Dorothy Lamour.....	Aug.	19,'38†.....	
Texans, The	Randolph Scott-Joan Bennett...			
(See " In the Cutting Room," Apr. 16,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland.....	July	1,'38†.....	
(See "In the Cutting Room," Mar. 26,'38.)				
You and Me.....	George Raft-Sylvia Sidney.....	June	3,'38†.....	
(See "In the Cutting Room," Feb. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian.....	May	24,'37.....56.	June 5,'37
All Over Town (G) 6020.....	Olson and Johnson.....	Sept.	8,'37.....61.	Aug. 28,'37
Arizona Gunfighter 7121.....	Bob Steele-Jean Carmen.....	Sept.	20,'37†....56.	
Arson Gang Busters (G) 7022..	Bob Livingston-Rosalind Keith...	Mar.	28,'38†....65.	Apr. 9,'38
Boothill Brigade 6328.....	Johnny Mack Brown-C. Rochelle..	Aug.	2,'37.....53.	
Boots and Saddles (G) 7106....	Gene Autry-Judith Allen.....	Oct.	4,'37†....59.	July 31,'37
Born To Be Wild (G) 7020....	Ralph Boyd-Doris Weston.....	Feb.	16,'38†....66.	Feb. 26,'38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill.....	July	31,'37.....62.	Nov. 13,'37
Call of the Yukon (G) 7011...	Beverly Roberts-Richard Arlen...	Apr.	18,'38†....70.	Apr. 16,'38
Call the Mesquiteers (G) 7115.	Three Mesquiteers-Lynn Roberts..	Mar.	7,'38†....55.	Mar. 5,'38
Colorado Kid (G) 7123.....	Bob Steele-Marion Weldon.....	Dec.	6,'37†....55.	Dec. 18,'37
Come On, Cowboys (G) 6317...	Bob Livingston-Ray Corrigan.....	May	24,'37.....57.	May 29,'37
Dangerous Holiday (G) 6026...	Ra Hould-Lynn Roberts.....	June	7,'37.....57.	July 31,'37
Doomed at Sundown 6337.....	Bob Steele-Lorraine Hayes.....	June	7,'37.....53.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel.....	Nov.	29,'37†....64.	Dec. 11,'37
Escape by Night (G) 7015.....	Wm. Hall-Anne Nagel.....	Sept.	20,'37†....64.	Sept. 4,'37
Exiled to Shanghai (G) 7019...	June Travis-Wallace Ford.....	Dec.	20,'37†....64.	Dec. 18,'37
Feud Maker, The 7126.....	Bob Steele	Apr.	4,'38†....55.	
Glamourous Night (G) 7017....	Mary Ellis-Victor Jury.....	Dec.	6,'37†....60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley.....	May	10,'37.....53.	
Gunsmoke Ranch 6316.....	Bob Livingston-Ray Corrigan.....	May	5,'37.....56.	
Guns in the Dark 6326.....	Johnny Mack Brown-C. Rochelle..	Apr.	14,'37.....56.	
Heart of the Rockies 7111.....	Bob Livingston-Ray Corrigan.....	Sept.	6,'37†....56.	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable....	Feb.	21,'38†....65.	Mar. 5,'38
Invisible Enemy (G) 7010.....	Alan Marshal-Tala Birell.....	Apr.	4,'38†....65.	Mar. 26,'38
It Could Happen to You 6016....	Alan Baxter-Andrea Leeds.....	June	28,'37.....64.	
(See "In the Cutting Room," May 15,'37.)				
King of the Newsboys (G) 7009.	Lew Ayres-Helen Mack.....	Mar.	18,'38†....68.	Mar. 19,'38
Lady Behave! (G) 7005.....	Sally Eilers-Neil Hamilton.....	Jan.	5,'38†....70.	Jan. 1,'38
Law Man Is Born, A 6327.....	Johnny Mack Brown-I. Meredith..	June	21,'37.....61.	
Mama Runs Wild (G) 7006....	Mary Boland-Ernest Truex.....	Jan.	19,'38†....67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak.....	Nov.	13,'37†....84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle.....	July	12,'37.....63.	July 31,'37
Michael O'Halloran (Spec.)....	Wynne Gibson-Warren Hull.....	May	15,'37.....67.	
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102.	Gene Autry-Smiley Burnette.....	Jan.	29,'38†....60.	Jan. 15,'38
Outlaws of Sonora (G) 7116...	Bob Livingston-Ray Corrigan.....	Apr.	14,'38†....55.	Apr. 30,'38
Outside of Paradise (G) 7097..	Phil Regan-Penny Singleton.....	Feb.	7,'38†....68.	Feb. 19,'38
Paroled—To Die (G) 7124.....	Bob Steele-Kathleen Elliott.....	Jan.	10,'38†....55.	Jan. 15,'38
Portia on Trial (A) 6001.....	Frieda Inescort-Walter Abel.....	Nov.	8,'37.....72.	Nov. 6,'37
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marian Marsh...	Mar.	1,'38†....67.	Mar. 12,'38
Public Cowboy No. 1 (G) 7105.	Gene Autry-Ann Rutherford.....	Aug.	25,'37†....59.	Oct. 9,'37
Purple Vigilantes (G) 7114....	Three Mesquiteers	Jan.	24,'38†....58.	Feb. 5,'38
Range Defenders (G) 6318.....	Bob Livingston-Ray Corrigan.....	June	30,'37.....56.	July 24,'37
Red Rope, The 6338.....	Bob Steele-Lois January.....	July	19,'37.....60.	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis.....	June	21,'37.....62.	July 3,'37
Ridin' the Lone Trail 7122.....	Bob Steele-Claire Rochelle.....	Nov.	1,'37†....56.	
Romance on the Run (G).....	Donald Woods-Patricia Ellis.....	May	11,'38†...*67.	May 7,'38
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	may	12,'37.....60.	May 8,'37
Sea Racketeers (G) 6019.....	Weldon Heyburn-Jeanne Madden..	Aug.	16,'37.....63.	Aug. 14,'37
Sheik Steps Out, The (G) 6006.	Ramon Novarro-Lola Lane.....	Sept.	6,'37†....66.	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles.....	Nov.	15,'37†....60.	Nov. 27,'37
Thunder in the Desert 7125....	Bob Steele-Louise Stanley.....	Feb.	21,'38†....56.	
Trigger Trio 7112.....	Ray Corrigan-Max Terhune.....	Oct.	18,'37†....56.	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette.....	Apr.	20,'38†....65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113....	Three Mesquiteers	Dec.	6,'37†....56.	Dec. 18,'37
Wrong Road, The (G) 7016....	Richard Cromwell-Helen Mack....	Oct.	11,'37.....62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson.....	June	14,'37.....60.	June 26,'37
Youth on Parole (G) 6022....	Gordon Oliver-Marian Marsh.....	Oct.	4,'37.....62.	Oct. 23,'37

Coming

Army Girl	Preston Foster-Madge Evans.....			
Desert Patrol 7127.....	Bob Steele	May	30,'38†.....	
Durango Valley Raiders.....	Bob Steele	July	11,'38†.....	
First Prize	Alison Skipworth-Polly Moran.....			
Gangs of New York.....	Chas. Bickford-Ann Dvorak.....	May	16,'38†.....	
Riders of the Black Hills 7117.	Three Mesquiteers	June	8,'38†.....	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802.....	James Ellison-Marsha Hunt.....	Sept.	10,'37†....65.	Aug. 21,'37
Behind the Headlines (G) 727..	Lee Tracy-Diana Gibson.....	May	14,'37.....58.	June 12,'37
Big Shot, The (G) 735.....	Guy Kibbee-Cora Witherspoon....	July	23,'38.....60.	July 31,'37
Border Cafe (G) 730.....	John Beal-Armida	June	4,'37.....67.	May 29,'37
Breakfast for Two (G) 737.....	Barbara Stanwyck-H. Marshall...	Oct.	22,'37†....65.	Oct. 9,'37
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739....	Kath. Hepburn-Cary Grant.....	Feb.	18,'38.....102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72.)				
Condemned Women (A) 813....	Louis Hayward-Sally Eilers.....	Mar.	18,'38†....77.	Mar. 12,'38
Crashing Hollywood 816.....	Lee Tracy-Jean Woodbury.....	Jan.	7,'38†....61.	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel in Distress, A (G) 738.	Fred Astaire-Burns & Allen.....	Nov.	19,'37.....101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812.....	John Beal-Sally Eilers.....	Dec.	3,'37†....60.	Nov. 20,'37
Double Danger (G) 820.....	Preston Foster-Whitney Bourne...	Jan.	28,'38†....62.	Jan. 29,'38
Everybody's Doing It (G) 817..	Sally Eilers-Preston Foster.....	Jan.	14,'38†....67.	Jan. 1,'38
Fight for Your Lady (G) 808...	John Boles-Ida Lupino.....	Nov.	5,'37†....67.	Oct. 2,'37
Fit for a King (G) 848.....	Joe E. Brown-Helen Mack.....	Oct.	15,'37†....73.	Sept. 4,'37
Flight from Glory (G) 736.....	Chester Morris-Whitney Bourne...	Aug.	20,'37.....67.	Aug. 14,'37
Forty Naughty Girls (G) 803...	James Gleason-Zasu Pitts.....	Sept.	24,'37†....63.	Sept. 4,'37
Go Chase Yourself (G) 825....	Joe Penner-Lucille Ball.....	Apr.	22,'38†....70.	Apr. 16,'38
Gun Law	George O'Brien-Rita Oehmen.....	May	13,'38†.....	
(See "In the Cutting Room," Apr. 23,'38.)				
Hawaii Calls (G) 846.....	Bobby Breen-Juanita Quigley.....	Mar.	11,'38†....72.	Mar. 5,'38
Hideaway (G) 733.....	Fred Stone-Marjorie Lord.....	Aug.	13,'37.....58.	July 31,'37
High Flyers (G) 810.....	Wheeler and Woolsey.....	Nov.	26,'37†....70.	Nov. 20,'37
Hitting a New High (G) 814...	Lily Pons-John Howard.....	Dec.	24,'37†....85.	Dec. 4,'37
Hollywood Cowboy (G) 733.....	George O'Brien-Cecilia Parker....	May	28,'37.....64.	July 31,'37
Joy of Living (G) 826.....	Irene Dunne-D. Fairbanks, Jr....	Apr.	15,'38†....91.	Mar. 26,'38
Law of the Underworld (A) 827.	Chester Morris-Anne Shirley.....	May	6,'38†....61.	Mar. 19,'38
Life of the Party, The (G) 801.	Gene Raymond-Harriet Hilliard..	Sept.	3,'37†....77.	Aug. 28,'37
Exploitation: Oct. 23,'37, p. 82.)				
Living on Love (G) 809.....	James Dunn-Whitney Bourne.....	Nov.	12,'37†....61.	Oct. 30,'37
Maid's Night Out (G) 822.....	Jean Fontaine-Allan Lane.....	Mar.	4,'38†...*65.	Mar. 12,'38
Make a Wish (G) 745.....	Bobby Breen-Basil Rathbone.....	Aug.	27,'37.....77.	Sept. 4,'37
Meet the Missus (G) 729.....	Victor Moore-Helen Broderick...	June	4,'37.....90.	May 29,'37
Music for Madame (G) 804....	Nino Martini-Joan Fontaine.....	Oct.	1,'37†....81.	Sept. 18,'37
New Faces of 1937 (G) 732....	Joe Penner-Harriet Hilliard.....	July	2,'37.....100.	July 10,'37
(Exploitation: Oct. 9,'37, p. 70.)				
Night Spot (G) 821.....	Allan Lane-Jean Woodbury.....	Feb.	25,'38†....60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
On Again—Off Again (G) 725..	Wheeler and Woolsey.....	July	9,'37.....68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir.....	Apr.	16,'37.....68.	Mar. 20,'37
Quick Money (G) 811.....	Fred Stone-Dorothy Moore.....	Dec.	10,'37†....59.	Nov. 27,'37
Radio City Revels (G) 823.....	Bob Burns-Jack Oakie.....	Feb.	11,'38†....90.	Feb. 5,'38
Rat, The (A) 862.....	Ruth Chatterton-Anton Walbrook..	Jan.	21,'38†....73.	Nov. 27,'37
Riding On Air (G) 771.....	Joe E. Brown-Florence Rice.....	June	18,'37.....71.	June 12,'37
Saturday's Heroes (G) 805.....	Van Heflin-Marian Marsh.....	Oct.	8,'37†....60.	Sept. 18,'37
Shall We Dance (G) 724.....	Fred Astaire-Ginger Rogers.....	May	7,'37.....116.	May 8,'37
(Exploitation: Jan. 19,'37, p. 65; July 31,'37, p. 80.)				
She's Got Everything (G) 818..	Gene Raymond-Ann Sothern.....	Dec.	31,'37†....72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)....	Walt Disney	Feb.	4,'38†....86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92.	Sept. 18,'37
(See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84; Apr. 9,'38, p. 56.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70.	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65.	Mar. 19,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109.	July 17,'37
(Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)				
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers-James Stewart	May 13,'38†	90.	May 7,'38
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58.	
(See "In the Cutting Room," May 29,'37.)				
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62.	June 5,'37
You Can't Buy Love (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61.	May 1,'37

Coming

Blind Alibi	Richard Dix-Whitney Bourne	May 20,'38†	61½	
(See "In the Cutting Room," Apr. 9,'38.)				
Border G-Man	George O'Brien-Ray Whitley	Jnue 24,'38†		
Cheating the Stars	Allan Lane-Frances Mercer	Aug. 19,'38†		
Ground Crew	Richard Dix-Chester Morris	July 29,'38†		
Having Wonderful Time 819	Ginger Rogers-D. Fairbanks, Jr.	July 1,'38†		
(See "In the Cutting Room," Oct. 9,'37.)				
Mother Carey's Chickens	Ruby Keeler-Anne Shirley	July 15,'38†		
Muddled Deal	Joan Fontaine-D. DeMarney	June 17,'38†		
(See "In the Cutting Room," Apr. 16,'38.)				
Painted Desert	George O'Brien	Aug. 12,'38†		
Room Service	Marx Brothers	Sept. 2,'38†		
Saint in New York (G)	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Smashing the Rackets		July 8,'38†		
Strictly Accidental	Joe Penner	July 22,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71.	May 8,'37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G)	Victor McLaglen-Louise Hovick	Apr. 22,'38†	84.	Apr. 2,'38
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37	83.	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58.	July 10,'37
Change of Heart (G) 828	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 864	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
(re-issue)				
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene	Apr. 29,'38†	85.	Apr. 23,'38
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14,'37	59.	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871	Will Rogers	Aug. 13,'37†	81.	May 5,'34
(re-issue)				
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evelyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840	Tyrone Power-Alice Faye	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1,'38†	67.	Mar. 19,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers-Tony Martin	May 13,'38†	*85.	May 7,'38
King George VI Coronation 870	Color Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers-Rochelle Hudson	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Bros. Gloria Stuart	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre-Keye Luke	Mar. 25,'38†	71.	Apr. 16,'38
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
Raw Hide (G) 842	Smith Ballew-Evelyn Knapp	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen	Mar. 4,'38†	85½	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57.	Feb. 13,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moe (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Trip to Paris (G) 847	Jed Prouty-Shirley Deane	May 6,'38†	63.	Mar. 26,'38
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen	Mar. 11,38†	69.	Feb. 5,'38
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 5,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24, 37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
(See "In the Cutting Room," Apr. 30,'38.)				
Always Goodbye	Barbara Stanwyck-H. Marshall	July 1,'38†		
Hello Hollywood	Jane Withers-Gloria Stuart			
I'll Give a Million	Warner Baxter-Marjorie Weaver	July 22,'38†		
Josette 839	Simone Simon-Don Ameche	June 3,'38†		
(See "In the Cutting Room," Jan. 29,'38.)				
Kidnapped	Warner Baxter-F. Bartholomew	May 27,'38†		
(See "In the Cutting Room," Feb. 26,'38.)				
Little Miss Broadway	Shirley Temple-Jimmy Durante	July 29,'38†		
Lucky Penny	Shirley Temple-Joan Davis			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto	Peter Lorre-Mary Maguire			
(See "In the Cutting Room," Apr. 30,'38.)				
One Wild Night	June Lang-Dick Baldwin			
Panamints' Bad Man	Smith Ballew-Evelyn Daw	July 8,'38†		
Rascals (G) 849	Jane Withers-Robt. Wilcox	May 20,'38†	77.	Apr. 9,'38
Speed to Burn	Lynn Bar-Dennis Moore			
Suez	Loretta Young - Tyrone Power - Annabella			
Three Blind Mice	Loretta Young-Joel McCrea	June 17,'38†		
We're Going to Be Rich	Gracie Fields-Victor McLaglen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58.)				
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15,'38†	91.	Jan. 15,'38
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldwyn Follies, The (G)	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan. 28,'38†	80.	Jan. 15,'38
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Stand-In (A)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")				
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44.	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 6,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Algiers	Charles Boyer-Sigrid Gurie			
(See "In the Cutting Room," Apr. 30,'38.)				
Earl of Chicago	Edw. G. Robinson			
Graustark	G. Cooper-M. Oberon-S. Gurie			
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains (G)	Raymond Massey-Sabu		100.	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Over the Moon	Merle Oberon-Rex Harrison			
Rising Tide, The	Madeleine Carroll-Henry Fonda			
(See "The Adventuress," "In the Cutting Room," Mar. 26,'38.)				
Young In Heart, The	Janet Gaynor-D. Fairbanks, Jr.			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils	Dick Purcell-Beryl Wallace	May 13,'38†	61.	
(See "In the Cutting Room," Apr. 23,'38.)				
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58.	
Black Doll (G) 2014	Nan Grey-Donald Woods	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†	57.	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59.	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 8,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Chas. Winninger	Apr. 1,'38†	70.	Mar. 26,'38
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Lady In the Morgue 2027	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	
(See "In the Cutting Room," Mar. 19,'38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56.	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde	Mar. 25,'38†	67.	July 10,'37
Love In a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin-Herbert Marshall	Mar. 4,'38†	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71.)				
Man In Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	96.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	*65.	Apr. 2,'38
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56.	
Sinners in Paradise (G)	John Boles-Madge Evans	May 6,'38†	63.	May 7,'38
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½.	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	96.	Dec. 18,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	76.	Apr. 24,'37
You're a Sweetheart (G) 2004	Alice Faye-George Murphy	May 23,'37	78.	May 15,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67.)				

Coming

Afraid to Talk	Robt. Wilcox-Dorothea Kent			
Devil's Party, The	V. McLaglen-Beatrice Roberts	May 20,'38†		
(See "Hell's Kitchen," "In the Cutting Room," Apr. 9,'38.)				
Letter of Introduction	E. Bergen-"Charlie McCarthy"	July 29,'38†		
(See "In the Cutting Room," May 7,'38.)				
Rage of Paris, The	D. Darrieux-D. Fairbanks, Jr.	July 8,'38†		
Rocket Ship	Larry Crabbe-Jean Rogers	June 3,'38†		
Suspicion	Warren William-Gail Patrick	June 10,'38†		
Walls of San Quentin	Glenda Farrell-Barton MacLane	July 15,'38†		
Western Trails	Bob Baker-Marjorie Reynolds	June 3,'38†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell	Apr. 9,'38†	62.	Feb. 26,'38
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73.	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55.	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63.	
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52.	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27,'37†	62.	Sept. 11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60.	June 12,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh-Jane Wyman	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff- Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda	Mar. 26,'38†	104.	Mar. 12,'38
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101.	May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 84.)				
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane	Mar. 12,'38†	71.	Feb. 19,'38
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68.	Aug. 14,'37
Over the Wall (G) 212	Dick Foran-June Travis	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch	Feb. 26,'38†	63.	Jan. 15,'38
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58.	
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57.	Dec. 11,'37
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105.	July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80.	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56.) May 7,'38, p. 56.				
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	98.	Dec. 4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121.	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64.	July 24,'37

Coming

Amazing Dr. Clitterhouse, The	Edw. G. Robinson-C. Trevor			
(See "In the Cutting Room," Apr. 9,'38.)				
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney-Pat O'Brien			
Brother Rat	Wayne Morris			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane	July 9,'38†		
(See "In the Cutting Room," Feb. 19,'38.)				
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell			
Garden of the Moon	Pat O'Brien-Margaret Lindsay			
Girls on Probation	Ronald Reagan - Jane Bryan - Gloria Dickson			
Gold Diggers in Paris 206	Rudy Vallee-Rosemary Lane	June 11,'38†		
(See "In the Cutting Room," Mar. 19,'38.)				
In Every Woman's Life	Kay Francis-John Litel			
Little Miss Thoroughbred (G) 219	Ann Sheriden-John Litel	June 4,'38†	*65.	May 7,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane	July 16,'38†	*70.	Apr. 23,'38
Penrod's Double Trouble (G)	Billy and Bobby Mauch		*60.	Apr. 2,'38
Singing Cop, The	Dick Foran-Jane Bryan			
Sister Act	Lane Sisters-Jeffrey Lynn			
White Banners 208	Claude Rains-Fay Bainter	June 25,'38†		
(See "In the Cutting Room," Feb. 26,'38.)				

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60.	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58.	
Dawn to Dusk	Margaret Morris	Advance	Nov. 1,'37†		
Dead March, The (A)	Boake Carter	Imperial	Sept. 15,'37†	73.	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75.	Aug. 7,'37
Lost Ranch	Tom Tyler	Victory	Nov. 30,'37†	56.	
Million Dollar Racket (G)	Herman Brix	Victory	Oct. 1,'37†	62.	Nov. 20,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16,'37	76.	Oct. 23,'37
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Now Is the Time	Joby Jordan	Advance	Nov. 15,'37†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Roaring Six Guns	Kermit Maynard	Ambassador-Conn.	Oct. 15,'37†		
Squadron "B"	Margaret Morris	Advance	Sept. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin	Ambassador-Conn.	Nov. 15,'37†	*60.	Nov. 13,'37
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60.	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57.	June 12,'37
With Pleasure, Madame	Conrad Nagel	Imperial	Apr. 15,'37†	90.	
Young Dynamite	Frankie Darro	Ambassador-Conn.	Sept. 15,'37†		

Coming

Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70.	Apr. 30,'38
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 rls.		Apr. 23,'38.
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum			
(See "In the Cutting Room," Apr. 23,'38.)					
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Hoffberg	Oct. 15,'37†	82.	
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90.	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
All Men Are Wild	Paul Javor	Hungaria	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Bank Holiday (G)	John Lodge	General		86.	Mar. 26,'38
Big Fella (G)	Paul Robeson	British Lion		73.	July 16,'37
Bride from Torocko	Paul Javor	Hungaria	Oct. 1,'37†	10 rls.	
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Business In Distress	Czech Film	Hoffberg	Oct. 15,'37†	90.	
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89.	Oct. 23,'37
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	World	Sept. '37†	78.	July 3,'37
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80.	Aug. 14,'37
Eighty Miles an Hour	Gy Kabos	Hungaria	Nov. 19,'37†	8 rls.	
Emil Und Die Detektive	Fritz Rasp	International		77.	
Fury Over Spain (G)		Modern Film		55.	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74.	Aug. 14,'37
Grand Illusion (A)	Erich von Stroheim	World		120.	July 3,'37
(Reviewed under the title "La Grande Illusion")					
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90.	
Green Fields (G)	Helen Beverly	Collective	Oct. 11,'37†	105.	Jan. 15,'38
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
Heart for Heart	Pager-Szorenyi	Danubia	Apr. 17,'38†	83.	
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	88.	
Hotel Springtime	Gy Kabos	Hungaria	Nov. 30,'37†	10 rls.	
"Housmaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radal	Danubia	Feb. 4,'38†	84.	
I Picked You for My Husband	Paul Javor	Hungaria	Nov. 4,'37†	9 rls.	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81.	Oct. 30,'37
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65.	
Jericho (G)	Paul Robeson	General		77.	Sept. 4,'37
Kainourgea Zoe	Rita Karmen	Norton	Nov. 7,'37†	115.	
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70.	May 22,'37
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91.	
Life and Loves of Beethoven (G)	Harry Bauer	World	Dec. 15,'37†	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Loves of DuBarry	Gitta Alpar	Hoffberg	Mar. 30,'38†	78.	
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95.	Sept. 25,'37
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63.	
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78.	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105.	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70.	July 10,'37
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls.	
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Meriusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77.	June 5,'37
Meseanto	Pertzel-Torzs	Danubia	Oct. 15,'37†	87.	
Miracle of Lourdes	John Bara	Danubia	Nov. 1,'37†	62.	
Monastery (G)	Menastic Film	World	Apr. 1,'38†	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77.	Sept. 18,'37
My Daughter Is Different	Turray-Kabos	Danubia	Oct. 20,'37†	88.	
Noches de Gloria (A)	Esperanza Iris	Bueno		95.	Mar. 26,'38
Noeturne (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Orphan Boy of Vienna (G)	Hans Olden	General		77.	Sept. 18,'37
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Reborn	Elene Papadake	Norton	Dec. 5,'37	90.	
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91.	
Ruler, The (G)	Emil Jennings	Amer.-Tobis	Oct. 15,'37	120.	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70.	July 17,'37
Sister Mary	Javor-Sved	Danubia	Oct. 10,'37†	91.	
Sisters In Arms (G)	J. Sully-J. Day	C. U. C.		125.	Dec. 25,'37
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90.	
South Riding (A)	Edna Best	United Artists.		90.	Jan. 22,'38
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58.	Sept. 4,'37
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
Student's Romance, The (G)	Patric Knowles	Hoffberg	Oct. 10,'37†		July 9,'37
Sutyl, the Lucky Child	Adam Klari	Hungaria	Jan. 11,'38†		
Tempest In Charda	Javor-Lazar	Danubia	Jan. 7,'38	90.	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89.	
They Were Five	Jean Gabin	Lenauer	June 1,'38		
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85.	July 17,'37
This Is China		Guaranteed	Dec. 1,'37†	68.	
Three Spinsters	Rajnay-Kabos	Danubia	Oct. 30,'37†	72.	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102.	
Tomi (G)	Pecsi-Adam	Danubia	Sept. 11,'37†	81.	Oct. 30,'37
True Love	Sophea Domogloy	Norton	Oct. 3,'37†	85.	
Two Prisoners	Paul Javor	Hungaria	Oct. 12,'37†	10 rls.	
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77.	Nov. 27,'37
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70.	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65.	Nov. 20,'37
Yellow Roses	Kabos	Danubia	Mar. 1,'38†	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away (Andy Clyde)	May	13,'38†15½..
Big Squirt, The (10-2-37) (Charlie Chase	Sept.	17,'37†18....
Bury the Hatchet (8-21-37)	Aug.	6,'37.19....
Calling All Curtains	Oct.	1,'37†16....
Calling All Doctors	July	22,'37.19½..
Cash and Carry (9-11-37) (3 Stooges)	Sept.	3,'37†18½..
Cuckooranche	Mar.	25,'38†16½..
Doggone Mixup (2-12-38)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) (Collins-Kennedy)	Jan.	21,'38†17½..
Goofs and Saddles	July	2,'37.17½..
Gracie at the Bat (Andy Clyde	Oct.	29,'37†17½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood (All Star)	July	1,'38†17½..
Healthy, Wealthy and Dumb. (3 Stooges)	May	20,'38†16....
He Done His Duty (Andy Clyde	Dec.	10,'37†17½..
Jump, Chump, Jump (Andy Clyde	Apr.	15,'38†19½..
Man Bites Love Bug (Charlie Chase	Dec.	24,'37†18....
Mind Needer, The (Charlie Chase	Apr.	29,'38†18....
Oh What a Knight (Herman Bing)	Nov.	12,'37†16½..
Old Rald Mule, The (Andy Clyde	Mar.	4,'38†17½..
Playing the Ponies (3 Stooges)	Oct.	15,'37†17....
Sitter Downers, The (3 Stooges)	Nov.	26,'37†18....
Soul of a Heel, The (All Star)	June	4,'38†16½..
Tassels in the Air (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) (3 Stooges)	Jan.	7,'38†17....
Time Out for Trouble (Charlie Chase	Mar.	18,'38†16½..
Wee Wee Monsieur (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec.	15,'37†10½..
Drug Store Follies (9-11-37)	Sept.	3,'37†10½..
Rooftop Frolics (10-16-37)	Oct.	1,'37†11....
Timberland Revels (11-27-37)	Nov.	5,'37†10....

COLOR RHAPSODIES

Air Hostess, The	Oct.	22,'37†.8....
Big Birdcast, The	May	13,'38†.....
Bluebird's Baby (3-12-38)	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38)	Mar.	26,'38†.8....
Gifts from the Air (re-issue)	Dec.	18,'37†.7½..
Hollywood Picnic (1-15-38)	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38)	Feb.	17,'38†.6½..
Indian Serenade	July	16,'37..8....
Little Match Girl (11-27-37)	Nov.	5,'37†.8½..
Scary Crows (9-11-37)	Aug.	20,'37..8....
Snowtime	Apr.	14,'38†.7....
Spring Festival (8-21-37)	Aug.	6,'37..8....
Stork Takes a Holiday, The	June	11,'37..8....
Swing, Monkey, Swing (10-2-37)	Sept.	10,'37..7½..
Window Shopping	June	3,'38†.....

Title	Rel Date	Min.
COLUMBIA TOURS		
Haiti's Black Napoleon (8-21-37)	Aug.	6,'37..9....
Pirate Parts of the Caribbean	July	2,'37..9....
COMMUNITY SING		
(1st Series)		
Community Sing (No. 4)	June	18,'37.10½..
Community Sing (No. 5) (9-11-37)	July	24,'37.10½..
(2nd Series)		
No. 1 (9-11-37)	Aug.	20,'37†10....
No. 2 (10-16-37)	Sept.	17,'37†10....
No. 3 (10-16-37)	Oct.	15,'37†10½..
No. 4 (12-11-37)	Nov.	28,'37†10½..
No. 5	Feb.	5,'38†10....
No. 6	Feb.	25,'38†.9½..
No. 7 (3-26-38)	Mar.	18,'38†10....
No. 8	May	6,'38†.....
No. 9—	June	25,'38†.....
HAPPY HOUR		
Aladdin and the Wonderful Lamp	Dec.	18,'37†17....
Jungle Babies	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia)	June	1,'38†.1 rl..
KRAZY KAT CARTOONS		
19. Masque Raid, The	June	25,'37..7....
20. Railroad Rhythm	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs.	Feb.	22,'38†.6½..
22. Auto Clinic, The	Mar.	4,'38†.6½..
23. Little Buckaroo	Apr.	1,'38†.6....
24. Krazy Magic	May	20,'38†.....
25. Krazy's Travel Squawks.	July	4,'38†.....
SCRAPPY CARTOONS		
Canine Capers	Sept.	16,'37†.6½..
Cleck Goes 'Round and 'Round (11-20-37)	Nov.	6,'37†.5½..
Dizzy Ducks (12-19-36)	July	18,'37..6½..
Fire Plug, The (11-13-37)	Oct.	16,'37†.6....
New Homestead, The (2-12-38)	Jan.	7,'38†.7....
Scrappy's Music Lesson	June	4,'37..7....
Scrappy's News Flashes (1-22-38)	Dec.	8,'37†.6....
Scrappy's Playmates	Mar.	27,'38†.6....
Scrappy's Trip to Mars	Feb.	4,'38†.7....
SCREEN SNAPSHOTS		
No. 10	June	4,'37..9....
No. 11	June	25,'37.10½..
No. 12 (10-16-37)	Aug.	13,'37.10....
No. 13 (10-16-37)	Sept.	10,'37.10....
(New Series)		
No. 1 (10-16-37)	Sept.	17,'37†10....
No. 2	Oct.	15,'37†.9½..
No. 3 (12-11-37)	Nov.	18,'37†.9½..
No. 4	Dec.	24,'37†10....
No. 5 (1-22-38)	Jan.	7,'38†.9½..
No. 6 (3- 5-38)	Feb.	4,'38†10....
No. 7 (4- 2-38)	Mar.	4,'38†10....
No. 8	Apr.	1,'38†.9....
No. 9	Apr.	29,'38†.....
No. 10—	May	27,'38†.....
No. 11—	June	24,'38†.....
SPECIAL		
SPORT THRILLS		
Cadet Champion (12-11-37)	Dec.	17,'37†.9....
Feminine Fun	Feb.	18,'38†10....
Future Stars	Aug.	30,'37..9....
Golf Magic (9-11-37)	Aug.	16,'37..9....
Play Ball (4-23-38)	Apr.	15,'38†10....
Set 'Em Up	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38)	Jan.	21,'38†10....
Sport of the Seasons	June	25,'37..9....
Sport's Greatest Thrills (8-21-37)	Aug.	3,'37..9....
Sport Stamina	Apr.	10,'38†.9½..
Trotting Thoroughbreds (10-16-37)	Sept.	30,'37†.9½..
Unusual Hunting (3-26-38)	Mar.	15,'38†10....
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38)	Dec.	10,'37†.9½..
Little Jack Horner (10-2-37)	Sept.	16,'37†.6½..
Silver Threads (12-11-37)	Nov.	12,'37†10½..
WORLD IN COLOR		
City of the Golden Gate (11-20-37)	Oct.	10,'37†.9½..
El Salvador (2-12-38)	Jan.	15,'38†.9....
Friendly Neighbors (Ontario)	Apr.	29,'38†.....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38)	Feb.	25,'38†10....
Ask Uncle Sol (10-23-37)	Oct.	8,'37†11....
Big Apple, The (10-2-37)	Sept.	17,'37†.9....
Calling All Crooners (12-4-37)	Nov.	19,'37†10½..
How to Dance the Shag	Dec.	17,'37†.8....
Love Goes West (1-15-38)	Dec.	31,'37†10½..
Miss Lonely Hearts (10-30-37)	Sept.	24,'37†10½..
Pot Luck (8-14-37)	Aug.	6,'37†11....
Rhythm Saves the Day (12-4-37)	Oct.	29,'37†11....
Trailer Paradise	Nov.	26,'37†.9....
TERRY-TOONS		
Barnyard Boss, The	Dec.	24,'37†.6½..
Big Top, The	May	12,'38†.1 rl..
Billy Goat's Whiskers, The.	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra	Jan.	21,'38†.6½..
Close Shave, A	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37)	Oct.	15,'37†.6½..
Dog and the Bone, The (11-27-37)	Nov.	12,'37†.6....
Farmer Al Falfa in Trailer Life	Aug.	20,'37†.5½..
Gandy the Goose (3-19-38)	Mar.	4,'38†.6....
Happy and Lucky	Mar.	18,'38†.6½..
His Off Day	Feb.	4,'38†.6½..
Homeless Pup, The	July	23,'37..7....
Just Ask Jupiter (2-19-38)	Feb.	18,'38†.6....
Kike's Cleaning Day (10-2-37)	Sept.	17,'37†.6½..
Lion Hunt, The (1-15-38)	Jan.	7,'38†.7....
Maid in China	Apr.	29,'38†.7....
Mechanical Cow, The	June	25,'37..7....
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Paper Hangers, The (8-14-37)	July	30,'37..7....
Pink Elephants	July	9,'37..7....
Robinson Crusoe's Broadcast (4-23-38)	Apr.	15,'38†.6½..
Saw Mill Mystery, The	Oct.	29,'37†.6½..
Sea Devil, The	May	27,'38†.1 rl..
Timid Rabbit, The	Nov.	26,'37†.6½..
Villain Still Pursued Her, The	Sept.	3,'37†.6½..
TREASURE CHEST		
Grey Owl's Little Brother	Dec.	24,'37†10....
How to Ski	Aug.	20,'37†11....
Kingdom for a Horse (5-7-38)	Apr.	22,'38†10....
Music from the Stars (4-30-38)	Mar.	25,'38†11....
Not So Dumb	Dec.	10,'37†.9....
Ornamental Swimming	June	4,'37.10....
Private Life of the Gannets (9-25-37)	Sept.	10,'37†11....
Return of the Buffalo	Apr.	8,'38†.9½..
Sky Fishing (3-26-38)	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38)	Feb.	11,'38†10....
We Live in Two Worlds	May	27,'38†.1 rl..
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug.	6,'37†19....
Air Parade (2-12-38)	Jan.	14,'38†19....
Bashful Ballerina (10-2-37)	Sept.	17,'37†20....
Bashful Buckaroo, The	Dec.	3,'37†19½..
Beautiful But Dummies	Mar.	25,'38†17....
Cupid Takes a Holiday (2-19-38)	Feb.	4,'38†15....
Cute Crime	Apr.	29,'38†18....
Dates and Nuts (1-15-38)	Dec.	31,'37†19....
Dime a Dance	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38)	Jan.	21,'38†18....
Going, Going Gone	Oct.	6,'37†18....
Heir Today	Nov.	5,'37†18....
Hi-Ho Hollywood	Jan.	7,'38†18....
Hurray for Hooligan (12-4-37)	Nov.	19,'37†17....
Jitter Bugs	May	20,'38†.....
Koo-Koo Correspondence School, The	Nov.	19,'37†18....
Love and Onions (3-26-36)	Mar.	11,'38†19....
Meet the Bride	Oct.	29,'37†17....
Miss They Missed, The (2-12-38)	Jan.	28,'38†18....
Mixed Mexico	May	27,'37†.....
Money on Your Life	May	13,'38†.2 rls.
Montague the Magnificent (8-14-37)	Aug.	27,'37†18....
Playboy Number One (12-4-37)	Nov.	26,'37†17....
Silly Night (10-23-37)	Oct.	1,'37†19....
Sing for Sweetie	Apr.	15,'38†19....
Slacks Appeal	Aug.	13,'37†19....
Smart Way, The (10-30-37)	Oct.	15,'37†18....
Sweeties	Sept.	3,'37†15....
Timid Ghost, The	Sept.	24,'37†16....
Uncle Sol Solves It	Feb.	11,'38†15....
Wanna Be a Model?	Feb.	25,'38†16....
Who's Crazy?	Aug.	20,'37†19....
Will You Stop! (10-2-37)	Sept.	10,'37†17....
Who's Who?	Oct.	22,'37†20....

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday (4-2-38)	Feb.	5,'38†.9....
Captain's Pups	Apr.	30,'38†.9....
Cleaning House (3-5-38)	Feb.	19,'38†.8....
Poultry Pirates		.9....
CRIME DOESN'T PAY		
No. 11—Soak the Poor (10-2-37)	Aug.	21,'37.16....
No. 12—Give Till It Hurts (11-13-37)	Sept.	18,'37.20....
No. 13—Behind the Criminal (12-4-37)	Oct.	30,'37†21....
No. 14—What Price Safety.	Feb.	5,'38†21....
No. 15—Miracle Money	Mar.	26,'38†21....
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38)	Apr.	16,'38†.9....
Chile, Land of Charm (11-20-37)	Oct.	30,'37†.9...
Czechoslovakia on Parade	June	11,'38†.....
Copenhagen	Nov.	27,'37†.9....
Floral Japan	July	24,'37..8....
Glimpses of Austria	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38)	Mar.	19,'38†.8....
Glimpses of Peru (10-2-37)	Sept.	4,'37†.8....
Land of Incas	Dec.	25,'37..8....
Natural Wonders of the West (2-5-38)	Jan.	22,'38†.9....
Rural Sweden	May	14,'38†.8....
Serene Siam (8-26-37)	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37)	Oct.	2,'37†.9....
HARMAN-ISING		
(Happy Harmonies)		
32—Wayward Pups (8-14-37)	July	16,'37..9....
33—Bosko and the Cannibals	Aug.	28,'37.10....
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8...
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (3-26-38)	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38)	Mar.	19,'38†11....
King Without a Crown, The (11-20-37)	Oct.	9,'37†.9....
Man in the Barn, The (1-1-38)	Nov.	20,'37†10....
Ship That Died, The	Feb.	19,'38†10....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct.	1,'37.10....
Forgotten Step, The	May	7,'38†10....
Have Courage (7-24-37)	June	12,'37.10....
Life in Some Town, U.S.A. (4-9-38)	Feb.	26,'38†10....
Optical Poem, An	Mar.	11,'38†.7....
Pacific Paradise (10-16-37)	Aug.	28,'37.10....
Rainbow Pass (10-30-37)	Oct.	9,'37.10....
That Mothers Might Live.	Apr.	30,'38†10....
What Do You Think, No. 2 (2-12-38)	Dec.	25,'37†10....
What Do You Think, No. 3.	Jan.	15,'38†11....
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38)	Jan.	29,'38†21....
Girl's Best Years, A (2-20-37)	Dec.	25,'37.10....
Our Gang Follies of 1938 (1-8-38)	Dec.	18,'37†21....
Stroke of Genius	Feb.	5,'38†11....
Sunday Night at Treadero (10-23-37)	Oct.	2,'37†20....
OUR GANG		
Bear Facts (4-2-38)	Mar.	5,'38†11....
Came the Brawn	April	16,'38†11....
Canned Fishing	Feb.	12,'38†11....
Feed 'Em and Weep	May	7,'38†11....
Fishy Tales	Aug.	28,'37.11....
Framing Youth (10-2-37)	Sept.	11,'37†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Mail and Female	Nov.	13,'37†11....
Night 'n' Gales	July	24,'37.11....
Pigskin Palooka (11-27-37)	Oct.	23,'37†11....
Reamin' Holiday (7-31-37)	June	12,'37.11....
Three Men in a Tub	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs (1-1-38)	Dec.	11,'37†.9....
Decathlon Champion (11-27-37)	Nov.	20,'37†10....
Equestrian Acrobatics	Aug.	14,'37..8....
Friend Indeed (1-1-38)	Jan.	1,'38†10....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.9....
Jungle Juveniles, No. 2 (2-5-38)	Jan.	29,'38†.9....
La Savate (4-9-38)	Mar.	12,'38†.8....
Modeling For Money	Apr.	30,'38†10....
Olympic Ski Champions (11-7-36)	July	3,'37.10....
Penny's Party (color)	Apr.	9,'38†.9....
Pigskin Champion (9-25-37)	Aug.	14,'37.11....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct.	23,'37.10....
Ski Skill (4-10-37)	Oct.	23,'37.10....
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July	24,'37.10....
Surf Heroes	May	28,'38†10....
Three on a Rope (3-26-38)	Feb.	19,'38†10....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept.	18,'37†37....
Blotto (2-15-30)	Oct.	30,'37†26....
County Hospital (4-23-32)	Jan.	22,'38†17....
Perfect Day, The (3-18-27)	Dec.	11,'37†20....
ROBERT BENCHLEY		
How to Figure Income Tax (4-9-38)	Mar.	19,'38†.8....
How to Start the Day (10-16-37)	Sept.	11,'37†10....
Music Made Simple (4-30-38)	Apr.	16,'38†.8....
Night at the Movies, A (11-20-37)	Nov.	6,'37†10....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan.	8,'38†20....
New Audiosseplks, The (2-5-38)		.8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38)	Feb.	25,'38†.7....
Candid Candidate, The (9-25-37)	Aug.	27,'37†.7....
Ding Dong Doggies	July	23,'37†.7....
Foxy Hunter, The	Nov.	26,'37†.1 rl..
Honest Love and True	Mar.	25,'38†.7....
Impractical Joker, The (7-3-37)	June	18,'37..7....
New Deal Show, The (10-16-37)	Oct.	22,'37†.7....
Out of the Inkwell	Apr.	22,'38†.7....
Riding the Rails (2-26-38)	Jan.	28,'38†.7....
Service with a Smile	Sept.	24,'37†.7....
Zula Hula (1-15-38)	Dec.	24,'37†.7....
COLOR CLASSICS		
Car-Tune Portrait, A (7-3-37)	June	25,'37..7....
Educated Fish (11-13-37)	Oct.	29,'37†.7....
Hold It	Apr.	29,'38†.7....
Little Lamby (1-8-38)	Dec.	31,'37†.7....
Peeping Penguins (9-18-37)	Aug.	27,'37†.7....
Tears of an Onion	Feb.	25,'38†.....
HEADLINERS		
Bob Crosby and Orch.	May	6,'38†10....
Frimi Favorites (7-3-37)	June	4,'37.11....
Rudolph Frimi, Jr., and Orch.		
From the Minuet to the Big Apple	Nov.	19,'37†.....
Hall's Holiday (4-23-38)	Apr.	8,'38†10....
George Hall and Orch.		
Himber Harmonies (2-26-38)	Jan.	28,'38†11....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct.	29,'37†11....
Hula Heaven (10-16-37)	Oct.	1,'37†11....
Eddie Peabody		
Installment Collector, The	July	2,'37.10....
Fred Allen		
Let's Go Latin (9-25-37)	Sept.	10,'37†11....
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38)	Feb.	18,'38†10....
Meet the Maestros	Jan.	7,'38†.....
Night in Manhattan	July	30,'37.11....
Oh Kay, Rhythm (1-8-38)	Dec.	17,'37†10....
Queens of Harmony	Aug.	20,'37†11....
Phil Spitalny and Girl Orch.		
Star Reporter, No. 3	Mar.	10,'38†.....
MUSICAL ROMANCE		
(In Color)		
Schubert's Serenade	July	23,'37..9....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec.	31,'37†10....
Bike Parade	Apr.	22,'38†10....
California Giant	Jan.	28,'38†.....
Aviator Sherty	July	23,'37.10....
Circus Comes to Town, The (7-3-37)	June	25,'37.10....
Cowboy Sherty (10-16-37)	Oct.	8,'37†10....
Gold (3-12-38)	Feb.	25,'38†10....
Inventor, The (10-23-37)	Nov.	5,'37†11....
It's a Good Stunt (9-25-37)	Sept.	10,'37†10....
Jungle Glimpses	Mar.	25,'38†10....
Killer of the Tents	Aug.	13,'37†10....
Tuna	Dec.	3,'37†.....
PARAMOUNT PICTORIAL		
No. 11—Fishing Highlights	June	4,'37.11....
No. 12—(7-3-37)	July	2,'37.10....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug.	6,'37†.1 rl..
No. 2—Let's Count Horses —Nova Scotia Faces the Sea — Record Making (9-18-37)	Sept.	3,'37†10....
No. 3 — Modern Czechoslovakia—Southern Sketches — Doing Broadway in Style (10-16-37)	Oct.	1,'37†10....
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov.	5,'37†10....
No. 5—	Dec.	3,'37†.....
No. 6—	Jan.	7,'38†.....
No. 7—(2-26-38)	Feb.	4,'38†10....
No. 8—	Mar.	4,'38†.....
No. 9—	Apr.	1,'38†10....
POPEYE THE SAILOR		
Big Chief Ugh-Amugh-Um	Apr.	15,'38†.7....
Football Teacher Downer	Oct.	15,'37†.....
Fowl Play	Dec.	17,'37†.....
House Builder-Upper, The	Mar.	18,'38†.....
I Like Babies and Inflnks (10-2-37)	Sept.	17,'37†.7....
I Never Change My Altitude	Aug.	20,'37†.7....
I Yam Love Sick	May	20,'38†.7....
Learn Polikeness (2-26-38)	Feb.	18,'38†.7....
Let's Celebrake	Jan.	21,'38†.....
Lost and Foundry	July	16,'37..7....
Morning, Noon and Night Club (6-26-37)	Jnue	18,'37..7....
Paneless Window Washer, The (2-27-37)	Jan.	22,'37..7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special)	Nov.	26,'37†.2 rls.
Protex the Weakerist (11-20-37)	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6	July	2,'37.11....
NEW SERIES		
No. 1 (9-18-37)	Sept.	3,'37†10....
No. 2 (11-20-37)	Nov.	12,'37†10....
No. 3	Jan.	14,'38†.....
No. 4	Mar.	18,'38†.....
SCREEN SONGS		
Magic on Broadway	Nov.	26,'37†.1 rl..
Jay Freeman and Orch.		
Thanks for the Memory	Mar.	25,'38†.8....
Whispers in the Dark (10-9-37)	Sept.	24,'37†.7....
You Came to My Rescue	July	30,'37..8....
Shep Fields and Orch.		
You Took the Words Right Out of My Heart (2-19-38)	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 37—Swing Stars (5-22-37)	May	14,'37.10....
No. 38—Pan-American Champion (7-3-37)	June	11,'37.10....
No. 39—Rhythm of the Game (7-10-37)	July	9,'37.10....
No. 40—Aquabats	Aug.	13,'37†10....
No. 41—Picking Pets (10-2-37)	Sept.	10,'37†10....
No. 42—Four Smart Dogs (10-16-37)	Oct.	8,'37†10....
No. 43—Pick Your Favorite (11-6-37)	Nov.	5,'37†10....
No. 44—Ball Tossers	Dec.	3,'37†.....
No. 45—Water, Water Everywhere (1-15-38)	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38)	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38)	Feb.	25,'38†10....
No. 48—Cops and Robbers	Mar.	25,'38†10....
No. 49—Win, Place or Show	Apr.	22,'38†10....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 1	Aug.	6,'37†.1 rl..
No 2 (10-16-37)	Oct.	8,'37†10....
No. 3 (1-22-38)	Dec.	10,'37†10....
No. 4 (2-26-38)	Feb.	11,'38†10....
No. 5	Apr.	15,'38†10....
SPECIAL 3-REEL SHORT		
(Distributed by Paramount)		
River, The (12-11-37)		.31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-26-37)	Sept.	17,'37†10....
Murder in Swing Time (9-4-37)	Sept.	27,'37†10....
Prairie Swingaree (12-25-37)	Oct.	15,'37†10....
LEON ERROL COMEDIES		
Berth Quake	May	6,'38†18....
Dummy Owner, The (1-1-38)	Jan.	7,'38†19....
His Pest Friend	Mar.	11,'38†18....
Rented Riot, A	Nov.	5,'37†17....
Should Wives Werk (10-9-37)	Sept.	10,'37†19....
HEADLINER SERIES		
4—Swing Fever	July	25,'37.20....
1937-38		
No. 1—Trailing Along (10-16-37)	Oct.	8,'37†16....
No. 2—Music Will Tell (1-1-38)	Feb.	11,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38)	Jan.	28,'38†18....
Edgar and Goliath (12-25-37)	Nov.	19,'37†17....
False Roomers	Mar.	25,'38†17....
Kennedy's Castle	May	28,'38†17....
Morning Judge (10-16-37)	Sept.	24,'37†18....
Tramp Trouble	Aug.	6,'37.16....
MARCH OF TIME		
No. 12	July	9,'37.18....
No. 13	Aug.	6,'37.18....
1937-38		
No. 1 (9-11-37)	Sept.	3,'37†17....
No. 2	Oct.	1,'37†20....
No. 3	Oct.	29,'37†21....
No. 4	Nov.	26,'37†20....
No. 5 (1-1-38)	Dec.	25,'37†18....
No. 6	Jan.	21,'38†16....
No. 7	Feb.	18,'38†19....
No. 8	Mar.	18,'38†19...
No. 9	Apr.	15,'38†21....
No. 10	May	13,'38†.....
No. 11	June	10,'38†.....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)	Apr.	28,'38†10....
Latin Rhythm (3-5-38)	Feb.	18,'38†11....
Maids and Music	Apr.	22,'38†10....
No Sale (4-2-38)	Mar.	11,'38†11....
Phoney Boy (12-25-37)	Nov.	19,'37†11....
Radio Hookup, A	Jan.	25,'38†10....
Rhythm in a Night Court (9-4-37)	Sept.	24,'37†.9....
Salt Shakers	May	13,'38†11....
Skyline Revue	Apr.	1,'38†11....
Sweet Shoe (1-1-38)	Jan.	14,'38†11....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept.	10,'37†13....
No. 2 (12-18-37)	Nov.	5,'37†11....
No. 3 (1-22-38)	Dec.	31,'37†10....
No. 4 (2-26-38)	Feb.	25,'38†10....
No. 5	Apr.	22,'38†11....
No. 6	June	17,'38†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct.	22,'37†17....
Stuper-Viser, The (1-22-38)	Feb.	25,'38†17....
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec.	3,'37†20....
Mississippi Moods (7-31-37)	July	23,'37.17....
That Man Samson	May	28,'37.19....
Twenty Girls and a Band (1-22-38)	Apr.	8,'38†18....
RKO PATHE SPORTSCOPE		
Bit and Bridle	May	13,'38†11....
In the Swim (3-5-38)	Feb.	18,'38†10....
Pinehurst	Apr.	22,'38†.8....
Swinging Mallets	Apr.	1,'38†10....
White Magic	Jan.	28,'38†10....
Windward Way	Mar.	11,'38.10....
SMART SET		
Buckaroo Broadcast (3-26-38)	Apr.	22,'38†18....
Rhythm Wranglers (12-25-37)	Dec.	17,'37†19....
SPECIAL		
Quintupland (2-26-38)	Feb.	18,'38†19....
SPORTS WITH BILL CORUM		
Golf Timing (8-21-37)	July	23,'37.11....
Royal Steeds	July	2,'37.10....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July	9,'37.16....
WALT DISNEY CARTOONS		
Boat Builders	Feb.	25,'38†.7....
Clock Cleaners, The (8-28-37)	Oct.	15,'37†.8....
Donald's Better Self (2-26-38)	Mar.	11,'38†.8....
Donald's Nephews	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38)	Dec.	10,'37†.9....
Hawaiian Holiday (9-4-37)	Sept.	24,'37†.8....
Lonesome Ghosts (12-25-37)	Dec.	24,'37†.9....
Mickey's Trailer	May	6,'38†.8....
Moth and the Flame, The (3-19-38)	Apr.	1,'38†.8....
Old Mill, The	Nov.	5,'37†.9....
Pluto's Quinpuplets	Nov.	26,'37†.9....
Self Control (1-22-38)	Feb.	11,'38†.8....
Wynken, Blynken and Nod	May	27,'38†.8....
WORLD ON PARADE		
Jungle Playmate	July	30,'37..9....
Workshops of Old Mexico	July	9,'37.11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The (8-14-37)	Aug.	6,'37.16....
Filming Modern Youth	Oct.	1,'37†.....
Filming Nature's Wonders	Dec.	3,'37†.....
Laughing at Fate (11-27-37)	Nov.	5,'37†.9½..
Motor Maniacs (9-25-37)	Sept.	3,'37†10....
Trailing Animal Stories (1-22-38)	Jan.	14,'38†.9....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct.	8,'37†.....
Italian Libya (12-4-37)	Nov.	12,'37†10....
Land of the Maple Leaf, The (1-22-38)	Dec.	10,'37†10....
Mexican Mural (10-16-37)	Sept.	3,'37†.9½..
Modern Dixie (2-12-38)	Jan.	28,'38†10....
Portraits of Portugal (8-7-37)	Aug.	6,'37.10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
111. Mickey's Amateurs (6-19-37)	June	4,'37†.1 rl..
112. Moose Hunters	Aug.	5,'37†.9....
SILLY SYMPHONIES		
113. Modern Invention (6-26-37)	June	17,'37†.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July	26,'37.10....
No. 39 (10-23-37)	Oct.	18,'37†.9....
No. 40 (12-4-37)	Nov.	1,'37†.9....
No. 41 (12-11-37)	Nov.	15,'37†.9....

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Min.
No. 42	Nov.	22,'37†	9
No. 43	Dec.	6,'37†	9
No. 44	Jan.	3,'38†	9
No. 45 (2-26-38)	Jan.	29,'38†	9
No. 46	Feb.	28,'38†	9
No. 47	Mar.	21,'38†	9½
No. 48	Apr.	11,'38†	9
No. 49	Apr.	25,'38†	9
No. 50 (4-30-38)	May	9,'38†	9
No. 51	June	13,'38†	10
No. 52	June	27,'38†	

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37)	Sept.	20,'37†	8
Country Store (8-7-37)	July	5,'37	7
Fireman's Picnic (10-16-37)	Aug.	16,'37	8½
Ostrich Feathers (10-2-37)	Sept.	6,'37†	7
Rest Resort (10-16-37)	Aug.	23,'37	7

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec.	1,'37†	17
Alpine Cabaret (8-14-37)	Aug.	4,'37	10
Bargain Matinee (3-20-37)	Apr.	14,'37	10
Cocktail Party, The (5-15-37)	May	12,'37	10
Down on the Barn (2-26-38)	Feb.	23,'38†	17
Hawaiian Capers (9-18-37)	Sept.	8,'37†	17
High Jack N' the Show	May	18,'38†	17
Latin Hi-Hattin' (4-30-38)	Apr.	27,'38†	17
Music and Flowers	June	15,'38†	
Oh, Say Can You Hear? (12-18-37)	Dec.	29,'37†	15
Rhapsody in Zoo (12-11-37)	Jan.	26,'38†	15½
Show for Sale (10-30-37)	Nov.	3,'37†	21
Singing Bandit, The (7-3-37)	July	7,'37	10
Somewhere in Paris (3-5-38)	Mar.	23,'38†	17
Teddy Bergman's Bar-B-Q (10-16-37)	Oct.	6,'37†	19

OSWALD CARTOONS

Dumb Cluck (12-11-37)	Dec.	20,'37†	7
Feed the Kitty	Mar.	14,'38†	7
Football Fever (12-4-37)	Nov.	15,'37†	7
Keeper of the Lions (11-13-37)	Oct.	18,'37†	7
Lamplighter, The	Jan.	10,'38†	7
Love Sick (11-6-37)	Oct.	4,'37†	8
Man Hunt (2-26-38)	Feb.	7,'38†	7
Mechanical Handy Man (10-30-37)	Nov.	8,'37†	7
Mysterious Jug, The (12-11-37)	Nov.	29,'37†	7
Nellie, the Sewing Machine Girl	Apr.	11,'38†	
Playful Pup, The (7-31-37)	July	12,'37	7
Problem Child, The	May	16,'38†	7
Tail End	Apr.	25,'38†	7
Trade Mice	Feb.	28,'38†	7
Yokel Boy Makes Good (3-12-38)	Feb.	21,'38†	7

STRANGER THAN FICTION SERIES

No. 38—Novelty (5-15-37)	July	19,'37	9
No. 39—Novelty (7-24-37)	Aug.	16,'37	9
No. 40—Novelty (9-18-37)	Sept.	6,'37†	9
No. 41—Novelty	Oct.	4,'37†	9
No. 42—Novelty	Nov.	1,'37†	9
No. 43—Novelty (12-4-37)	Nov.	29,'37†	9
No. 44—Novelty (12-11-37)	Dec.	27,'37†	9
No. 45—Novelty (2-26-38)	Jan.	17,'38†	9
No. 46—Novelty (2-26-38)	Feb.	21,'38†	9
No. 47—Novelty	Mar.	14,'38†	9
No. 48—Novelty	Apr.	4,'38†	8½
No. 49—Novelty (5-7-38)	Apr.	18,'38†	8½
No. 50—Novelty	May	2,'38†	9
No. 51—Novelty	June	6,'38†	9
No. 52—Novelty	June	20,'38†	

UNIVERSAL SPECIAL

Bombing of the U. S. S. Panay	Dec.	30,'37†	23
Breathless Moments (2-26-38)	Feb.	28,'38†	19
Hollywood Screen Test (8-14-37)	Aug.	30,'37†	21

VITAPHONE

Title	Rel.	Date	Min.

BIG TIME VAUDEVILLE REEL

Vaude-Festival Fritz and Jean Hubert	June	26,'37	
Vaudeville Hits Elaine Arden	July	17,'37	
Vitaphone Broadwaylites Medley-Dupree	Aug.	21,'37	10

BROADWAY BREVITIES

Day at Santa Anita Sybil Jason	May	22,'37	18
Sound Defects (6-12-37) Rufe Davis	June	5,'37	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June	12,'37	20
Rhythm Roundup, The Estelle Taylor	June	19,'37	21
Little Pioneer, The (7-10-37) Sybil Jason	July	3,'37	19
Newsboy's Nocturne (7-10-37) Lane Tree & Edwards	July	10,'37	20
Flowers from the Sky (8-21-37) Josephine Huston	July	24,'37	22
Cut Out for Love Donald Novis-Dorothy Dare	Aug.	2,'37	
Du Barry Did All Right Irene Bordoni	Aug.	7,'37	
Doctor Cupid Ken Murray-Oswald	Sept.	4,'37†	
Postal Union Georgie Price	Sept.	11,'37†	
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept.	25,'37†	20
Ups and Downs Hal LeRoy	Oct.	9,'37†	
Starlets (11-20-37)	Oct.	23,'37†	20
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov.	6,'37†	
Joe Palooka in "Calling All Kids"	Nov.	20,'37†	17
Man Without a Country, The John Litel	Nov.	27,'37†	
Here's Your Hat Cookie Bowers	Dec.	11,'37†	2 rls.
One On the House Willie, West, McGinty	Dec.	18,'37†	2 rls.
Wedding Yells Ken Murray-Oswald	Jan.	1,'38†	20
Script Girl Cross and Dun	Jan.	15,'38†	
Romance Road Walter Cassell-Anne Nagel	Jan.	29,'38†	19
Candid Kid, The (2-26-38) Josephine Huston	Feb.	12,'38†	20
Waiting Around (2-26-38) Frank Libuse	Feb.	20,'38†	20
Little Me Wini Shaw	Mar.	5,'38†	
Romance of Louisiana Addison Richards	Mar.	12,'38†	
Under the Wire Joe and Asbestos	Mar.	26,'38†	
Got a Match Joan Abbott	Apr.	9,'38†	
Hold That Ball Preisser Sisters	Apr.	23,'38†	
Forget-Me-Knots Bernice Claire	May	7,'38†	

COLORTOUR ADVENTURE
(In Color)

Gateway to Africa (6-12-37)	June	12,'37	10
Land of the Magyar (7-10-37)	July	3,'37	
Crossing the Sahara	Aug.	14,'37	
Long Bright Land (9-11-37)	Sept.	25,'37†	10
It's Work	Oct.	23,'37†	
Mysterious Ceylon	Nov.	20,'37†	
Land of the Kangaroo (11-20-37)	Dec.	18,'37†	10
India's Millions	Jan.	8,'38†	
Malayan Jungles (2-5-38)	Feb.	5,'38†	10
What the World Makes	Mar.	12,'38†	
Crossroads of the Orient (4-30-38)	Apr.	2,'38†	
Taradja Land	Apr.	30,'38†	
Pearl of the East	May	21,'38†	

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Attic of Terror (9-11-37)	Sept.	18,'37†	12
Playing with Danger (11-20-37)	Oct.	30,'37†	13
Danger—High Voltage	Dec.	4,'37†	1 rl.
Alibi Mark	Dec.	25,'37†	1 rl.
Bolted Door, The (2-5-38)	Jan.	22,'38†	13
Hit and Run (2-26-38)	Feb.	19,'38†	12
Shopgirl's Evidence	Mar.	19,'38†	
Dear Old Dad	Apr.	16,'38†	
Wanderlust	May	14,'38†	

LOONEY TUNES

No. 37—Porky's Super Service (7-10-37)	July	3,'37	8
No. 38—Porky's Bad Time Story	July	24,'37	7
No. 39—Porky's Railroad (8-14-37)	Aug.	7,'37	7
No. 40—Get Rich Porky	Aug.	28,'37	
No. 41—Porky's Garden	Sept.	11,'37	
No. 42—Rover's Rival	Oct.	9,'37†	
No. 43—The Case of the Stuttering Pig	Oct.	30,'37†	
No. 44—Porky's Double Trouble (11-20-37)	Nov.	13,'37†	7
No. 45—Porky's Hero Agency	Dec.	4,'37†	7
No. 46—Porky's Poppa	Jan.	15,'38†	
No. 47—Porky at the Crocadero	Feb.	5,'38†	7
No. 48—What Price Porky	Feb.	26,'38†	
No. 49—Porky's Phoney Express (2-26-38)	Mar.	19,'38†	11
No. 50—Porky's Five and Ten	Apr.	16,'38†	
No. 51—Porky's Hare Hunt	Apr.	30,'38†	

MELODY MASTERS

Eliseo Grenet and Orch. (6-19-37)	June	19,'37	10
Lennie Hayton and Orch. (7-10-37)	July	10,'37	10
David Mendoza and Orch. (8-21-37)	July	31,'37	10
Russ Morgan and Orch.	Sept.	11,'37†	
Milt Britton and Orch.	Oct.	2,'37†	
Mal Hallett and Orch.	Oct.	23,'37†	
Arnold Johnson and Orch. (9-11-37)	Nov.	13,'37†	10
Jan Rubini and Orch.	Dec.	4,'37†	1 rl.
Henry King and Orch.	Dec.	25,'37†	1 rl.
Leon Navara and Orch.	Jan.	15,'38†	
Eric Madriguera and Orch. (2-5-38)	Jan.	29,'38†	10
Carl Hoff and Orch.	Feb.	12,'38†	
Benny Meroff and Orch.	Mar.	5,'38†	
Mike Riley and Orch.	Mar.	26,'38†	
Rubinoff and His Violin	Apr.	16,'38†	
Carl "Deacon" Moore and Orch.	May	7,'38†	

MERRIE MELODIES
(In Color)

No. 38—Streamlined Greta Green (6-12-37)	June	19,'37	8
No. 39—Sweet Sioux (7-10-37)	June	26,'37	8
No. 40—Egghead Rides Again	July	17,'37	8
No. 41—Plenty o' Money and You	July	31,'37	7
No. 42—Sunbonnet Blue	Aug.	21,'37	
No. 43—Speaking of the Weather (8-21-37)	Sept.	4,'37	7
No. 44—Dog Daze	Sept.	18,'37	
No. 45—I Wanna Be A Sailor	Sept.	25,'37†	
No. 46—The Lyin' Mouse	Oct.	16,'37†	
No. 47—Little Red Walking Hood	Nov.	6,'37†	
No. 48—Woods Are Full of Cuckoos	Dec.	4,'37†	1 rl.
No. 49—September In the Rain	Dec.	18,'37†	1 rl.
No. 50—Daffy Duck and Egghead	Jan.	1,'38†	7
No. 51—My Little Buckaroo	Jan.	29,'38†	7
No. 52—Jungle Jitters (2-5-38)	Feb.	19,'38†	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar.	12,'38†	7
No. 54—A Star Is Hatched	Apr.	2,'38†	
No. 55—Penguin Parade (4-30-38)	Apr.	23,'38†	7
No. 56—Now That Summer Is Gone	May	14,'38†	

PICTORIAL REVIEWS

No. 11—Milk—Rugs	June	19,'37	10
No. 12—Pianos—Art (8-14-37)	July	17,'37	10
No. 13—Books—Furs	Aug.	28,'37	

(NEW SERIES)

No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept.	18,'37	10
No. 2—Mauch Twins—Table Tennis	Oct.	16,'37†	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov.	13,'37†	10
No. 4—Boxers—Dolls	Dec.	11,'37†	
No. 5—Ice Cream—Jockeys (1-29-38)	Jan.	8,'38†	11
No. 6—Hockey—Shoes (2-5-38)	Feb.	5,'38†	10
No. 7—(2-26-38)	Mar.	5,'38†	10
No. 8 — Song Writers — Bowling	Apr.	2,'38†	
No. 9 — Silverware — Ice Boating (4-23-38)	Apr.	30,'38†	10

VITAPHONE NOVELTIES

Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June	26,'37	10
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov.	6,'37†	11

VITAPHONE VARIETIES

Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept.	4,'37†	11
Puppet Love (9-11-37) Salici's Puppets	Oct.	2,'37†	11
Roping 'Em Alive	Nov.	6,'37†	
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec.	4,'37†	10
Unreal Newsreel	Jan.	8,'38†	
Ski Flight	Jan.	22,'38†	9
Alibi Time (2-19-38) Radio Ramblers	Feb.	12,'38†	11
Vitaphone Gambols Chaz Chase	Mar.	19,'38†	
Mr. & Mrs. Jesse Crawford	Apr.	9,'38†	
Juggling Fool, The Bobby May	May	14,'38†	

OTHER PRODUCT

AMERICAN RED CROSS

Why Not Live? (5-7-38)			10

DEVLIN

Hong Kong, Gateway to China (2-19-38)			11
Manila (2-26-38)			11
Old Towns of Normandy (4-9-38)			10
Singapore (2-26-38)			11

HOFFBERG

Hollywood Magic (5-29-37)			10
Skiing on Your Feet	Jan.	14,'38†	
Catalina Island	Nov.	12,'37†	

MODERN

America Marching On (1-29-38)			10

U. S. DEPT OF AGRICULTURE

I Pledge My Heart (8-7-37)			11

SANDERS

Life in Lapland (2-12-38)	Feb.	18,'38†	8½

WORLD

Men of Ships	Sept.	10,'37†	9
Paper Hanger, The (Cartoon)	Sept.	1,'38†	

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept.	1,'37†	20 (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec.	9,'37†	21 (each)
Secret of Treasure Island, The (4-9-38) Don Terry-Gwen Gaze (15 episodes)	Mar.	17,'38†	19 (each)

REPUBLIC

Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug.	20,'38†	
Fighting Devil Dogs, The 7501 Lee Powell-Herman Brix	May	28,'38†	
Hawk of the Wilderness 7301	Dec.	3,'38†	
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb.	12,'38†	18 (each)
S. O. S. Coast Guard 6641 Ralph Byrd-Maxine Doyle	Aug.	28,'37†	
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov.	20,'37†	

UNIVERSAL

Flaming Frontiers Johnny Mack Brown-E. Hansen	July	5,'38†	
Flash Gordon's Trip to Mars (2-19-38) Larry Crabbe-Jean Rogers (15 episodes)	Mar.	21,'38†	20 (each)
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct.	4,'37†	2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec.	27,'37†	2 rls
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July	5,'37†	2 rls. (each)

J. C. JENKINS—HIS COLYUM

Belleville, Kansas

Dear Herald:

Speaking of wheat reminds us. We drove west as far as Norton, nearly to the western boundary of the state, and saw wheat in every direction. We were in what is commonly spoken of as "the dust bowl" and the wheat was immense. In addition to the wheat, they are striking oil. In the one spot oil derricks were as thick as gopher holes, and if Kansas doesn't have business this season then we wouldn't know business if we met it on the road. Of course, that will all depend upon how much of it Washington wants to plow up.

▽

When you go to Russell, Kansas (and everybody ought to go there) you will see a right snappy town; in fact, it is one of the best towns for its size the state boasts of. Russell has two theatres, both of them dandy theatres, and both operated by E. B. Danielson and son. The Dream and Mecca both have refrigeration and are so cool in the summertime that they have to wipe the frost off the seats. We had an invitation to come again. Further evidence of their hospitality is unnecessary. Besides, they asked us to renew their subscription to the HERALD.

▽

It may be a little late to mention it, but Clarence Olson, Warner's branch manager in Omaha, has been transferred to their branch in Minneapolis. Clarence is a prince of a fellow. However, they sent Mr. Perkins to Omaha to take over the Warner office, and that will help some. We don't know Mr. Perkins, whether he's the third or fourth son of "Ma Perkins" or one of the windmill Perkins boys, but anyhow, we will bet he is all right if he can hold a job with Warner Bros. Welcome to the "White Spot," Mr. Perkins.

▽

We wish that Joe Woodward, who is selling 20th-Fox pictures out of Kansas City, would stop kissing babies and eating so many prunes. Joe is going to be all right now, for he ordered us to send him the HERALD.

▽

J. M. Neel is going to open a new theatre at Holbrook, Nebraska, and J. M. thinks he should have the HERALD. We think so too.

▽

C. N. Johnson of the Grand theatre at Red Oak, Iowa, writes us and says we mustn't let his subscription to the HERALD expire. He sent along a check for that purpose. Thanks Mr. Johnson. Give our kindest regards to Mrs. Johnson.

▽

Mr. and Mrs. Sam Blair of the Blair Enterprises at Belleville had just returned from a vacation trip to Cuba when we called. Sam says he remembers sending us a check for four bucks for his misguided judgement on politics. Sam says the Cuban girls are not nearly as goodlooking as his wife, and Sam ought to know, for he wears the belt for the best judge of beauty in Kansas. Sam don't pay much attention to his theatres but leaves that to his nephew Bill. He lives out on his farm and slops the Poland Chinas and pulls the teats of the family cow.

▽

We drove over to Washington, Kansas, to visit our old friends Mr. and Mrs. Charlie Swiercinski of the Major theatre, and boy, did we have a nice visit. Charlie has built a new theatre and it is a honey.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 68, Vol. 20.—World's Fair autocade leaves New York on tour....Doctor, 72, stays young on own system....Australian scene....Cypress trees decorated with bathing girls....Wellesley seniors roll hoops in traditional graduation race....Polynesian girls hold beauty contest....Royal wedding in Europe....Lew Lehr....Sports.

MOVIETONE NEWS—No. 69, Vol. 20.—60,000 see Lawrin win Kentucky Derby....Hitler sets out on Rome visit....Mussolini welcomes Hitler....King George and Queen Elizabeth open an exposition....Names in the news: Wallace Minto, Jr., King Zog of Albania....Helen Wills Moody....Douglas Hyde ....Fashions....Aeronautics.

NEWS OF THE DAY—No. 266, Vol. 9.—Battle over G-Men stirs Congress....Billiards is new college course....The Woman's Page....Braddock referees bout between youngsters....Skiers battle for championship on Mt. Rainer....British turf fans see English Derby favorites.

NEWS OF THE DAY—No. 267, Vol. 9.—King Zog weds "American" girl....Eire's new president....Government tracks down wild geese....Congressmen fail to face Jersey City's reception committee....Rome heavily guarded as dictators meet....Britain's rulers open fair....Soccer teams battle for England's Cup....Lawrin wins Kentucky Derby.

PARAMOUNT NEWS—No. 79.—New luxury liner is Holland's trade bid....New accord seals Ireland's independence....World's Fair motorcade begins tour ....285 descendants attend matriarch's 99th birthday....Resentment in Japan over permanent wave ban....Rockefeller gives New York rare art....New vogue in men's hats....Navy conducts new submarine safety tests.

PARAMOUNT NEWS—No. 80.—93,000 see Britain's soccer "world series"....President's return from fishing trip delayed....Hitler visits Rome....Wedding of King Zog....British King and Queen open exhibition....Princes Juliana celebrates 29th birthday...."Invaders" disappoint Hague's supporters....Kentucky Derby won by Lawrin.

RKO PATHE NEWS—No. 83, Vol. 9.—Morgan quizzed in Whitney probe....Auto locomotive for roads or rails....New museum to house ancient art ....Green, Lewis, Davis debate priming....Reporters receive pulitezr prizes....Russia trains masters of sport....Japanese bombers rain death on China....Film and sports celebrities sail.

RKO PATHE NEWS—No. 84, Vol. 9.—President returns from cruise....King George awards soccer trophy....Kent crew prepares for regatta....Congressmen fail to appear in Jersey City....Thomas Mann arrives in America....Hopkins promised election freedom to WPA workers....Fascists march in London....Lawrin captures Kentucky classic.

UNIVERSAL NEWSREEL—No. 664, Vol. 10.—Schooner ends world cruise....Mexico honors her soldiers....King Carol visits village ruined by fire....Wellesley girls hold hoop rolling race....Air acrobats in France....Wrestlers....Billiard champion shows skill....Select Miss Cuba....World's Fair couriers begin trip....Youngsters battle in club bouts....Firemen try new drill tower.

UNIVERSAL NEWSREEL—No. 665, Vol. 10.—Lawrin winner in Derby upset....Jersey City crowd thwarts Congressmen....Daladier leaves for London ....Two killed in plane crash....Anti-Nazis mass in Prague on May Day....G. A. R. veterans parade in Santa Monica....Eckener seeks helium here....Factory destroyed by fire....Bovine beauties in contest.

Sole Distributors

A. K. Evers, vice-president of Sunray Films, Inc., New York, said this week that Sunray is the sole distributor, in the United States and possessions, of the film, "The Little Flower of Jesus" (Saint Therese of Lisieux). He said a contract had been pending with David Calcagni but that negotiations with Mr. Calcagni had been discontinued.

Garner with Horoscope

Charles A. Garner, 2310 Cass Avenue, Detroit, has been appointed field representative for the Horoscope Publishing Company, distributors of birthday greeting cards. His territory is the Lower Peninsula of Michigan.

Credit Union Started at 20th-Fox

Home office employees at Twentieth Century-Fox have obtained a State charter for a credit union. Operating under the state banking laws, the credit union will make loans to employees who are members of the organization, from capital raised by share subscription among the home office group. Norman Steinberg, Harry Reinhardt, Grace Warner, Nat Brower, Harry Winikoff, Charles Minck and J. H. Lang have been elected directors of the union.

W. I. Brown to Chicago

Walter I. Brown, western division manager of Ross Federal Service, left New York Wednesday for Chicago after several weeks of conferences at the home office.

Russell Heads Toddy Council

Ted Toddy, independent producer in Atlanta, has engaged Marvin G. Russell as counsel in Selznick Pictures' Georgia Supreme Court suit to prevent Mr. Toddy from using the title "The Gone with the Wind Country," on a travelogue. Selznick, which is to film Margaret Mitchell's novel, "Gone with the Wind," recently obtained a temporary injunction restraining Mr. Toddy from using his version of the title pending determination by the Supreme Court. Mr. Russell and the law firm of Jones, Powers and Williams are defending Warner Brothers, et al, in the "I Am a Fugitive from a Chain Gang" suit brought by Vivian Stanley, charging libel.

Air Short Subject Series

A weekly series known as "Selected Shorts" was inaugurated Tuesday night on Station WHN, New York. The first broadcast included the dramatization of the Metro-Goldwyn-Mayer historical short subject, "The Man in the Barn," dealing with John Wilkes Booth. Speakers included Frank S. Nugent, film critic for *The New York Times*. Isola Forrester, granddaughter of John Wilkes Booth, attended the broadcast.

Merging Malco Subsidiaries

The subsidiary companies of Malco Theatres, Inc., in which Paramount owns a 50 per cent interest, will be combined into one corporation. Malco, headed by M. A. Lightman, operates 66 theatres in Tennessee, Mississippi, Kentucky and Arkansas.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York, N. Y.

USED EQUIPMENT

THINKING OF RE-SEATING? COME TO chair headquarters first. American Seating, Ideal, Irwin, other famous makes—biggest variety veneer and upholstered chairs from 75c up. List 15-0, free. S. O. S., 636-AW Eleventh Avenue, New York.

10,000 CHAIRS IN ALL MAKES. VENEER, panel, full upholstered backs, squab or spring seats. Big bargains. RELIABLE SEATING CO., 354 West 44th Street, New York.

PAIR SUPREX-CARBON ARC LAMPS, FOREST magnesium rectifiers—double 50 amp. $550 factory rebuilt guaranteed; spare Simplex mechanism, good condition $110. CROWN, 614 Ninth Ave., New York.

POSITIONS WANTED

MANAGER: YOUNG, 6 YEARS' EXPERIENCE major circuit. Qualified advertising and exploitation. BOX 1008, MOTION PICTURE HERALD.

THEATRE MANAGER DESIRES CHANGE. Community builder, experienced buyer, booker, aggressive publicist. Will get the business anywhere. Best references. Address, BOX 7, Salisbury, Md.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller, Center, New York.

WANTED TO BUY

16 MM. CAMERA IN GOOD CONDITION, PREfer Bell & Howell. Will pay cash for bargain. Will also take 16 mm. projector but only refer camera now. BOX 917A, MOTION PICTURE HERALD.

WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

CASH ON HAND FOR SIMPLEX AND POWERS machines. Any condition. BOX 999, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

THESE STARS STILL HAVE PLENTY OF draw—you can get 'em for peanuts. Special! Cutawl, excellent condition, $95. Corozones, new, $7.95. Suprex DC lamps, factory rebuilt, $129.50. Portable sound screens, 9', new, $24.95. New B & L lenses, $6.95. Sprocket pullers, pin pushers, 98c each. Single roll ticket holders, 98c, double, $1.39. Forest double 50 amp. copper oxide rectifiers, factory stock, $325. Swell buys always on hand. S. O. S., 636-AW Eleventh Avenue, New York.

THEATRE EQUIPMENT — SUPPLIES — ACCESsories—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

TWO SIMPLEX PROJECTORS WITH BASES and magazines; two Mazda lamps and transformers; complete RCA model 10 sound equipment, $400 or will sell any part. RITZ THEATRE, Omaha, Nebr.

HELP WANTED

MANAGER. MUST BE THOROUGHLY EXperienced. State age, education, former positions. BOX 1010, MOTION PICTURE HERALD.

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"KEEP THEM COOL" BULLETIN SHOWS YOU how to keep your public "hot" about your shows this summer. Everything you need for air conditioning is here. Blowers, from $39.50. Fans, air washers, deflectors, spray nozzles at rock-bottom prices. Get our quotations first. S. O. S., 636-AW Eleventh Avenue, New York.

BARGAINS: RECONDITIONED ARCTIC NU-AIR American blowers, noiseless drives, hydraulic variable speed pulleys. New air-washers catalog mailed. SOUTHERN AIR COND. CORP., 101 Walton St., Atlanta, Ga.

THEATRES

FOR SALE—BUILDING, EQUIPMENT, NICE 460 seat neighborhood theatre, excellent Iowa city; equipped with Mirrophonic sound, Simplex machines. $8,000 cash to handle. BOX 1009, MOTION PICTURE HERALD.

WANTED: SUMMER OR YEAR-ROUND THEAtre, New England or New York. BOX 1000, MOTION PICTURE HERALD.

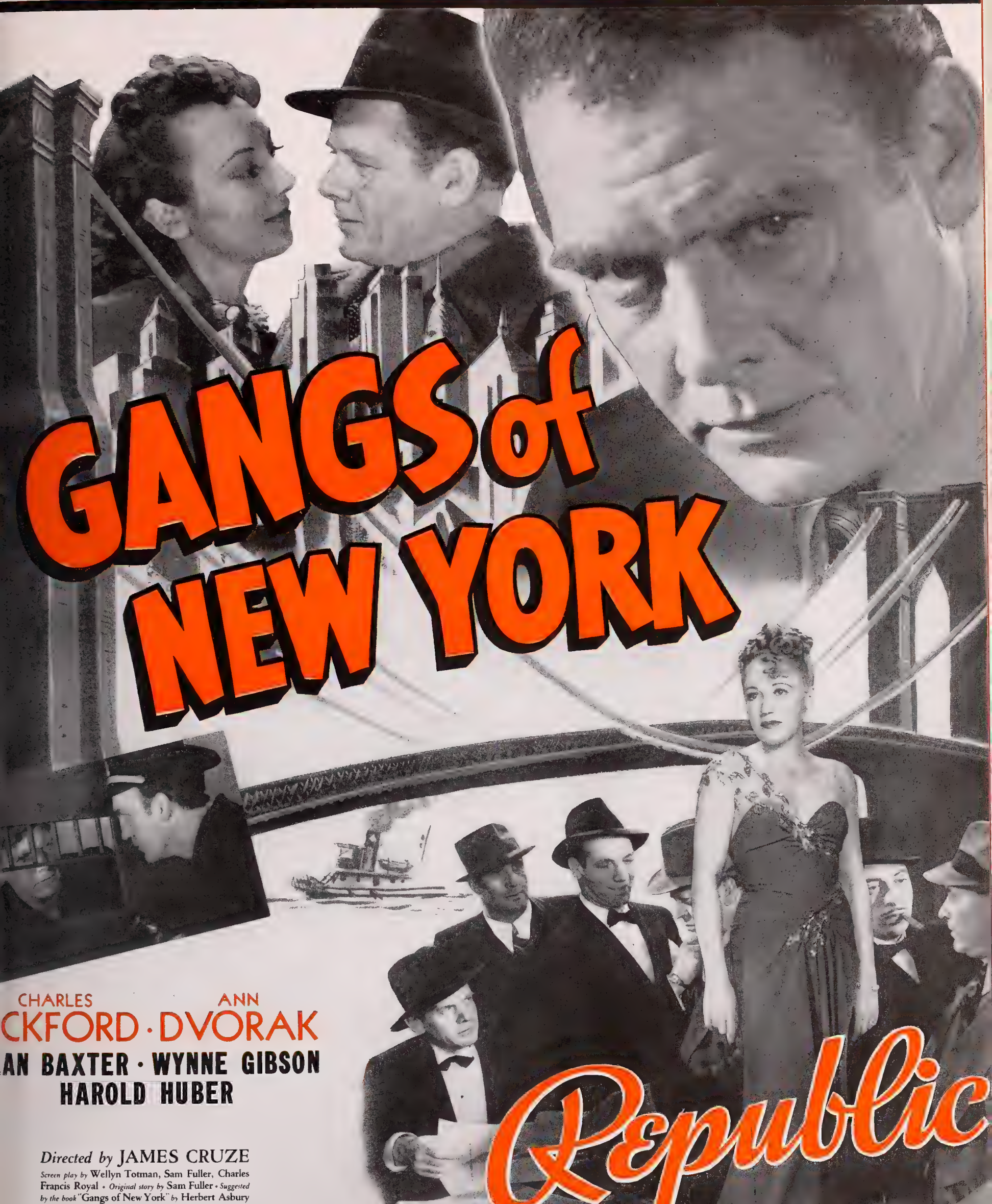
BOOKS

NOW ONLY $1.95 BRINGS YOU THE REAL McCoy—Cameron's "Motion Pictures with Sound," regularly $5. Gives complete history and background of sound pictures in 393 fascinating pages. Money back if not pleased. S. O. S., 636-AW Eleventh Avenue, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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WHAT THE CRITICS SAY:

"Different and refreshing, 'Stolen Heaven' is pleasing entertainment all the way ...deserves to do considerably better than average in domestic market and abroad as well. Will boost the stock of Olympe Bradna, Paramount's new star."

—Variety

"Splendid musical drama. Olympe Bradna beautiful and talented. Picture has excellent selling possibilities."

—Showmen's Trade Review

"A pleasant surprise. Should prove delightful. Cast strong in marquee value . . . excellent in performance. Miss Bradna should send audience from the theatre exclaiming. Her accent is delightful, she is extremely attractive, acts in a restrained and highly capable fashion. Has stardom ahead of her and exhibitor should build her for it!"

—Motion Picture Daily

Paramount Pictures



FILE COPY
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MOTION PICTURE HERALD

Distributors Talk to Allied on Conciliation

Senate Passes Neely's Bill to Bar Block Sales

New Patent Fight Seen On Photoelectric Cell

Hal Roach Productions Joins United Artists

Warner Brothers Buy Wired Music for Homes

Quota Against America Proposed in Australia

France Short of Rural Theatres for Outlet

Vaudeville Instead of Duals is Brandt's Plan

Columbia Announces 56 Features, 126 Shorts

VOL. 131, NO. 8 MAY 21, 1938

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the



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"BEST OF THE RITZES" IS BOXOFFICE VERDICT ON "KENTUCKY MOONSHINE"



Take **SAN FRANCISCO**... where it's playing to extended time! Take **KANSAS CITY**...topping their "Life Begins in College" in smash run! And **RICHMOND**...a sizzling day-and-date run beating many of 20th's biggest —including "Life Begins in College." Or **DETROIT** and **CHICAGO**... both honeys for profit!

In these times, isn't it grand to have 20th Century-Fox delivering an endless supply of Big Ones!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 8 May 21, 1938

SHOW PROBLEM

NOW comes word that Mr. Harry Brandt, militant New York independent exhibitor, is turning to vaudeville to supplement his picture attractions.

This action to follow upon Mr. Brandt's vigorous words about the quality of Hollywood production, the drawing power of stars and affiliated circuit policies.

One may regard what Mr. Brandt does as an exhibitor and what he does as an exhibitor leader as not necessarily absolutely identical activities. There can, however, be little doubt that he is operating his theatres with an intent to make a profit at the box office.

The turning back toward vaudeville, while yet no avalanche, is yet to be observed in various parts of the exhibition map. There is enough of it to be no flattery to the art of the screen for its stewardship through the period in which it has so overwhelmingly and completely occupied the amusement time.

IT would seem that there can be found considerable evidence that Hollywood has not adequately concerned itself with making shows. There can be no argument about Hollywood's ability to make the best pictures in the world, always and continuously. But it seems that shows for the box office require something more.

The attention of the best production minds of the industry, or an overwhelming preponderance of them, is addressed at making features, super-features, and super-super-features. For all save a few theatres, under current market and operating conditions, with almost no exceptions is any picture by itself enough show to support patronage, in the practical controlling opinion of showmen, either independent or affiliated. The exhibitor or his film buyer is still a shopper for parts and components of the program unit which is offered to the box office patron. Hollywood and its distributors do not purvey, in fact, shows, but pieces of shows, large and small.

ATTEMPTS to do something about this have been occasional, sporadic, unorganized. One of the earliest of them was the Rothafel Unit Program of 1919.

Outstandingly it is apparent that the demand of the mass public is in truth a demand for a variegated entertainment, a variety show, a vaudeville in truth. It is entertaining to remember that when the very first motion picture theatres were established they advertised themselves as "a vaudeville of moving pictures." You can find the line in Mr. Thomas L. Tally's advertising in the Los Angeles *Times* of 1902.

Meanwhile in intensive development of the art of screen drama the money, attention and most of the special skills have been poured into features as though the presumption was that they were the whole show.

THE motion picture theatre business is obviously, inherently and inevitably a vaudeville, a variety business. There have been enough years of experience to prove it. It is ordained by the nature of the public and what is called the public mind. Nothing can be done about it except to serve it.

If now, what with its orgy of super-budget super pictures of last season, its current shortage of product in sequel thereto, and for any number of other reasons, the motion picture must yield playing time to handmade vaudeville acts and Swiss bellringers, it can only be because the masters of the screen have not seen their whole job.

There is nothing in vaudeville that the screen can not record and present in film with as much superior competency as in the realm of the drama. The problem is not in the capacity of production facilities, but in the decision to use them. There is not a problem either in public acceptance, because it was by the process of canning vaudeville that the motion picture won public attention. The fact is that neither producer nor exhibitor has ever taken the lesser product seriously enough to give it its place.

There is nothing to be presented in the theatre that can not be done better with motion pictures.

△ △ △

COSTS DISCOVERED!

TWENTY years ago Miss Maude Adams could have written her own contract with the motion picture. A dispatch from Hollywood announces that Mr. David Selznick has decided not to cast her in a production at hand because, says the United Press she was "reported to have asked more for a movie debut than the studio was willing to pay." To many observers of the scene the occasion is epochal, history making. When Hollywood decides that a name and glories of the stage can cost too much the motion picture art has found itself.

△ △ △

A CHOICE contribution to our collection of memorabilia on the Works Progress Administration's Federal Theatre Project is an official imprint from the Los Angeles office of the "Pass Comptroller." It is an item from the desk of Mr. Vance King of our Hollywood Bureau, alert to the large significances of such a job and function in this artful industry of the cinema. A pass comptroller is just what Mr. A-Mike Vogel of the Round Table has advocated for years. Every theatre pass issued is giving away a piece of that dear Hollywood, making seats cheaper. Maybe the WPA knows how to fix it?

△ △ △

THE editor solicits advice on the answer: Mr. Boone Mancall of the Hollywood Bureau of this publication has from Mr. W. C. Fields a letter about our "What the Picture Did for Me" pages, remarking: "I am still in the dark as to how to proceed when the man from Eastland, Texas, says the picture is a stinkola and the man from Malad City, Idaho, says it is pumpkins plus."

△ △ △

LET us direct the attention of the U. S. Department of Public Health and the assorted uplifting and service societies shouting for "The Birth of a Baby" to a charming opportunity for a prologue offering in the new film catalogue of the Department of Agriculture listing a two-reeler entitled "Ovulation, Fertilization, and Early Development of the Mammalian Egg." The catalogue indicates a sequence on "spermatozoa attacking the ovum." Great marquee line there.

This Week

Conciliation

Conciliation as a means of adjusting strains and stresses in the relationship between distributors and exhibitors was the feature subject at the national convention of Allied States Association of Motion Picture Exhibitors in Pittsburgh. Previous stories that the Association was willing to listen to plans for arbitration of industry disputes by an intra-industry agency or other voluntary means were crystallized in the convention sessions when it was brought out that the basis for such negotiations must be an invitation from all of the large distributors to discussions aimed at "the solution of all major as well as minor problems of the industry." The leaders indicated the group otherwise was still prepared to push its campaign for control of trade practices by legislation.

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, and William Sussman, sales executive of Twentieth Century-Fox, presented to the convention delegates the pledges of their companies to cooperate in any plan for negotiation which was based on reasonable assurance of sincerity.

The convention is reported in full on pages 13 *and* 14.

Neely Bill Passed

Frustrated in several previous attempts, Matthew M. Neely, United States Senator from West Virginia, this week succeeded in obtaining passage of his anti-block booking and anti-blind selling bill in the U. S. Senate. Despite the Senate victory, little chance is given for enactment of the bill by the house and, in this case, if the bill is revived next year, it again will have to be passed by the Senate. When a vote on the bill was sought on Tuesday it was necessary to make two roll calls before a quorum could be obtained. The vote was vocal and no call was made for a count. Mr. Neely offered little objection to two amendments, one excluding short subjects from the measure's provisions, the other eliminating the privilege granted exhibitors to take or reject any film differing from its synopsis and to bring suit for damages.

A complete account of the arguments in the Senate is on page 12.

Distribution Deal

Columbia Pictures this week signed a contract with Harry Newman, publisher of *Judge* magazine, for the distribution of *Judge's* contemplated series of short subjects of a magazine newsreel type. As originally announced by *Judge*, the series, probably numbering 26 a year, will cover events in the political limelight.

Quota Scheme

An Australian quota law under which an annually increasing number of Australian films would be exported to the United States as a condition for the importation of American films was proposed to the Federal Government of the Commonwealth by Montagu Marks, general manager of London Films and personal representative of Alexander Korda on a visit to the southern continent. Mr. Marks indicated a starting figure of $2,500,000 worth of film and suggested it would take two years to put the plan in operation.

Cliff Holt writes from Melbourne on page 28.

Freddi Retired

Luigi Freddi, general director for Cinematography at the Fascistic Government's office of the Under Secretary of State at Rome, Italy, has been retired from that position. The general understanding is that Vittorio Mussolini, son of Premier Mussolina, may head the Italian film industry as successor to Signor Freddi.

It will be remembered that young Vittorio Mussolini paid a visit to the United States last year, spent a few days in New York and a few days in Hollywood.

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Explaining Trust Suits

The Department of Justice hereafter will issue explanatory statements of its reasons for anti-trust actions against concerns in the motion picture and other industries, it was announced in Washington by Homer Cummings, attorney general. The explanations will cover the conditions which led the department to initiate the proceedings, the reason why the particular type of proceedings, criminal, civil or other, was adopted, and the results which the government seeks to attain. The statements, Mr. Cummings said, will serve as a guide to other members of the industry who desire information as regards the department's attitude towards various practices and will also serve as a warning to those engaged in similar illegal practices."

"Blue Laws" and Politics

The motion picture was one of a wide assortment of political "footballs" kicked off this week in Pennsylvania's heated campaign for the Democratic gubernatorial nomination. In the bitter tri-cornered race, Charles J. Margiotti, who, in the voting, trailed far behind Charles Alvin Jones and Lieutenant Governor Thomas Kennedy, charged that David Lawrence and Matthew McCloskey, of the opposition ranks, "sold" the legislation repealing Pennsylvania's century-old "Blue Laws," permitting Sunday shows, for $100,000. Mr. McCloskey denied the assertion.

Dubbing Agreement

An agreement by which producers will stop the practice of dubbing in recorded music on lower bracket features and most short subjects was scheduled to go into effect in Hollywood Friday. Joseph N. Weber, president of the American Federation of Musicians, said the improvement in employment and earnings for musicians would be "considerable." The agreement does not include newsreels.

Exhibition in France

A recent survey of the exhibition branch of the motion picture industry in France shows a total of 3,741 theatres wired for sound, an average of one theatre for each 11,262 inhabitants. There are 389 wired theatres in the North African colonies. Yearly receipts approximate 900,000,000 francs ($30,000,000) and the average admission price is six francs (20 cents). Only seven per cent of the total population attends cinemas weekly.

Facts and figures bearing on the situation and conclusions to be drawn from them are analyzed on page 36 *by Pierre Autre.*

Jackson Succeeds Asher

Jerome Jackson has been appointed managing director of Warner Brothers productions in England, succeeding Irving Asher, resigned, Hal B. Wallis, associate production head of the company, disclosed Wednesday when he arrived in New York from the coast. Mr. Jackson formerly was assistant to Mr. Asher.

Mr. Wallis defended the industry's star system but qualified his answer to the recent New York Independent Theatre Owners Association's attack on star salaries with the observation that many stars would fare better if they did not try to "dictate" their careers.

In answer to a query as to whether Warner Brothers plans to abandon production of "B" pictures, Mr. Wallis said: "I wouldn't say that. No." He added that in general he was opposed to double features and reissues.

Among the Broadway plays in which Mr. Wallis expressed an interest were "Of Mice and Men" and "On Borrowed Time."

Mr. Wallis, who was accompanied by Lewis E. Gensler, Warner studio official, said he expected to leave New York in about a week and would then take a vacation in Honolulu.

Assuming Presidency

James R. Grainger will be elected president of Republic Pictures later this week and will assume his new post next Monday. Mr. Grainger arrived in New York Monday from the coast with H. J. Yates, president of Consolidated Film Industries, who will arrange for the Republic board meeting at which Mr. Grainger's formal designation as head of the company will be made. Mr. Grainger's contract with Universal, which prevented his acceptance of the Republic post earlier, expires at the end of this week. He said he would make New York his headquarters but expects to be on the road much of the time.

52 from Warners

At the Warner Brothers southern and western sales convention held at the Baker Hotel in Dallas earlier this week Gradwell L. Sears, general sales manager, announced that the company will produce and market 52 pictures in 1938-39 instead of 60 as previously announced. Vitaphone will release 134 short subjects, Norman H. Moray, the company's executive in charge of short subjects and trailers, announced at the convention. Eighty-four of the subjects will be produced in the east and the remaining 50 on the coast.

For details see page 46.

Roach to UA

Hal Roach, who for 13 years has released through Metro-Goldwyn-Mayer, this week signed an eight-year releasing contract with United Artists, providing for the production of six features during his first year. Coincident with Mr. Roach's signing up with United Artists, John Hay Whitney announced, upon his return from a European trip, that discussions will be resumed for the continuance of Selznick International's releasing arrangement with United Artists.

Details are on page 18.

Going Ahead

Despite plans now in work for the amalgamation of Chorus Equity Association with Actors Equity, which is expected to be completed within the next few months, the chorus organization has scheduled its customary annual election of officers June 3rd at the Center Hotel, New York.

The ticket prepared by the nominating committee consists of Paul Dullzell, for chairman of the executive committee, and Gerald Moore, for recording secretary. Nominees for three year terms as councillors are Jack Barnes, Mary Brent, Margaret Henzel, Lili Mann, Helen Sanford, Norman Van Emburgh and Jean Woods. Nominees for council replacements for one year are Thomas Scott and Phil Shaw.

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Columbia Product

Columbia this week announced its 1938-39 program will consist of 56 features of which 16 will be westerns, 126 short subjects, four serials and eight western reissues. An elastic budget that will exceed by $2,500,000 any previous season's expenditures, will provide for 15 pictures "worthy of the best playing time in the best houses throughout the world," A. Montague, general sales manager reported. The announcements were made at the first two of a series of four regional sales meetings held in New York City last Friday, Saturday and Sunday and in Chicago Wednesday, Thursday and Friday of this week. Other meetings are slated for Dallas, Texas, and San Francisco.

A list of those features identified by the company for the new season is included in a story on page 23.

Adds Circuit

R. E. Griffith Theatres, Inc., has purchased a partnership interest in the Long Circuit of Arizona, which includes 17 non-competitive situations and 20 theatres, among them the San Carlos theatre at Coolidge, Arizona, which opened on April 29th; a new theatre which is under construction in Superior, Arizonia, and one to be added in one of the other 17 towns. Louis F. Long will continue the operations in these towns as general manager.

Paramount Radio

Negotiations are underway in Hollywood between Paramount and a group of California industries for a new radio series which will utilize the film company's acting, writing and production talent. The series, if negotiations are successful, will begin some time in September or October. Paramount tried radio a year ago with a sustaining series on the National Broadcasting Company's network but discontinued the program after a few broadcasts.

The new plan calls for participation by 13 industries, each to have four programs on a 52 week series. The networks have been contacted for time clearance. It is believed that Paramount will sponsor four weeks of the series while the other sponsors will be drawn from the fields of banking, citrus fruit growers, lumbering, dairying and other major California industries.

Metro-Goldwyn-Mayer's new feature on the "Good News of 1938" program, "Theatre of the Air," was inaugurated Thursday with Joan Crawford and Robert Young appearing in a dramatization of Arch Obeler's "Dark World."

This Week In Pictures







Heading for Hollywood's gallery of juvenile stars. Peter Holden, starring in the Broadway play, "On Borrowed Time," has been placed under contract by RKO Radio Pictures.

WILLIAM F. RODGERS, general sales manager for Metro-Goldwyn-Mayer, and William Sussman, eastern sales manager for Twentieth Century-Fox, representing their companies at the national convention of the Allied States Association of Motion Picture Exhibitors in Pittsburgh urged exhibitors and distributors to arbitrate their differences calmly and pledged the cooperation of their principals in any move to achieve such arbitration. Mr. Rodgers admitted abuses on both sides in distributor-exhibitor relations, urged the necessity of "throwing to the winds personal grievances, distrust and envy," and restated his thesis that the industry is and should be capable of solving its own problems. Mr. Sussman stressed the point that sincerity of purpose was a prerequisite to discussions aimed at better relations. (See page 13.)



William Keyes, standing at right above, on vacation from his Victory theatre at Dayton, Ohio, chats with Alan Hale in the studio commissary on the Warner Brothers lot in Burbank, California.

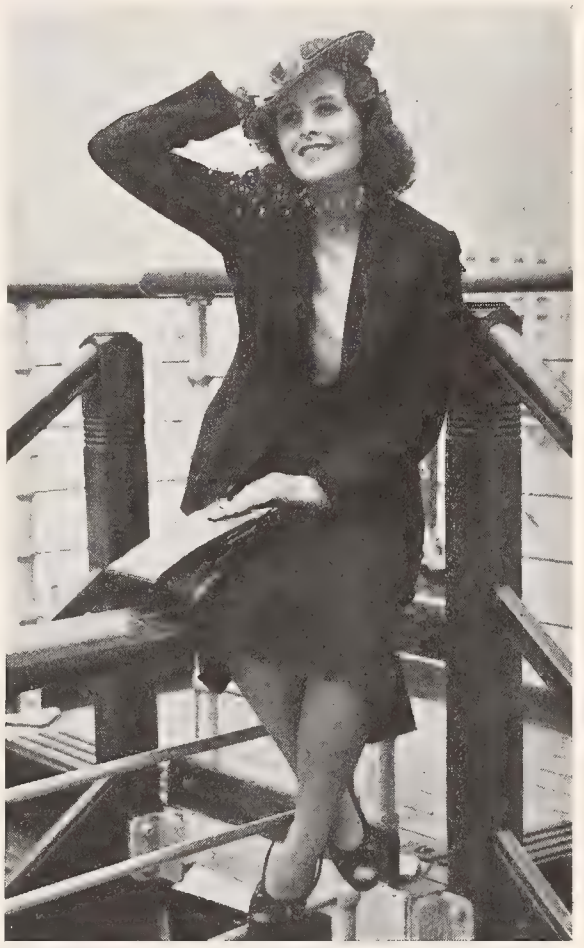


When "A Farewell to Arms" was released in 1932 the billing read "Helen Hayes and Gary Cooper with Adolphe Menjou," Miss Hayes, then fresh from her stage triumphs, meriting top attention. Corrected for the reissue prints, soon to be released by Paramount, by the moving index finger of fame the billing now will be "Gary Cooper and Helen Hayes with Adolphe Menjou."



Jack Cohn, Columbia vice president, opens the company's sales meeting in the Hotel Warwick, New York, at which eastern delegates were informed of the 40 features and 16 westerns which the company will release next season. Left to right on the dais: Maurice Grad, sales promotion; Lou Weinberg, circuit sales; Joe McConville, foreign manager; Rube Jackter, assistant sales manager; Mr. Cohn; Abe Montague, general sales manager; Nate Spingold, sales executive; Louis Astor, circuit sales; Max Weisfeldt, short subject sales supervisor, and Maurice Bergman, director of advertising and publicity.

Mary Maguire, below, 20th Century-Fox featured player, sailing from New York on vacation after completing a role in "Mysterious Mr. Moto."







Hal Roach who has joined United Artists as a producer of feature length pictures after an association with MGM which has lasted 13 years.

John W. Hicks, Jr., center above, Paramount vice-president in charge of foreign distribution, receives the Commendation of the Crown of Italy from H. E. Dino Alfieri, minister of popular culture, left, in the office of the ministry in Rome. F. W. Lange, European representative for Paramount, is on the right.



Southern and western district and branch managers arrive in Dallas for the second of two Warner Brothers sales conventions, the first meeting, for eastern and Canadian representatives, having been held last week in New York.

SENATE PASSES NEELY BLOCK SALES BILL; NO ACTION EXPECTED IN HOUSE

Shorts Not Affected; Provision Permitting Exhibitor to Take or Reject Film Differing from Synopsis Is Dropped

by FRANCIS L. BURT
in Washington

Advocates of legislation against block sales claimed their first real victory after more than 10 years of effort when the Senate, on Tuesday, approved the Neely bill outlawing block booking and blind selling.

While the occasion was notable as the first time either the Senate or the House had voted on the legislation, gratification of the proponents of the bill was tempered by the realization that no action can be expected on it in the House this year, and that if revived next year it will have to be as a new measure, to go through the mill all over again.

Consideration of the bill was the result of a "gentlemen's agreement" entered into with Senator Matthew M. Neely, of West Virginia, by Administration leaders in the Senate to placate him after several attempts to bring up the measure had failed. Indications were that, in view of the approaching end of the session, Senate leaders were little concerned over the fate of the bill, for the debate was mostly a Neely monologue, and when a vote was sought it was necessary to make two roll calls before a quorum could be secured. The vote was vocal, and no call was made for a count.

Amendments Accepted

Anxious to have the bill disposed of in one session and frankly admitting his fear that if it went over to a second day it would be defeated, Mr. Neely readily accepted suggestions for amendments, two of which were made almost without debate.

Under one amendment, proposed by Senator Sherman A. Minton (Dem., Ind.), on the basis of a letter to Senator Arthur H. Vandenberg (Rep., Mich) from Walt Disney, who voiced fears that short subjects would be driven out by the bill, the exemption granted in the original measure, releasing shorts from the requirement that synopses be provided, was extended to the block booking provisions. As a result, no film of less than 2,000 feet will be affected by the bill.

The other amendment was offered by Senator William E. Borah (Rep., Idaho), eliminating the privilege granted exhibitors to take or reject any film differing from its synopsis and to bring suit for damages. The bill, in other sections, provides penalties for violation of its provisions, Mr. Borah pointed out, and the exhibitors in any event would have the protection of the common law, whereas inclusion of the suit provision might be held to be improper and lead to invalidation of the act.

Senator White Protests

Except for an attack by Senator Wallace H. White, Jr. (Rep., Maine), upon the committee's action in reporting the bill on the basis of hearings held two years ago, Mr. Neely put through his measure without opposition. Mr. White denied that the bill would achieve the ends desired by its proponents, and contended, reading from a letter written by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, that only a very small percentage of contracts call for any substantial part of the blocks offered by the distributors.

Neely Attacks "Trust"

At times, however, he took advantage of opportunity to haze the "moving picture trust" and its leading personalities.

Support for the bill has been voiced by organizations whose membership represents the "top half" of the country's population, he said; the opposition consists of not more than 200,000 persons, rounded up by the "eight big companies" and their employees.

"The opposition," he told the few Senators present, "is under the leadership of two very lovable, but at the same time most efficient, legislative agents the world has ever seen—Will Hays and Charles Pettijohn (president and general counsel, respectively, of the MPPDA).

"If those gentlemen could be employed to work for the general welfare of the people of the United States as effectively as they have worked to block consideration of this bill, each would be worth more than one million dollars a year to this country."

Concedes Product Improved

The severity of the block booking system has "steadily increased" since establishment of the MPPDA in 1922, he said, and there has been a reduction in the number of independent producers and a cut of more than half in the number of films produced.

However, he admitted, there has been a considerable improvement in the quality of pictures within the past few years and that improvement, he said, is due to the efforts of Mr. Hays and Mr. Pettijohn, although, he qualified, they can go only as far as is permitted by the "eight money-grabbing tyrants which compose the moving picture trust."

Aiming to show the broad effects of the "system," Mr. Neely pointed out that the salaries and bonuses of 14 Loew officials, amounting to $4,712,400, which he said was paid at the expense of the company's stockholders, represented 31 per cent of the company's income and was more than General Casting Office paid all extras employed during the year.

He read a list of salaries in excess of $100,000 printed by MOTION PICTURE HERALD in January, but did not indicate that his measure would have any effect upon salary levels.

The debate was marked by a lack of interest on the part of other members of the Senate, few of whom took part in the proceedings. Senator H. Styles Bridges (Rep., N. H.) asked if the bill would prevent murder or other crime scenes, and was assured by Mr. Neely that the measure would exert considerable influence to that end. Senator William H. Smathers (Dem., N. J.), who said that while juvenile judge in Atlantic City he observed that children after seeing gangster pictures often committed violations of law, was anxious to know whether the bill would prevent the distributors from "coercing" exhibitors into taking pictures they do not want, and was assured it would.

Copeland Opposes Regulation

Senator Royal S. Copeland (Dem., N. Y.) engaged briefly in debate with Mr. Neely, reading letters which he had received, and expressed the view that "we have a bill here where we are going to regulate by law what ought to be regulated by public opinion" and that the measure involved censorship. Mr. Neely denied that there was a word of censorship in the bill.

Senator James P. Pope (Dem., Idaho), reading a letter from an exhibitor constituent complaining that he would have to spend all his time previewing pictures, was told by the West Virginia Senator that "the author of this letter has stated what some one has convinced him is true; it is not important."

While he admitted that the bill would require the distributors to revise their selling practices, Mr. Neely contended that would be no hardship and asserted that they would benefit because, with his bill in effect, the demand for federal regulation of the industry would be headed off.

While the senate has placed itself on record as favoring the banning of block booking and blind selling, no further action is expected on the bill this year. Similar legislation has been pending throughout the session in the house, but the Interstate and Foreign Commerce Commission has held no hearings and Chairman Clarence F. Lea (Dem., Cal.) recently declared his committee would not report the bill without hearings—as was done in the senate—and indicated no hearings would be called on it this year.

Even in the event proponents of the legislation desired to make an attempt to get it through the house, the imminence of adjournment, now being sought for June 4th, would make action impossible.

Gabriel L. Hess, attorney for the Motion Picture Producers and Distributors of America, before the vote issued a statement attacking the bill. He reiterated his charge that it was couched in the same language as a Trade Commission order which was annulled by the court, and that the drafters of the bill "knew nothing of the subject with which they started to deal by regulation."

Rogers Retired

Charles R. Rogers was relieved of his post of executive vice-president of Universal in charge of production by the company's board of directors in New York on Thursday. Cliff Work, Pacific Coast divisional manager for RKO Theatres, was elected a vice-president of Universal and was designated general manager of the Universal studio.

An executive producer to succeed Mr. Rogers is scheduled to be named by Nate J. Blumberg, Universal president, following Mr. Blumberg's return to Hollywood. Mr. Blumberg, accompanied by Mrs. Blumberg and Matthew J. Fox, Universal vice-president, leave New York for Hollywood Friday night.

John J. O'Connor, head of RKO Theatres, will also be in the westbound party and will designate a successor to Mr. Work on his arrival on the Coast.

ALLIED CAMPAIGN CONTINUES UNLESS ALL MAJORS AGREE TO CONCILIATION

Convention Favors Petitioning U. S. to Investigate Film "Monopoly" and Favoritism to Distributor Circuits

by JAMES P. CUNNINGHAM

Allied States Association of Motion Picture Exhibitors held a convention this week, at the William Penn Hotel, in Pittsburgh. "Conciliation" as the means of adjusting distributor-exhibitor differences never before was mentioned so frequently on an Allied convention floor.

"Correction only by legislation" has been the keynote of virtually every Allied convention since May 23, 1923, when Allied was born on the Chicago convention floor of the Motion Picture Theatre Owners of America, as a result of Sydney S. Cohen out-maneuvering William Alvin Steffes for MPTOA control. "Fighting Al" bolted, bringing out with him the nucleus of the present Allied.

For the month preceding this week's meeting, Allied leaders had been dropping hints that they might abandon their campaign for government intervention, and listen to talks for adjustment of disputes by and within the industry, on certain conditions and assurances.

Those conditions, as brought out at the convention, are that distributors invite Allied to talk negotiations for "a solution of all major as well as minor problems of the industry," and assurances of participation must come from every member of the "Big Eight." Unless and until distributors so agree, Allied will continue with its campaign for legislation and litigation.

William F. Rodgers, general sales manager of Metro - Goldwyn - Mayer, who brought to the convention his company's pledge of cooperation, presented a plan whereby Allied immediately would authorize a committee to meet with distributors.

The convention decided to recommend to its directors to meet with or appoint representatives to meet with "distributors for the purpose of arriving at a solution of the evils in our industry when the time is opportune." Mr. Steffes, Allied vice-president, offered this resolution from the floor.

Later on Wednesday Allied acted favorably on a resolution sponsored by the legislative committee, headed by Colonel H. A. Cole of Texas, and previously adopted by Allied directors, that the organization petition the Government for an investigation of the industry under the O'Mahoney-Borah resolution, pending in the Senate preparatory to the strengthening of federal anti-trust legislation next year.

The resolution suggested a petition for a probe which would study "the causes for concentration of economic power in eight great corporations bound together in a trade association" and also the "preference granted by them to their affiliated theatres and denied to independent theatres."

Allied Closes Convention with Demand for Contract Adjustments

Allied States' Pittsburgh convention ended Thursday with a resolution recommending that exhibitors ask distributors for price adjustments on current season's contracts in view of reductions effected in production costs by studios.

Allied at the last minute abandoned a resolution recommending that exhibitors "do not act hastily" in signing for new product, on the grounds that such a resolution contained "boycott and conspiracy implications."

A closing report on total registration listed 500.

Louis B. Schwartz, chief counsel of the defense in Paramount's test suit against North Dakota's theatre "divorcement" law, told the convention that the entire question of producer-owned theatres in the United States would be determined by the test. Mr. Schwartz said the decision also would be of importance to Allied since it will determine that organization's future course on similar legislation contemplated in other states. The North Dakota case will get underway June 1st in Fargo before a three-judge federal statutory court, and, concluded Mr. Schwartz, their findings will be significant to the entire industry because the determination by a federal court will have application elsewhere. He asserted he expected 12 Allied spokesmen to act as witnesses, headed by Abram F. Myers.

Jubilant was the word for the convention opening on Tuesday as the independents expressed satisfaction over their first major legislative victory, enactment in the United States Senate of the Neely anti-block selling and anti-blind selling bill.

Prepared to Push House Vote

And, as the convention adjourned, late Thursday, Allied's leaders left Pittsburgh prepared to exert "similar pressure" in behalf of the companion block booking bill in the House of Representatives, unless and until they can "compel all distributors to see the light of day."

The fact that Senator Neely, with whom Allied has been closely associated in pushing the block booking legislation in Congress, obtained Senate passage at the very hour Allied leaders were calling the Pittsburgh convention to order, did not go unnoticed in Pittsburgh, nor, for that matter, in Broadway's home offices.

Abram F. Myers, general counsel, declared: "We are closer today to a realization of our objectives than at any time since the formation of the organization," and regardless of "whether we attain our aim through conciliation, litigation or Federal intervention," as Nathan Yamins, president, had put it.

Besides Mr. Rodgers, for Metro, William Sussman, of Twentieth Century-Fox, also went to the convention floor with a commitment, all but signed and sealed, likewise pledging his company to a system of conciliation of industry disputes without government intervention.

Motion Picture Herald, on May 7th, announced that machinery for adjusting local disputes and a program of "fair practices" will be presented to exhibitors by midsummer.

But Allied's president, in his own opening address on Tuesday, rejected the proffers by MGM and Fox on the grounds that promises from only two companies were insufficient. He said that conciliation of local grievances was not enough, and that "the organized 'Big Eight' must be prepared "to negotiate" a solution "of all problems." This assurance, said Mr. Yamins, must be made by an "official committee representing all major distributors." Only on those terms, he emphasized, will Allied deal.

Metro's Mr. Rodgers, on arriving at the convention from New York, said that he understood all major companies would back conciliation, but explained he had no official information.

Demands Complete Program

Mr. Yamins brought official word of the Senate's Neely bill passage before the convention Wednesday, and announced that Allied would drive for "full completion" of its program, adding that "the program will even be broadened," presumably on condition that industry conciliation is not forthcoming.

Mr. Yamins offered "particular thanks" to "Abram Myers, who sacrificed everything in the last few months and neglected all other Allied business to get a favorable vote in the Senate."

"The passage of the bill is most gratifying," he declared. "This association has sponsored such legislation ever since it was organized. Allied's support of the legislation has included not merely work among exhibitors, but the rallying of public support for the measure also. This work has been intensified during the past three months and the action by the Senate was a happy culmination of the efforts expended. Efforts will immediately be made to carry the

(Continued on following page)

ALLIED HAILS SENATE'S NEELY VOTE

(*Continued from preceding page*)

bill to final enactment. Before the end of 1938 we will encompass all of the unfair and monopolistic practices to which the exhibitors are now being subjected by the motion picture trust."

Leaves Door Open

The convention apparently could not have been expected to do otherwise than agree with Mr. Yamins and give the organization's policy endorsement and a mandate to pursue its traditional course, "until an alternative is forthcoming from within the industry." There was no mistaking that Allied was leaving the door open—or, at least ajar—for conciliation, on Allied's own terms.

But by all odds, Mr. Yamins insisted, as he spoke of "a new sense of social justice" and "a new conception of property rights"—with a nod in the direction of President Roosevelt's New Deal concepts—this industry is going to get "reform."

Having heard Mr. Myers, in his "keynote," declare that "Allied's greatest interest is in the removal of unfair practices that have crept into this business," and Mr. Yamins' declaration that Allied's directors will "gladly accept" an invitation from all of the distributors to "negotiate a solution," Mr. Rodgers, for M-G-M, pledged to the convention the active support of his company in any movement toward establishment of conciliation boards for settlement of disputes, frankly admitting that abuses do exist in the present system of distribution.

Introducing Mr. Rodgers, Mr. Yamins said: "I want you to feel that despite anything that may have happened yesterday (passage of the Neely bill), Allied has been, still is and always will be sincerely devoted to a constructive solution of the major problems of our industry. We hope other companies will see the light of day and steer their course in the same direction as Metro.

Rodgers Urges Industry Cooperation

Mr. Rodgers said: "The abuses are not nearly of the proportion one would be led to believe by reading of the attacks sometimes made by one branch of our industry against another."

Leadership in the movement for conciliation boards is immaterial, he added. "That the glory, if any, is to be allotted to this one or that, makes no difference whatsoever. It is the solution of a problem we seek and its correction is not assured by Government control or supervision, or cooperative booking or buying, but a definite cure seems to be a certainty if we throw to the winds personal grievances, distrust and envy."

Pointing out that any plans for creation of media for a more harmonious understanding should be welcomed, he said:

"To accomplish this we need complete cooperation of all units, no matter in what manner they are affiliated and this can be arranged only where there is a definite evidence of faith, and, in this connection, let me suggest that as an organization you authorize a committee, through resolution, to represent you at such meetings as may be later called and let whatever committee is selected realize that they will need and require your unqualified support and confidence."

Calls Reactions Favorable

Mr. Rodgers asserted that he knows there is a favorable distributor reaction to the proposal to establish boards. He added that he knows there is a favorable exhibitor reaction, too, and hopes that there will be more.

"To change the present system by federal regulation is a very sure method indeed to stifle the small man," he said, "and will mean the certain elimination of many for the reasons of competitive bidding, insufficient product, and others."

"Irrespective of the ultimate disposition of the Neely-Pettengill bills," which would prohibit compulsory block booking and blind selling, Mr. Rodgers declared: "I again say there is a need and a necessity for some method by which trade disputes can be settled."

Sussman Quotes Kent

Mr. Sussman, the eastern division sales manager for Twentieth Century-Fox, took for the keynote of his address a quotation from a statement recently made by Sidney R. Kent, president of his company—"I have still an abiding faith in the good sense of the motion picture business to be able to settle the problems without recourse to any outside bodies."

In speaking of the disputes arising between distributors and exhibitors, Mr. Sussman said he believed the time had arrived when "we should start laying some bricks for a firmer foundation, rather than throwing them."

Like Mr. Rodgers, Mr. Sussman said that "if there are any abuses" in the distributing branch of the industry, "surely they are not so numerous or out of proportion that right thinking men on both sides could not conciliate without resorting to outside agencies." He added that he felt sure abuses on both sides could be corrected, but emphasized that sincerity of purpose was needed. He assured the delegates that his company would support any workable scheme that might be evolved by either side.

"A Lesson," Says Samuelson

Sidney Samuelson, national Allied vice-president, and leader of the New Jersey unit, told the convention that the Senate's Neely action "serves as a lesson to independent exhibitors that everlastingly keeping on the right track will ultimately bring success. Let us take this action in the Senate as a signpost for the immediate future."

Martin Smith, Toledo, chairman of the resolutions committee, asked for and received a rising vote on a resolution expressing Allied's "gratitude" to Senator Neely.

Edward Golden, vice-president of Monogram, hit out at Samuel Goldwyn, Hollywood producer, and Harry Brandt, independent New York exhibitor, "for making silly statements in the press." Mr. Goldwyn recently had taken Hollywood to task in the public prints for an "inferior" type of product, and Mr. Brandt had got considerable attention with his recent lambasting of producers for paying large salaries to stars.

The real trouble with the industry, said Mr. Golden, are the "ravings and rantings of supposed industry leaders."

"Many socalled leaders," he said, "have the habit of rushing into print to publicize themselves at the industry's expense. I suggest that Allied give an annual prize to the 'dumbest statement made by any leader of the industry.'"

The convention later adopted a resolution to that effect.

On behalf of smaller companies, Mr. Golden urged the delegates not to close out all of their playing time.

Mr. Steffes on Wednesday called for volunteers to testify at Fargo Monday in federal court at a hearing on North Dakota's theatre "divorcement" suit.

Mayor Welcomes Convention

With Messrs. Myers, Rosenberg, Yamins and Samuelson seated on the rostrum, the convention was welcomed to Pittsburgh by Mayor Cornelius D. Scully. Responding, Fred J. Herrington, secretary of the western Pennsylvania unit, recalled that he had been attending exhibitor conventions for 27 years, 23 of them in Pittsburgh.

Mr. Samuelson took over the chair for a forum session and called for topics to be presented to the grievance committee. The call produced only one complaint, that of J. Unger, secretary of Allied of New Jersey, concerning the rentals asked for "Snow White and the Seven Dwarfs." Unless protested, he claimed, "this will inaugurate a series of 50 per cent rentals." Col. H. A. Cole, head of the Texas unit, supported this grievance and on his suggestion Mr. Samuelson indicated a resolution of protest would be forthcoming.

Also under the head of "grievances," Mr. Yamins took the floor and charged that 1937 rentals were ten per cent higher than in 1936, that exhibitors still were paying "inflated film prices" and that while "production costs have been cut to the bone by a good many companies, there has been no talk of a rental reduction yet."

The new season's product, said Mr. Yamins, "won't be 'B's', but 'C's' and 'D's', because of the falling off in revenue from foreign countries."

"Of course," he continued, "the stars and executives will have to continue to get theirs, and the situation has been made more difficult by the unionization of exchanges.

"Exhibitors have serious problems facing them. This is changing from the amusement business to the racket business. Balaban & Katz for the first time is adopting premiums. We used to be able to get by with Bank Night, but they outlawed that."

Some of these observations were challenged by N. D. Dipson of Batavia, N. Y., who said he operates 18 theatres in upper New York State, western Pennsylvania and West Virginia.

"There is nothing wrong with this business and nothing wrong with the film companies," he said. "There is something wrong with us, when we squawk about the foreign situation being the cause of 'B' and 'C' pictures."

U. S. REPORTED READY FOR FILM INQUIRY

A federal investigation of the motion picture industry was determined upon recently in Washington and it will be launched soon after the O'Mahoney-Borah resolution is passed by Congress, a high official of Allied States said Wednesday at the Association's convention in Pittsburgh.

Farewell to Films

Helen Hayes, in an interview in Portland, Ore., this week said that she will not return to films. She said she had turned down an offer of $85,000 for one picture. "David O. Selznick had another offer for me. He wanted to produce 'Victoria Regina' in color, but I refused. Two weeks ago Mervyn LeRoy sent me a novel to read with the hope that I make it into a picture, but I am definitely through with films," Miss Hayes was quoted. (Picture on page 10.)


Josette

It's "Vive l'amour" down in naughty New Orleans!

Oui, Oui! Josette, she do zis, she do zat! So these so nice boys, zey do zat, too!
But yes! Simone Simon, she seengs! Don Ameche, he sings to her! And
Robert Young he should be spank! Voila! 20th hits the boxoffice jack-pot again!



As gay as a Mardi Gras— and such songs!

"May I Drop a Petal in Your Glass of Wine?"
"Where in the World"
"In Any Language"
by Gordon & Revel

DON AMECHE • SIMONE SIMON • ROBERT YOUNG
in
Josette
with
BERT LAHR (Wacky Don Juan of "Love and Hisses") • **JOAN DAVIS** (Voted the Screen's No. 1 Comedienne)
PAUL HURST • WILLIAM COLLIER, Sr. • TALA BIRELL

Directed by Allan Dwan

Associate Producer Gene Markey • Screen Play by James Edward Grant • Based on a play by Paul Frank and Georg Frazer • From a story by Ladislaus Vadnai
Dances staged by Nick Castle and Geneva Sawyer

Darryl F. Zanuck in Charge of Production

20th

VAUDEVILLE INSTEAD OF DUALS IS BRANDT'S NEW OPERATING PLAN

But Must Have "United Front" to Start Policy August 15th, Says Leader of Independents' Association

Harry Brandt and his New York regional Independent Theatres Owners Association have turned to a campaign to eliminate double bills, following their widely publicized attack of two weeks ago against star salaries in Hollywood.

Mr. Brandt himself is supposed to take the lead against duals by installing vaudeville in place of doubles in his 20 New York theatres on August 15th. He said Tuesday, however, that he has yet to effect a "united front," presumably of New York independent exhibition, which is held to be necessary to stamp out the dual feature practice in the New York metropolitan area.

In explanation of his latest action, Mr. Brandt said that his organization has instructed its board of directors to carry on its fight for better conditions in its theatres.

Doubles Blamed

"It was decided to get at the root of the evil," Mr. Brandt declared,, "that a concerted effort would be made to eliminate double features, which were blamed for the present low state of theatre business."

He elaborated on this by pointing out that "the 240 and more theatres in the ITOA are doing the worst business since they've been in business; worse even than 1933 when everyone was feeling the bumps.

"We're not obstructionists nor Bolsheviks, but business men who are trying to maintain business at a proper level. Anything that hurts the business hurts us. So we decided on this course."

As to who started the double feature practice, Mr. Brandt blamed the Loew's circuit.

"They'll say that they did so only after a few independent theatres had begun it in 1925," Mr. Brandt declared.

But Charles C. Moskowitz, general manager of Loew's theatres, took a different stand.

"The Loew circuit, as a circuit, was the last to go to double features," Mr. Moskowitz said. "The date was September, 1935. I wish everyone in New York had single features for the reason that shows would be infinitely better. I have advocated, and this company has advocated, single features in this territory for years. But so long as everyone else plays double features we will, too.

"We'd like to do away with them. How? There's only one way to accomplish it—a united front, but I don't know how to get a united front."

Loew's and RKO, the two predominant affiliated circuits in New York, and independents, as represented by Mr. Brandt's ITOA interests, have repeatedly blamed each other, over a long period, for refusing to work out an anti-dual agreement in the New York metropolitan area.

Asks Circuits to Join Move

Mr. Brandt aired his viewpoint with the assertion:

"Our group has decided that we'll diligently and aggressively go after the elimination of the double feature. The ITOA members can't do it unless others join in. If we can get Loew's and RKO to start it, we can get every other circuit in New York to go along.

"I'm going to do something a good deal more drastic than the Neely-Pettengill bill, if something doesn't come out of conciliation. I intend to go a good deal further. Our action will have protective ability so that the exhibitor will know that he is going to be able to live..

"We'll continue this advertising and we'll try to keep up serious discussions with producers, distributors and allied exhibitors. These conferences should eventually provoke some plan to eliminate the double feature. Throw it out and you'll throw out 75 per cent of the box office woes. The other 25 per cent can be shown by showmanship. I say if an exhibitor can stay in business under present conditions, he's a good showman."

"Ham Sandwich at Banquet"

The ITOA summed up the double feature situation, from its viewpoint, in its publication, "The Independent."

"To play a B picture with an A picture is like taking a ham sandwich to a banquet," the Independent announced.

"To play two B pictures on a program is like serving a huge portion of ham.

"To play two A pictures on any program is giving your patrons movie indigestion."

"The necessity of offering inducements other than movie entertainment in the form of giveaways of every type and description will be eliminated because theatre-owners will no longer be afraid of the entertainment they have to offer. Producers will be enabled to concentrate on artistic and commercially successful pictures, instead of factory product, run-of-the-mill films, turned out quickly and half-baked in order to keep up with double feature requirements."

The premature news of the change of policy planned by Mr. Brandt in his theatres was reported in headlines in the New York *Daily News* on Tuesday but the announcement created little excitement in the offices of other circuits.

"We'll just continue to run our business," Mr. Moskowitz observed. "We watch our business. If a change of policy is required we'll know when and how to make it."

Abraham L. Suchman, of Consolidated Theatres, said. "We'll see what happens in Mr. Brandt's theatres when August comes around At present we have no idea of eliminating the double bill. We'll run double bills so long as the first run circuits do it. We're flexible and if they switch to single features, we will too. I'll gladly single 'In Old Chicago,' and I hope we can single 'Robin Hood' because here are two pictures with such box office values that they can well stand alone. There's nothing that can be put with either of them on a double bill that will add anything to the show."

At Cocalis theatres Monroe Stein remarked: "So long as we have to buy as many pictures as we do, we'll run double. There's no change in our policy yet with respect to going single feature in our houses."

ATTACK ON STARS TERMED RIDICULOUS

Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, this week termed "ridiculous" the Independent Theatre Owners Association's attack on Hollywood stars "who are poison at the box office."

Returning to New York from Florida, Mr. Schenck asked: "How can any exhibitor, on the basis of what a picture does at his theatres, know how it does generally? He has to have more information than his own box office receipts to gauge the drawing power of stars.

"Why the very stars that they attacked have made money for them, and the pictures too. 'Stage Door,' for example. Try to take those pictures away from them and see how loudly they will squawk.

"Statements of that kind don't do the business any good and they harm those who make them. They boomerang."

Findings of Fact Filed in Dallas Anti-Trust Case

W. H. Atwell, federal district court judge in Texas, on Tuesday filed findings of fact and conclusions at law in the Dallas Interstate Circuit anti-trust case. The U. S. Supreme Court had returned the case to Dallas for findings of fact. It now finds that the theatre circuit and major distributors had engaged in a conspiracy in restraint of interstate commerce and prohibited the making of contracts whereby distributors agreed not to furnish films to second run houses unless competing theatres would agree to admission prices of 25 cents and would not double bill the pictures.

Explaining that the restrictions imposed by the distributor defendants had caused exhibitors to increase admission prices to obtain pictures, Mr. Atwell decreed: "Practically all of the exhibitors who have so increased prices would not have done so but for the restrictions imposed by the distributor defendants. The restrictions imposed by the distributor defendants have caused other subsequent run exhibitors who were unable or unwilling to accept the restrictions to be deprived of the pictures subject to the restrictions, the best and most popular of all new feature pictures.

"The effect of restrictions upon low income members of the community patronizing the theatres of those exhibitors was to withhold from them altogether the best entertainment furnished by the motion picture industry."

The court also pointed out that "restraint of interstate commerce affected by the united exercise by the distributors of their individual monopolies, respecting the exhibition of their copyrighted feature pictures, is not with any privileges or immunities conferred by the copyright laws."

HAL ROACH JOINS U.A.; SELZNICK MAY CONTINUE

Comedy Producer To Make Six Features in 1938-'39; Selznick Plans "7 or 8"

United Artists' "reorganization" plans, calling for expansion of distribution of "outside" product, started to take definite form this week with the addition of Hal Roach to the UA independent production roster, Mr. Roach leaving Metro-Goldwyn-Mayer after 13 years.

Mr. Roach's name has been associated for many years with the "Our Gang" comedies, production of which last month transferred from the Roach studio to the MGM lot. In recent years Mr. Roach has given increasing attention to feature length comedy productions, notably "Topper" and "Merrily We Live" and the Laurel and Hardy full length comedies.

A preliminary move in the ultimate transfer of the United Artists board of directors to New York was seen in the board's action in Hollywood Wednesday in moving to reduce the number of directors from 12 to six. Under the plan the five partner owners may name themselves or their individual appointees to the board, with Dr. A. H. Giannini the sixth member.

The company's expansion plans which include profit-sharing participation for producers and reduced charges for world distribution, were understood to be responsible for John Hay Whitney's announcement this week that Selznick International will reopen negotiations for an extension of its releasing arrangement with United Artists. Mr. Whitney made the statement when he arrived in New York after a month's European vacation.

Mr. Roach's releasing contract with MGM will be ended formally with the completion of two more Laurel and Hardy features. The first feature under his new contract will be "There Goes My Heart," which will have Frederic March and possibly Irene Dunne as its leading players. The second will be "Topper Takes a Trip."

Four films starring Laurel and Hardy will be produced each year, under the contract.

Mr. Roach's career in the motion picture industry started as a stock cowboy with Universal which paid him $25 a week. Prior to that he had gone to Alaska at the age of 17 and engaged in the trucking business. When he returned he continued in the same business in Seattle and later transferred his activities to Los Angeles.

It was while working as a cowboy that he met Harold Lloyd. In reporting on this meeting, Terry Ramsaye in his "A Million and One Nights," described Mr. Roach as "a young man with ambitions to direct." His opportunity to engage in production came, Mr. Ramsaye wrote, when he inherited $3,000.

Mr. Roach "plunged into production with Lloyd to play leads," Mr. Ramsaye reported, adding that the film "Just Nuts," resulted. The picture sold for $850.

The studio activities of Mr. Roach started at Glendale, moved to Santa Monica boulevard where "Lonesome Luke" comedies were made, and finally he established quarters at Culver City where a large plant was built in 1919. In 1933 he produced and directed "The Devil's Brother," an MGM feature; in 1934, "Babes in Toyland," and "Sons of the Desert" in 1935, "Bonnie Scotland"; in 1936, "Neighborhood House," "Kelly the Second," "Our Relations;" in 1937, "Way Out West," "Nobody's Baby." In 1936 he received the Academy award for the best short subject, "Bored of Education."

Selznick International has plans for two productions in addition to the final two which remain to be delivered under its expiring United Artists commitment, Mr. Whitney said.

Seven or eight, in all, may be made for next season, he continued, among them "Gone With the Wind," which will go before the cameras early next fall.

Henry Ginsberg, general manager of United Artists, arrived in New York from the coast on the same day Mr. Whitney returned from Europe but Mr. Ginsberg said his trip was "routine" and that he planned to return to the coast in "about a week."

Although United Artists' lineup for the 1938-39 season has not been announced as yet, George J. Schaefer, vice-president and general manager of distribution, said, before leaving New York for the coast, that the company expects to release two a month starting next September.

Noting that Samuel Goldwyn, Alexander Korda, David O. Selznick, Walter Wanger and Edward Small already were committed to contributions for the 1938-39 schedule, Mr. Schaefer said that "it is anticipated that within a short time additional product will seek the United Artists' outlet as a result of the company's new policy of reduced worldwide distribution charges and its profit sharing plan for producers."

It was two days later that the Roach contract was announced.

Bank Night Appeal Is Expected Soon

The appeal procedure by Affiliated Enterprises, copyright owner of Bank Night, in the case in which the Postoffice Department barred the company from the use of the mails, is being worked out with the department in Washington, and the papers are now expected to be filed shortly.

John M. Keating, attorney for Bank Night, had planned to ask for a rehearing, but under the procedure being formulated an application for an injunction may be filed instead. Whatever method is decided upon, it will be by mutual agrement between Affiliated and the department.

Edward Goldstein, New York City Bank Night distributor, said this week that he has instructed counsel to proceed with suits against 20 exhibitors in New Jersey to collect royalties due. The first action will be brought against a Newark exhibitor, he said.

Charles M. Miller and Fred Bellemere, attorneys for R. W. McEwan, Bank Night distributor, have filed a motion in the supreme court of Missouri asking the court en blanc to hear the McEwan Bank Night case. Last week the court's second division turned down a motion for rehearing. That division previously had delivered an opinion in which Bank Night was asserted to involve the element of consideration and therefore to be in violation of the lottery statute of the state.

Capra Election By Guild Seen Confidence Vote

After engaging in open warfare with producers last week with charges of bad faith predominating in the ammunition, Frank Capra was elected president of the Screen Directors' Guild and Edward Sutherland and Gregory LaCava, two other members of the guild's negotiating committee were named to the board of directors at a meeting in Hollywood Sunday night. The elections were regarded as a vote of confidence in the committee.

Other officers named were: W. S. Van Dyke and Howard Hawks, vice-presidents; Frank Tuttle, secretary, and Rowland V. Lee, treasurer. Other members of the board are: Herbert Biberman, John Cromwell, John Ford, William K. Howard, Leo McCarey, Rouben Mamoulian, Lewis Milestone, Phil Rosen and William A. Wellman. The guild reaffirmed its stand in favor of unity in seeking a contract with producers which will keep assistants and unit managers in the guild.

Mr. Capra, replying last week to charges by the producers of bad faith in reopening the negotiations which ended in a deadlock some month ago, said producers never intended to negotiate with the Screen Directors' Guild unless they could split the association. The reply was in the form of a letter to Darryl Zanuck, chairman of the producers committee.

Meetings on the collective bargaining question were started anew by the producers themselves, Mr. Capra continued. Outlining various meetings of producer-director committees, he said, "We had no intimation you desired to commence negotiations only upon the condition that assistants withdraw from the guild, or desired to utilize the discussion merely for the purpose of forwarding to us a carbon copy of an ultimatum rejected by us some eight or nine months before."

Ontario Launches Drive On Uncensored Films

Chairman O. Silverthorne of the Ontario Board of Motion Picture Censors and General Victor Williams, head of the Ontario Provincial Police, have launched a united drive to confiscate uncensored 16 mm. films which have flooded Ontario in recent months for stag parties and traveling shows of the one-night stand variety.

University Honors Walker

Frank C. Walker, vice-president and general manager of the Comerford Theatres, Inc., has been elected to the board of trustees of the University of Scranton (formerly St. Thomas College). Mr. Walker is an alumnus of the Montana School of Mines and of Notre Dame University and a trustee of the latter institution.

Golf Tourney June 9th

The 26th annual Film Daily Golf tournament will be held June 9th at Glen Oaks Golf and Country Club, Great Neck, Long Island.

WARNERS IN CONTROL OF MUZAK SENDING MUSIC BY WIRE INTO HOMES

Wide Market for Service Is Predicted; Film Company Also Acquires Extensive Copyright Portfolio Through Purchase

The New York Stock Exchange on Monday made public a United States Securities and Exchange Commission report formally identifying Warner Brothers as the owners of Muzak Corporation, which furnishes wired music to homes and restaurants by telephone wires, direct from a central broadcasting location.

The acquisition was made through the purchase of Muzak stock control from its owner and developer, the North American Company, a holding company for public utilities and power corporations. Existence of Warners' interest in the proposition and the negotiations for its outright purchase have been public information since Warners first started a study of Muzak's possibilities in the fall of 1937.

While Warners officially refuse to discuss the purchase and their plans for its development, there is understood to be a quietly nurtured ambition to broaden Warner operations in amusements to embrace Muzak's new business of transmitting musical programs to private consumers, at a price, and eventually on a wholesale scale.

Three Competitive Factors

The rigid supervision of program material and procedure of broadcasting with which the Federal Communications Commission is now plaguing radio, would not apply to wired music, any more than the FCC controls private conversations over telephones.

Potentialities of "wired music" as a competitor to radio are held to rest in, (1) A higher quality of reception; (2) Assured reception; (3) Non-existence of static or other interferences of radio. This is said to be made possible because wired music is transmitted over telephone wires, "pumped" directly into a special amplifier loud speaker system in the home.

Dialing and station-searching are unnecessary with wired music, a switch bringing on the musical program being transmitted.

Wired music carries none of radio's commercial announcements, "plugs," contests or sales pressures. The cost of maintaining and servicing wired music, and any profits, would accrue from a flat monthly fee charged to consumers. Radio must depend on advertising sponsors.

The entrenched position of Warners as the holders of music copyrights also stands to be strengthened further through Muzak's own large copyright portfolio, held particularly in England and Central Europe.

Warners' previous growth in the music business is told in headlines in the history of popular music of recent years. In 1935, the company had as many as 11 music publishing subsidiaries. That came to light when Warners withdrew all of its publishing houses from membership in ASCAP. Shortly afterward Warners forced 165 broadcasters to accept its own contract for the use of its copyrights, which formerly had cleared through ASCAP. Eight Warner suits were started against radio's use of Warner music, highlighted by a $1,656,000 suit against Columbia Broadcasting, in February, 1936, for royalties.

During the four years of Muzak's experimentation, it has assembled a library of 8,500 exclusively-controlled records in master transcriptions. It is planned now to develop the library on a nation-wide scale, including the use of educational programs.

Muzak's wired music was born about 1934 in the minds of technicians and executives of the North American public utility interests.

North American poured between $6,000,000 and $7,000,000 into a hole of technical difficulties, Cleveland and its environs being the testing ground. They purchased Associated Music Publishers, Inc., in order to obtain a source of music copyright supply for the project, and set up Associated as a parent to Muzak.

Unable to surmount the technical obstacles, the company turned to New York, and to their financial headquarters at 60 Wall Street, to study salvaging possibilities. This brought the plan to the Telephone Company, where it was applied to transmission by telephone wires, and eventually it reached the Warners.

Muzak Eliminates ASCAP Fees

At first, Muzak was sold almost entirely to class restaurants and cafes, and for hotel lobbies, in and around New York. Their operators were reputedly willing listeners to Muzak's proposition, because the type of enterprise involved could hardly pay for its own orchestra, and to do so, or to tune in on public radio broadcasts, would make them subject to the royalty payments demanded under the U. S. Copyright Act by the American Society of Composers, Authors and Publishers for the use of ASCAP members' copyrights in public at a profit. Muzak does not require its public consumers to pay royalties for its copyrights.

The American Federation of Musicians, however, has not been too friendly to Muzak's public appearances in cafes, restaurants and hotel lobbies, because, they claim, it would either replace musicians already employed or preclude the possibility of their obtaining employment.

As a result, Muzak has been turning its attention more to homes, private apartments, hotel suites and other such non-commercial outlets, where music is not publicly performed.

There are at present some 200 Muzak consumers in and around New York, the nucleus of what the sponsors believe may some day mount to a national consumption. Although the charges today range from $25 to $75 per month for the service, which, obviously, is now only within the reach of those in so-called higher brackets and commercial users, the plan is to lower the service charge as mass consumption increases, to the point, where, eventually some such nominal fee as $3 monthly will buy the service. One optimist mentioned something like 1,000,000 eventual consumers throughout the country, in homes, hotels, restaurants, cafes and elsewhere. He cited a $3,000,000 monthly gross—at $3 the consumer. The eventual cost and the service performed were compared with the present cost and service of a telephone.

The present installation cost is likewise out of line for mass consumption. Installation costs together with the special amplifier loud speaker system which feeds directly off a telephone wire now costs anywhere from $100 to $2,000, the larger fee having been charged to one large New York hotel for an installation in its main dining room. Eventually, it is expected, these charges, too, will be reduced.

Muzak, or its affiliated interests, manufactures the amplifier-speaker system under Western Electric patents. It also has a Western Electric recording license, and as such does its own recording, under the same Western Electric "hill-and-dale" system which is used by most motion picture producers. Muzak's recording studios are at 711 Fifth Avenue, in the headquarters formerly used by National Broadcasting Company before RCA moved NBC to Rockefeller Center. Actual transmission is conducted from Muzak's transmitters on 14th Street, on the edge of Greenwich Village.

The Telephone Company's interest in the project is, through its Western Electric subsidiary, as patent licensor, and to furnish the telephone lines for the service.

Muzak, at first, was expected by outsiders to present television possibilities. This is now scouted by technicians.

Stock Setup of Muzak Cited

Disposal of control of Associated Music Publishers, to Warner Brothers Pictures, Inc., by North American Company was revealed Monday in reports to the Securities and Exchange Commission filed by both principals in the deal.

The North American Company said that, on April 28, it had held 3,500 shares of the preferred and 500 shares of the common stock of Associated Music Publishers. It had changed the common stock, all then outstanding, into preferred stock, whereupon the publishing company had issued and sold 10,000 shares of full voting common stock to other interests. Thus, the North American Company reported, Associated Music Publishers ceased to be a subsidiary.

On the same day, it reported, the holdings of Wired Radio, Inc., its subsidiary, in the Muzak Corporation were transferred to Associated Music Publishers, as were its holdings of all the capital stock of Breitkopf Publications, Inc.

The Warner Brothers' report showed that, as of April 1, the company bought the outstanding common stock of Associated Music Publishers at par, under an agreement that, if the stock were held until April 1, 1940, it might be returned to the seller on payment of any losses in excess of the amount paid, plus net earnings in excess of $25,000 annually.

After completing this deal, Warner Brothers sold 49.99 per cent of the common stock in Associated Music Publishers to the wife of an unnamed director (the director being a salaried employe of Associated Music) and to two British companies, under an agreement similar to that which it made with the North American Company.

Warner Brothers also reported the formation of Amp Recording Studios, Inc., on April 5. In this it owns 50.01 per cent of the stock, as in the case of Associated Music Publishers.

PLAQUE FOR JOHNSTON ON 25TH ANNIVERSARY

W. Ray Johnston, president of Monogram, has received the first memento of his 25th anniversary in the industry, which he will celebrate next December.

Mr. Johnston was presented with an engraved plaque bearing the signatures in metal of every home office, studio and sales official of the company, including the sales representatives of every Monogram branch.

GN to Distribute Only, Say Trustees

Grand National will abandon the production end of its business and operate solely as a distributing organization. Loyd Wright and Edward Alperson, co-trustees, announced Tuesday at a creditors' meeting in Hollywood.

The creditors also were informed that three deals to provide a maximum of 62 pictures from outside production groups will be signed by the end of the week.

Since Grand National entered trusteeship under Section 77-B of the Bankruptcy Act, February 21st, Mr. Wright reported, $115,000 in new business, most of which is in old pictures, has been underwritten. He said approximately $75,000 has been paid on producer claims and that $81,000 in cash remains in the bank.

Production deals expected to be signed include one with a group having $25,000 finances already set up, another whose banking arrangements were completed Tuesday and the third with a producer now releasing through a major company.

Nine pictures are being distributed by GN and commitments are made for six additional, according to Mr. Wright. Mr. Alperson said the trustees are working on the premise that most desirable is the outlay of the least cash possible.

It was disclosed that both Monogram and GB offered to take over the Grand National companies and liquidate the exchanges and the distribution end, but the trustees turned down the deals. Mr. Wright said the net returns to the company at present total $7,000 a week.

Grand National Studios, Inc., will be operated as a studio rental company, production deals to include use of the property by producers, the creditors were told.

The minimum program needed to break even on costs, Mr. Wright said, requires 24 features and 16 westerns.

Biechele Installs Officers Of New Kansas City Club

The Kansas City Variety Club officially opened the new Cinema Club, Reel No. 1, last week, when R. R. Biechele, chief barker of Variety Club, inducted officers and heard the pledge of members. Officers of the new group are Stanley Goldberg, Monogram; Harry Wheeler, Paramount; first vice-president; George Friedel, Twentieth Century-Fox, second vice-president; John Scott, Republic-Midwest, treasurer, and Walter Kirkham, Commonwealth Amusement Corporation, secretary.

Members are Luther Pritchett, Al Adler, Charles Seibenthaler, Nelson Burrus, Dale C. Hevelone, Harry Biederman, Chet Borg, Henry E. Vogelpohl, Harlan Everett and Charles Decker. Lowell Lawrence, film critic of the Kansas City *Journal-Post*, addressed the meeting.

Circuit Managers Hold Meeting

Seventeen managers of Palmetto Amusements, Inc., theatre circuit, met in Columbia, S. C., last week for a conference. Warren Irvin, district manager in Columbia, and general manager H. F. Kincey, Charlotte, N. C., presided.

Paramount Men to Leave For Dakota "Divorce" Hearing

Austin C. Keough, vice-president and director of Paramount; Louis Phillips of the company's legal department; Thomas D. Thacher and A. C. Bickford of Simpson, Thacher & Bartlett, Paramount counsel, will leave for Fargo, N. D., next week to participate in the trial on June 1st involving the state's affiliated theatre "divorcement" law.

A three-judge statutory court will hear Paramount's attack on the constitutionality of the law, which is being defended by the state attorney general and Allied States counsel in Minneapolis.

Examination Before Trial Ordered in U Contract Case

Three former officers of Universal, Robert H. Cochrane, Willard S. McKay and Charles B. Paine, were ordered by Samuel I. Rosenman, New York supreme court justice, this week to appear for examination before trial on June 2nd, in connection with the $600,000 breach of contract action brought by John D. Tippett, Inc., against Universal.

The court ordered the books and records of the defendants to be produced for use by the witnesses, but denied the plaintiff the right to inspect the books. The Tippett company claims that a five-year contract made in June, 1932, under which Universal allegedly agreed to purchase one-half of its positive film raw stock from the plaintiff was breached in February, 1933.

Cohen Names Committee For New York Allied

Max A. Cohen, temporary chairman of the newly formed Allied Theatres of New York, has appointed the following on a convention committee which will prepare for the first state wide meeting tentatively scheduled for the fall: Irving Landau, Louis Goidel, Joseph Rosenzweig, Irving Wormser, Abe Gerber, Abe Stone, John Gardiner, William Smalley and Mitchell Conery.

Motion Picture Theatre Owners of New York, western zone, have elected the following directors; Vincent R. McFaul, Nicholas J. Basil, John A. Read, M. J. Kallett, Merritt Kyser, Michael Carr, A. Charles Hayman, Jacob Lavene, George Gammel, Henry Dillenmuth, A. D. Gould and William A. Cadoret.

Following a poll of directors of the Motion Picture Theatre Owners of Arkansas, Missippi and Tennessee, the organization has decided not to hold a spring convention.

Royalties Committee Appointed by ASCAP

A new committee to study and recommend improvements in the method of distributing royalties to the publisher members of the American Society of Composers, Authors and Publishers was named by the organization this week.

The members are Gene Buck, E. C. Mills, John G. Paine, of the society's executive staff; Henry Spitzer of Chappell and Company; Lou Diamond of Famous Music Corporation; John O'Connor of Words and Music, Inc., and A. Walter Kramer of Galaxy Music Corporation.

Universal Opens Meet in Chicago

William J. Scully, general sales manager of Universal, and F. J. A. McCarthy, assistant sales manager, arrived in Chicago from San Francisco to conduct on Thursday, Friday and Saturday the company's second regional sales conference.

A similar meeting was held in San Francisco last Friday, Saturday and Sunday for the purpose of acquainting the western sales forces with Universal sales policies for the new season and detailing the 40 features, four serials, 12 westerns and 81 short subjects which were announced at the home office in New York before the session. The company's new season product announcement was published on Page 28 of Motion Picture Herald last week.

"The regional meetings," Mr. Scully explained, "were decided on because we believe the sales problems and plans for each section of the country can be easily and informally discussed with men in their individual territories."

At the San Francisco meeting, in addition to the San Francisco and Los Angeles representatives, were the managers from Portland, Denver, Salt Lake City and Seattle.

It was announced there that W. H. Heineman, former western district sales manager, has been appointed western division manager.

After the Chicago meeting conferences will be held in New Orleans, May 23rd and 24th, and in Washington, D. C., May 26th, 27th and 28th.

The first of Universal's new season pictures to go before the cameras will be "The Road to Reno." Preliminary work on the picture was scheduled to start this week upon the arrival in Hollywood of Hope Hampton, who will be starred in the production. Miss Hampton left New York for the coast on Sunday and was accompanied by her husband, Jules Brulatour.

Titles for the company's series of college life pictures, to be produced by George Bilson, have been set as "Freshman Year," "Sophomore Year," "Junior Year" and "Senor Year."

Charles R. Rogers, Universal vice-president, in charge of production, arrived in New York on Wednesday for conferences with home office officials.

Reorganization Plan For Condor Filed

A reorganization plan for Condor Pictures, Inc., was filed this week with George Cosgrave, federal judge in Hollywood. Under the plan a new company, Peerless Productions, Inc., would be created and Condor stock would be exchanged for shares in the new company.

Albert Lieberman, who described himself as an important stockholder, explained that $50,000 in new capital is needed for continuing production. One-half the assests, as he proposed it, would be for administration costs, the other half for working capital. He assured the court that returns from pictures already made and the paring of expenses would enable the corporation to continue on a profitable basis with pictures budgeted between $20,000 and $30,000.

ON THE SCREEN FOR THE FIRST TIME!

The stormy adventures of three who were valiant . . . united by danger as a nation rings to the clash of steel and thrills to deeds of daring . . .
told by the master story-teller of all time!



Robert Louis Stevenson's

Kidnapped

Produced with the spectacular sweep and color 20th lavishes only on its most important productions!

20th CENTURY

THESE ARE THE THINGS THAT MAKE A PICTURE GREAT!

THE STORY the author of "Treasure Island" always considered his best!

MASTERFUL PRODUCTION from 20th, your most consistent maker of hits!

THE DIRECTOR of "The House of Rothschild!"

TWO TOP STARS in the type of roles they have made famous!

THE EMOTIONAL DISCOVERY of the year in her sensational debut!

A CAST OF 5,000 headed by a dozen brilliant personalities!



Robert Louis Stevenson's

Kidnapped

(Pictorially enriched throughout with the glowing, new sepia-tone)

WARNER BAXTER · **FREDDIE BARTHOLOMEW**

...more dashing and romantic than ever!

. . . his first picture since "Captains Courageous"

ARLEEN WHELAN

. . . your thrilling new personality

C. AUBREY SMITH · REGINALD OWEN

JOHN CARRADINE · NIGEL BRUCE · MILES MANDER

RALPH FORBES · H. B. WARNER · ARTHUR HOHL

E. E. CLIVE · HALLIWELL HOBBES · MONTAGU LOVE

Directed by Alfred Werker

who directed "The House of Rothschild"

Associate Producer Kenneth Macgowan. Screen Play by Sonya Levien, Eleanor Harris, Ernest Pascal and Edwin Blum

Darryl F. Zanuck In Charge of Production

20th

COLUMBIA ADOPTS RECORD ELASTIC BUDGET FOR ITS 56 NEW FEATURES

Reissues Include Eight Westerns for 1938-39 and Four Features This Summer; 126 Short Subjects and Four Serials Planned

Claiming an elastic budget that will exceed by $2,500,000 any of its previous season's expenditures, Columbia Pictures Corporation this week announced a 1938-39 release schedule of 56 features, 16 of them westerns, and 126 short subjects and four serials. The company, in addition, will reissue eight westerns produced in former years.

The product and budget announcements were made at Columbia's eastern regional sales conference, at Hotel Warwick, New York, Friday through Sunday. The session was the first of a series of four scheduled meetings.

In this connection, A. Montague, general sales manager, told the delegates that exhibitors no longer wait until after a national sales convention to purchase product for the ensuing season.

"The selling seasons as heretofore known are antiquated," Mr. Montague declared, calling national conventions unnecessary. Exhibitors deem it advantageous to protect their future for one year or more, and, as a result, there is a great deal of selling throughout the year, he said.

Speaking at the second of the four meetings, held at the Hotel Drake, Chicago, on Wednesday, Thursday and Friday of this week, Mr. Montague supplemented the product announcement with word that Columbia will reissue four features during the summer. They are "Man's Castle," with Spencer Tracy and Loretta Young; "She Married Her Boss," with Claudette Colbert and Melvyn Douglas; "The Whole Town's Talking," with Edward G. Robinson and Jean Arthur, and "Twentieth Century," with Carole Lombard and John Barrymore.

Reissues for Immediate Release

Universal last week revealed plans for reissuance of a similar number of features. Universal, however, included the films on its 1938-39 program; Columbia announced the pictures "are being offered for immediate release in advance of the 1938-39 season in an effort to help exhibitors overcome the usual hot-weather business slump."

In line with his declaration that annual sales conventions are antiquated, Mr. Montague also pointed out that his company believes the setting of a definite product budget at the outset of the year is outmoded.

"Finances for production," he said, "must be set up in such a way that enough money will be available at all times to meet the demands of the individual production. Because many an excellent story idea has been ruined in an attempt to conform to a definite budget measurement, Columbia's new policy of setting an elastic budget based on a film's merit is one that will permit the box office worth of the production to be the guide for studio expenditure.

"This elastic budget will permit Columbia to spend sums in excess of its highest expenditures of the past, knowing that a good picture has never yet found its top at the box office."

The budget will allow for a minimum of 15 pictures "worthy of the best playing time in the best houses throughout the world," the company's announcement read.

New Star Combinations

The teaming of stars has proven successful, Columbia said, and new star combinations will include Jean Arthur and Cary Grant, Jean Arthur and Melvyn Douglas, and Cary Grant and Marlene Dietrich.

A current exhibitor and audience demand for "homey, domestic" stories, the company said, will be met with the offering of three "series": "Blondie," adapted from Chic Young's cartoon strip, and "Mr. and Mrs. Detective," the adventures of the Reardons of "There's Always a Woman." The third series is still to be announced.

The first release of the season will be "You Can't Take It With You," a Frank Capra production, adapted by Robert Riskin from the "$200,000 Broadway comedy" of that name. The feature, the company said, "will be sold in addition to the 1938-39 program." The cast will include Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Ann Miller, Mischa Auer, Spring Byington, Donald Meek, Samuel Hinds, Dub Taylor, Halliwell Hobbes, Mary Forbes, Eddie Anderson and Lillian Yarbo.

Jack Cohn, vice-president in charge of distribution, addressing the New York meeting, said: "The members of the motion picture industry are fortunate in this country. They can make pictures which are sheer entertainment, and they need fear no edict from officials on high that such entertainment must be discarded, to be replaced by government propaganda. There is no 'must' from on high, except the 'must' that the industry has put upon itself—the obligation to produce the best in entertainment."

Titles and Details

Among the 40 features, in addition to the westerns, are:

GOLDEN BOY, current Broadway play by Clifford Odets. Cast and director to be designated.

IRENE DUNNE in one production.

BILLION DOLLAR RACKET (tentative title), starring Edward G. Robinson.

JEAN ARTHUR AND CARY GRANT teamed in one production.

IS THIS THE LAW, a Rouben Mamoulian production based on the *Harper's* magazine story by Joseph Dineen and adapted by Anthony Veiller.

ONE ROBERT RISKIN PRODUCTION, with an all-star cast.

CARY GRANT and MARLENE DIETRICH in one production.

THE STARS SHINE TWICE, a comedy by Clare Boothe and listed by the company as one of its most important properties.

THE SECOND MRS. DRAPER, from the novel and *McCall* magazine serial by Noel Pierce.

JEAN ARTHUR and MELVYN DOUGLAS teamed in one production.

SUPER DREADNAUGHT, an adventure story of the Navy.

PROFESSIONAL LADY, from the *Cosmopolitan* magazine story by A. J. Cronin.

(Continued on following page)

Polytechnic Claims Photoelectric Cell Control Under Granted Radtke Patent

That licenses for the application of the photoelectric cell to motion picture sound reproduction, radio transmission and other arts, will have to be obtained from the Polytechnic Development Corporation of New York, was asserted this week by Leonard Day, chief administrative officer of that ccompany. The statement was based on the control by Polytechnic of the patent granted last month to Albert A. Radtke, Chicago inventor.

As a result, the industry is speculating upon the possible revival, after some years of peace, of sound patent litigation, which in this case would comprehensively affect methods long generally applied. Engineers associated with reproducing equipment manufacturers decline to comment on the effect of this patent grant pending, they explain, examination of the patent as issued by the U. S. Patent Office.

According to the Polytechnic concern, which controls the Radtke patent through ownership of the Radtke Products Corporation, the patent covers all applications of the photoelectric cell to the conversion of light energy to electrical energy, as in sound-on-film reproduction, transmission of photographs by wire and radio, television, and the automatic opening of doors, operation of drinking fountains, etc.

In granting licenses, said Mr. Day, the company would follow a liberal policy, asking only "reasonable" fees. Apparently no suits are contemplated for the recovery of royalties that might be claimed on equipment previously manufactured.

One of the licensees already cited is Warner Brothers, from whom Polytechnic acquired control of the Radtke company in December, 1936, their license being royalty-free. Herman A. DeVry, Inc., of Chicago, which is closely associated with Polytechnic in equipment development, also has acquired a license, and it was intimated by Mr. Day that RCA has been likewise licensed, but this RCA denies.

Final issuance of the patent, No. 2,114,939, culminated litigation and investigation by the U. S. Patent office over a period of 17 years and involving William Fox's Tri-Ergon interests, Warner Brothers' Nakke Products Corporation, RCA, and others.

COLUMBIA'S NEW PLANS

(*Continued from preceding page*)

OUR WIFE, from the play by Lillian Day and Lyon Mearson, adapted by Sidney Buchman.
FLYING FORTRESS.
THIS THING CALLED LOVE, from the play by Edwin Burke, adapted by Herman Mankiewicz.
OF LENA GEYER, from the novel by Marcia Davenport.
BLONDIE, a series of three pictures based on Chic Young's cartoon strip, adapted by Aurania Rouverol and Valerie Savage.
MR. AND MRS. DETECTIVE (tentative title), a series of three pictures.
THE SQUEALER, by Jo Swerling.
JACK HOLT, in four productions.

Western Program

The program of western pictures includes:
CHARLES STARRETT in a series of 10 westerns in which the "Sons of the Pioneers" will be featured as an added musical attraction.
SIX HISTORICAL ALL STAR WESTERNS, based on stories of America's early frontier heroes.
EIGHT "SUPER ACTION" WESTERNS (reissues).

Serials

The four serials will be:
THE SPIDER, based on the stories of the "Master Mind," appearing monthly in *Spider* magazine.
MANDRAKE THE MAGICIAN, from the King Features cartoon strip.
THE GREAT ADVENTURES OF KIT CARSON, the life story of the frontiersman and Indian fighter.
FLYING G-MAN.

Short Product

The short subjects program will include two series of two-reelers: 8 "Three Stooges" comedies, and 18 all-star comedies presenting comedians headed by Andy Clyde and Charley Chase. The one-reel series will include "Screen Snapshots," "Color Rhapsodies," "New World of Sports," "Community Sing," "Scrappy" cartoons, "Krazy Kat" cartoons, "Great Moments of History," "Columbia Tours," 'The Washington Whirl," "Columbia Picturegraphs," and "Music Hall Vanities."

In addition the company will continue to offer "Happy Hour" entertainments, a nationally organized juvenile program service.

Stars and Players

Stars and players on the company's 1938-39 list include:

IRENE DUNNE
JEAN ARTHUR
MARLENE DIETRICH
CARY GRANT
MELVYN DOUGLAS
EDWARD G. ROBINSON
WALTER CONNOLLY
RALPH BELLAMY
EDITH FELLOWS
JAMES STEWART (a)
LIONEL BARRYMORE (a)
EDWARD ARNOLD (b)
ANN MILLER
MISCHA AUER
SPRING BYINGTON
DONALD MEEK
LANNY ROSS
SAMUEL HINDS
JOAN PERRY
JACK HOLT
RITA HAYWORTH
JACQUELINE WELLS
CHARLES STARRETT
GEORGE McKAY
MARC LAWRENCE
ARTHUR LOFT
IRIS MEREDITH
GENE MORGAN
ROBERT PAIGE
CHARLES QUIGLEY
GLORIA BLONDELL
ALEXANDER D'ARCY
HALLIWELL HOBBES
DICK CURTIS
DUB TAYLOR
MARY FORBES
ANN DORAN
EDDIE LAUGHTON
EDDIE ANDERSON
BEATRICE BLINN
JOHN TYRRELL
LILLIAN YARBO
BESS FLOWERS
BEATRICE CURTIS
EDDIE FETHERSTON
THREE STOOGES
ANDY CLYDE
CHARLES CHASE

(a) To be borrowed from Metro-Goldwyn-Mayer.
(b) To be borrowed from B. P. Schulberg Productions.

Directors, Associate Producers

Among the directors and associate producers who will be identified with Columbia's new season productions are:

FRANK CAPRA
ROUBEN MAMOULIAN
ALEXANDER HALL
ROBERT RISKIN
WILLIAM PERLBERG
LLOYD SHELDON
EVERETT RISKIN
ALBERT ROGELL
IRVING BRISKIN
JOHN BRAHM
RALPH COHN
HARRY L. DECKER
JACK FIER
WALLACE MacDONALD
C. C. COLEMAN, JR.
FOLMER BLANGSTED
SAM NELSON
JULES WHITE
DEL LORD

Columbia Writers

Writers on the company's roster include:

ROBERT RISKIN
SIDNEY BUCHMAN
JO SWERLING
ANTHONY VEILLER
GLADYS LEHMAN
VALERIE SAVAGE
AURANIA ROUVEROL
PAUL JARRICO
FRED NIBLO, JR.
MICHAEL SIMMONS
ED EARL REPP
ROBERT E. KENT
LARRY BACHMAN
BENNETT COHEN
CHARLES KENYON
MARY McCARTHY
CHARLES FRANCIS ROYAL
EWING SCOTT
TESS SLESINGER
EARL SNELL
HENRY TAYLOR

Among the home office executives present at the New York meeting, in addition to Mr. Cohn and Mr. Montague, were R. Jackter, A. Schneider, N. B. Spingold, L. J. Barbano, C. Schwartz, L. Weinberg, L. Astor, M. Weisfeldt, J. McConville, I. Moross, L. Picker, H. C. Kaufman, M. Grad, G. Josephs, M. Bergman, F. McGrann, Al Sherman, A. Seligman, B. E. Zeeman, V. Borrelli, W. Brennan, S. Liggett, M. Hannock, L. Jaffe, M. Wormser, and C. W. Sharpe.

In addition to the New York and Chicago meetings, sales sessions will be held in Dallas, Texas, and in San Francisco.

Hold Testimonials For Three More

Two industry members, Henry Herbel and Maurice Wolf, were honored at testimonial dinners this week in Chicago and Boston, respectively, and a third was being planned for Morris Rosenthal Saturday in Bridgeport, Conn.

Mr. Herbel was tendered a dinner at the Congress Hotel in Chicago on the occasion of his leaving the city after 17 years in distribution there to become manager of the San Francisco office for Warner Brothers. He recently resigned from Universal for whom he was branch manager for 11 years in Chicago and he was also head of the Film Board of Trade for many years.

Mr. Wolf, recently promoted New England district manager for Metro-Goldwyn-Mayer, was honored Monday night at the Copley-Plaza Hotel in Boston.

The occasion of the dinner for Mr. Rosenthal Saturday in Bridgeport is to celebrate his 15th year as manager of the Majestic there. Mrs. S. Z. Poli of New Haven, widow of the founder of the Poli Circuit, which operated the Majestic before it was sold to Loew's, is expected to attend.

A committee of 50 is in charge of arrangements, with Edward T. Buckingham, former mayor, as general chairman.

Revised RKO Plan Submitted, Court Orders Hearings

Characterizing as optimistic, references to a "speedy" and "early" completion of the RKO reorganization, William Bondy, judge in the United States district court, New York, on Monday heard brief arguments on an amended plan and then referred it back to George W. Alger, special master, for hearings.

Mr. Alger tentatively scheduled the first creditor's hearing on the new plan for next Tuesday, pending the approval of the court.

The amendments to the plan were submitted to the court by Hamilton C. Rickaby, counsel for Atlas Corporation, proponent of the reorganization plan. In answer to the court's remark that his references were "optimistic," Mr. Rickaby assured Mr. Bondy that the amended plan "has substantially the same, if not more, support than the original one had."

In referring the plan back to Mr. Alger, the court explained that he had received a number of letters from RKO stockholders, protesting that the amended plan was "unfair." In reply to this, Mr. Rickaby informed Mr. Bondy that some dissatisfaction still exists among the reorganizers "on minor points," despite the fact that nine revisions of the plan were made prior to its submission to the court.

Opposition to the new plan was voiced at the hearing by independent stockholders' attorneys; by Nathan Rosenberg, attorney for an investment organization which holds $200,000 of RKO debentures, and by John Stover, attorney for Ernest W. Stirn, owner of a large block of old RKO Class A shares.

The revised plan calls for the holders of the old common stock to receive one-sixth of a share of new common stock for each share now held plus a warrant to buy one share of new common at $15 a share for a period of ten years, or at the option of the holder to buy one-half share of new common at a price of $10 per full share for a period of five years.

If the plan is approved, debentures will receive one share of new $100 convertible first preferred stock and five shares of new common stock for each $100 of their claims. The five shares of new common would be issued in payment of accumulated interest of about $30 on the debentures and as a bonus to the holders for stepping down from a secured to an unsecured creditors' position.

General creditors will receive for each $100 in claims 10 shares of new common stock and this includes the claim of Rockefeller Center which will receive 464,000 shares.

Dividends on the new preferred stock will not start to accrue until one year after consummation of the plan.

Atlas, it was stated in the plan, intends to provide approximately $1,500,000 new cash to the company, and will underwrite sufficient additional new common stock in amounts and at a price subject to the approval of the court. The common stock, subject to the court's approval, will be offered to unsecured creditors, including Rockefeller Center.

The capital of the company, under the proposed plan, will consist of $12,718,500 new six per cent convertible preferred all of which will be issued to debenture holders, and about 2,364,428 shares of common, not including the amount to be underwritten by Atlas.

Motion Picture Festival Week, sponsored by the Cleveland Cinema Club, ended with a gala banquet at the Statler Hotel, Saturday, with approximately 200 present.



Vivid adventure and stirring conflict...

Only the two great stars of "Prisoner of Zenda" and "Jezebel"... only the inspired direction of the genius who made "Zola" and "Pasteur"... only such a great cast of favorite players... only the amazing daring of producer Walter Wanger... and only times like these could all together create such a powerful love story!

"BLOCKADE"

Chances Dim for U.S. Air Station

Chances of the Federal Government engaging in the operation of a broadcasting station dimmed this week when members of the House Naval Affairs Committee, besought by Representative Emanuel Celler (Dem., New York) to approve his bill calling for a station in Washington, expressed the fear that the Government constantly would be embroiled in controversy with other countries if the remarks of Government leaders were given an "official" label. Further hearings were indefinitely postponed.

A similar bill, calling for a station at San Diego, Cal., introduced by Senators Dennis Chavez (Dem., New Mexico) and William G. McAdoo (Dem., California), is under consideration before a Senate committee.

The proposed station would cost $1,200,000 for construction and equipment and $160,000 a year for operation, not including program and wire costs, according to Navy officials testifying before both committees.

The Government station would direct propaganda toward Latin Ameria to offset the propaganda of Berlin, Rome and Tokyo, Mr. Celler told the House group. The private interests now using the frequencies originally set aside for Pan American broadcasting, he said, are unable to cope with the situation because they can get no advertising revenue from their programs under the restrictions imposed by the Federal Communications Commission.

See Duplicated Service

Mark Ethridge, president of the National Association of Broadcasters, and representatives of the networks, and of General Electric and Westinghouse, declared a Government station would merely duplicate the service now being given.

The manner in which Chairman Carl Vinson congratulated Mr. Ethridge on his presentation and the questions asked by committee members indicated little or no likelihood that the bill would get to the House floor.

Members of the committee pointed out that when Government officials speak over private stations and some protest is filed with the State Department—Germany has protested repeatedly—regarding their remarks, the department explains that they were the individual views and that it has no control over free speech, but that if the same sentiments were voiced over a Government station they would be regarded as official.

Race for Investigation

Meanwhile the Senate and House appear to be headed for a race to see which body will investigate the Federal Communications Commission.

Approved last week by the committee which has control of the Senate's expenditures, the resolution introduced last year by Senator Wallace H. White, Jr., Rep., of Maine, is ready for Senate action at any time. In the House, the rules committee will give consideration to a similar resolution introduced by the late Representative William Connery (Dem.) of Massachusetts.

Charges that two former Senators, who were not named, accepted money to interfere in the activities of the Department of Justice and bring about the RCA consent decrees of 1932 were made before the House Rules Committee last Thursday by Representative William D. McFarlane of Texas, who urged committee approval of his resolution calling for a House investigation of the broadcasting industry.

SHORT PRODUCT PLAYING BROADWAY

Week of May 14

CAPITOL

Miracle Money ..... MGM
Beautiful Budapest ..... MGM
Life in Some Town, U. S. A.. MGM

CRITERION

Krazy Magic ..... Columbia
Sport Stamina ..... Columbia
Screen Snapshots, No. 8.. Columbia

PARAMOUNT

Bike Parade ..... Paramount
Red, White and Blue..... Paramount
Hold It ..... Paramount

RIALTO

County Hospital ..... MGM
The Man in the Barn..... MGM

RIVOLI

Old Towns of Normandy.. Major Peter P. Devlin

ROXY

Sing for Sweetie..... Educational
Return of the Buffalo..... Educational

STRAND

Pictorial Review, No. 8.... Vitaphone
Saturday Night Swing Club. Vitaphone
Porky's Hare Hunt..... Vitaphone

$500 Ad Film Tax Up in Louisiana

A bill taxing motion picture theatres of more than 500-seat capacity $500 a year for showing of commercial advertising on their screens was introduced Monday in a bill to the Louisiana House of Representatives.

Representative Lowry Eastland, co-author, said in introducing the bill that "theatres of less than 500 seats possibly need the revenue brought by commercial screen advertising, but the larger houses charge higher admission as a rule and can afford to do without these advertisements." Mr. Eastland said that he hoped the $500 tax was big enough to make showing of commercial reels and trailers prohibitive.

Fear that the Louisiana legislature might pass a stringent measure against circuit operators as yet appears to have been unwarranted. As the legislature opened its second week no word had been received of such a proposal although there has been a bill put into the hopper which asks for extension of the existent 2 per cent tax on theatre admissions of 40 cents or more in New Orleans, used for relief purposes. This tax would expire with the end of 1938.

With the change on the sales tax system from a "luxury" levy to a general tax of 1 per cent on practically all industries, theatre operators are expecting to be hit with application of tax on their admissions. New Orleans already has signified its intention of matching the state's new system for that community which would bring about a total tax at theatres of 4 per cent on sales tax and relief levy.

Pick Paramount Board June 21st

Paramount stockholders are scheduled to elect 16 directors to the company's board at the annual meeting June 21st in New York, notices of the meeting mailed to stockholders this week revealed.

At present there are 14 members on the board, all of whose terms expire with the annual meeting. It is believed that all or most of the present directorate will be reelected. They are: Barney Balaban, Neil F. Agnew, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards and Adolph Zukor.

The stockholders also will be asked to approve the elimination from the authorized and issued shares of first and second preferred stock of the company all such shares surrendered for conversion in the past year, and to reduce the capital stock of the company in the same amount.

Stockholders, likewise, will be asked to approve the reduction of the capital of the company to an amount equal to the aggregate par value of the issued stock remaining after the above reductions and to direct the transfer to surplus of the amount of such reduced capital.

A proxy committee for the company has been formed consisting of Messrs. Balaban, Callaghan, Gibson, Griffis and Zukor.

Paramount filed suit this week in United States district court in New York for the return of $134,137 income tax overpayment included by error in its 1931 return.

In its consolidated report for 1931 Paramount included a $1,335,452 profit which represented distribution to the parent company by the Canadian Paramount Corporation, Ltd., of the stock of Famous Players Canadian Corporation. It is claimed that the Canadian subsidiary included the profit in its return and that duplicating taxes were paid.

No executive changes of any kind are contemplated by the company at the studio, Mr. Griffis, who is chairman of the executive committee, said Tuesday. Reports of top rank studio changes were denied in advance of the departure of Mr. Griffis and Mr. Balaban, president, for the coast three weeks ago, from which they returned Sunday, but were revived again recently.

Mr. Griffis said that the subject of production costs was studied thoroughly and that, as a result, economies are expected wherever they can be realized without sacrifice of picture quality.

The company will have eight pictures in work within the next few days, among them being "Men with Wings," "If I Were King," "Spawn of the North" and "Sing, You Sinners."

Tower Named WE Cuba Manager

W. S. Tower has been named manager of Western Electric Company of Cuba, Clifford Smith, general foreign manager of Electrical Research Products, Inc., said this week. Mr. Tower was formerly manager for the company in Mexico. He has been succeeded by George Wolf, former supervisor of the Caribbean area for ERPI.

O. Henry Briggs, president of Pathe Film Corporation, has been elected to the board of the Alleghany Corporation.

Willard C. Patterson, recovered from a 15 month illness, has returned to his duties as theatre executive in the Warner Theatre home office.



Walter Wanger
presents
Madeleine Carroll
and
Henry Fonda
in

"BLOCKADE"

Life—eager and thrilling, reckless and adventurous . . . A man and a woman—fighting for the love they found, and the future they yearned for . . . Tense, unforgettable drama—compelling, youthful romance—welded into magnificent entertainment!

with LEO CARRILLO · JOHN HALLIDAY
REGINALD DENNY · VLADIMIR SOKOLOFF · ROBERT WARWICK
Directed by WILLIAM DIETERLE

Original Screen Play by John Howard Lawson · Music by Werner Janssen

KORDA AIDE IN AUSTRALIA URGES QUOTA PLAN AIMED AT AMERICANS

Montagu Marks Proposes Reciprocal Scheme for Exchange With U. S.; Doyle Reports on Economy Moves in Hollywood

by CLIFF HOLT
in Melbourne

Prior to his return to London, Montagu Marks, general manager of London Films and personal representative of Alexander Korda, outlined a proposal to the Australian Federal Government for the stimulation of domestic film production. The basis of his scheme was that the United States should agree to take a quota of an annually increasing scale of Australian films in return for the large amount of revenue America had obtained and was continuing to obtain from the Australian market.

Mr. Marks said that his scheme would take two years to establish. After that, he said, the agreement might stipulate as a start that $2,500,000 work of Australian films should be taken by the United States, increasing to a maximum in the last year of the agreement.

"It would mean nothing to American producers," said Mr. Marks. "The box-office figures in the States are about £140,000,000 ($700,000,000) a year, while those in Australia are about £7,000,000 ($35,000,000). Of this the American producers are responsible for about three-quarters. The million or so a year of pictures which the States took from Australian producers would be a set-off against this amount."

Mr. Marks said that if the Commonwealth and the United States Government came to an agreement about this proposal the British producing companies could not get quickly enough to Australia to make pictures. All that they were awaiting was a guaranteed market, which would be ensured by his plan. In consequence the studios that would be established would stimulate employment, while creating a new industry.

▽

Doyle Reports on Depression

On his return from a world tour, Stuart F. Doyle told the industry here that there was no doubt a new depression had set in in America, and that the Administration was making frantic efforts to stem the tide.

"Naturally," he said, "this has had its immediate repercussion on the picture industry; and those companies depending upon bank finance are operating under severly reduced schedules. Consternation is reigning in Hollywood with the prospect of the axe falling in that direction."

The financiers and bankers got caught once, Mr. Doyle said, and were determined not to be caught again. Terrific efforts are being made by a number of the major producing organizations to cut their budgets and ease the financial strain. Notwithstanding the lessons of the last depression, he said, production costs were soaring again, and increased labor costs of as much as 25 per cent were not helping to keep them in check. Mr. Doyle's personal opinion was that although less would be spent by studios on their product, quality would not necessarily suffer.

Describing the British production industry as being in a state of chaos, Mr. Doyle said he thought that it would take British film interests a long time to recover from the financial set-backs it had received; and not for ten years had the producing industry there found itself at such low ebb. The position in England, he said, was brought about largely by the pathetic belief that the American market is hungrily waiting for British pictures, and that the American release alone would return the producers at least half the cost of production.

"As a matter of fact," he declared, "British films, with few exceptions, are not likely to earn a feather on the American market."

Asked about his future plans, Mr. Doyle said he was interested in broadcasting (he is chairman of directors of the Commonwealth Broadcasting Company), the construction of a theatre in London by London Centre, Ltd., of which he is managing director, and the marketing of British invention—a talking neon sign. He had also placed under contract in Hollywood a complete production unit, which would be available for production in England or Australia. He had schemes for developing the production of transcriptions for radio purposes, and in this connection had contracted a Hollywood transcription expert to make records here for the Australian and overseas markets.

Mr. Doyle said he had plans for his future activity in the film industry, but these had not yet taken definite shape.

▽

Crick Resigns

Differences in policy between himself and the principals of the 20th Century Fox Corporation in New York are given as the reason for the retirement of Stanley S. Crick, managing director of the Australian activities of the company.

Rumors that the Australian chief and his New York directors did not see eye to eye on several matters affecting their activities here had been heard for some months; but the dramatic suddenness with which these rumors came to a head caused a sensation in Australian film circles.

Some few hours after Clarence Von Hake (formerly assistant foreign manager of Fox) had stepped off the "Mariposa," Mr. Crick's resignation was announced. Simultaneously the announcement that Mr. Hake has succeeded to the position was made known.

It is understood that Mr. Crick received the sum of £8,500 in settlement of the period under which his contract had to run.

▽

Censor Cuts Decrease

An improvement of the standard of films exhibited in Australia during the past year is recorded in the annual censorship report.

The improvement is mostly due to American product, the report shows. While the objectionable features in American films show a marked decline, in British films they remain about the same.

The percentage of eliminations in features is as follows: America; 15.4 in 1937, 19.5 in 1936, 21.8 in 1935, 42 in 1934, 52.1 in 1933; United Kingdom: 28.1 in 1937, 26.2 in 1936, 30 in 1935, 27.9 in 1934, 27.7 in 1933.

The report also shows a decline in the number and percentage of British films imported in comparison with imports in the three previous years. British film percentages were 20.5 per cent, in 1937, 22.7 per cent in 1936, 25.6 per cent in 1935, and 27.1 per cent in 1934. The remaining films, with the exception of a very few from Continental countries, came from the United States, and this meant that the number and percentage of American films were progressively increasing.

Judell in N.Y. To Arrange for Exchange Setup

While stressing the point that, naturally he does not want the current business recession to continue, Ben N. Judell, head of the newly formed closed corporation, Progressive Pictures, this week declared in New York that present conditions are ideal for expansion of independent companies.

Mr. Judell, who last week repudiated the term "independent producer" and supplanted it with "individual producer," amplified his statement with the explanation:

"An exhibitor, especially when business conditions are bad, is thinking of only one thing: 'How can I make some money?' He doesn't care whose product he plays, just so it makes money for him.

While it has been said, Mr. Judell continued, that the screens of America are closed to all but the big companies, this is not true.

Although not publicised, Progressive's goal, Mr. Judell indicated, is to own at least 50 per cent of the exchanges that will handle Progressive's pictures throughout the country.

The chief purpose of Mr. Judell's visit to New York is to make distribution deals and establish an exchange. Eventually he plans to establish exchanges in all key cities in addition to those already owned by him in Chicago, Milwaukee, St. Louis and Indianapolis.

Progressive is not only operated by him but financed by hm, he said.

As another example of his refusing to follow Hollywood custom, Mr. Judell said there would be no previews of his pictures. "The best they could say of my pictures is that they're good 'indie productions.' I don't have to go out of my way to get a reaction like that."

Progressive has produced three pictures, "Delinquent Parents," "Rebellious Daughters," and "Scandal House," and has three more in work, "I Want a Divorce," from the play by Arthur LeRoy Kaser; "Trapped by Radio Police," an original by Tom Van Dycke and Henry Blankfort, Jr., and "Desirable Woman," in which Adrianne Ames will be starred.

The company's production schedule calls for 42 pictures. It is planned, starting next month, to turn out an average of three and a half pictures a month.

Buster Crabbe, J. Farrell MacDonald and El Brendel are under three-year conracts to Progressive. Adrianne Ames, star of "Scandal House," has been signed for four more films.

"Tomorrow's Children" Again Denied License

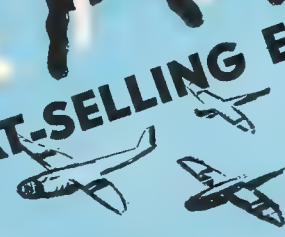
For the second time within the past six months, New York State's motion picture division was upheld on films censorship policy by the court of appeals, highest judicial body in the state.

The court of appeals rejected a motion on the part of Foy Productions, Ltd., and Principal Film Exchange, Inc., intended to secure a license for the film which has sterilization as its theme.

. . . WHEREVER YOU GO, WHATEVER YOU READ, FROM COAST TO COAST YOU'LL FIND

"BLOCKADE"

BACKED UP BY OVERWHELMING SEAT-SELLING EXPLOITATION!





- **NATIONAL NEWSPAPER ADVERTISING!**
  $125,000 appropriation covering every key city!
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  As big as all outdoors, designed to pre-sell the nation!
- **WONDERBREAD**
  tie-up includes full page and half page ads in 57 cities reaching 15,000,000 people and timed with release . . . posters on 5,000 trucks from June 1 to July 1 . . . coast to coast radio plugs on CBS!
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  tie-up gives "Blockade" large display in catalogues reaching 35,000,000 readers . . . window displays and newspaper ads in 650 big cities!
- **RICHARD HUDNUT**
  tie-up reaches 22,000,000 people with ads in American Weekly!
- **OTHER** tie-ups include: Pabst Ginger Ale, Rogers Silver, Certo, using large space ads in American Weekly, McCall's, Woman's Home Companion, Household, Better Homes, Country Gentleman, Farmer's Wife, reaching a total of 37,000,000 readers!

Every tie-up is aimed directly at *your* boxoffice . . . and every tie-up is timed to break with the national release . . . insuring maximum effectiveness!



SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Kidnapped

(Twentieth Century-Fox)

Historical Melodrama

To arouse public interest for this Robert Louis Stevenson story, exhibitors have at hand the name value of Warner Baxter, Freddie Bartholomew, C. Aubrey Smith, Reginald Owen, John Carradine, Miles Mander, H. B. Warner and a supporting cast predominant in English names. Further available is that peculiar commercial psychology which accompanies the screen debut of a promising personality, in this case Arleen Whelan.

Though the title might be so interpreted, "Kidnapped" is no modern gangster story. Rather, with Scotland's moors and open sea as locales, it is melodrama, romance, intrigue, treachery and conspiracy in the Eighteenth Century, when Scotland's clansmen fought to save themselves from the yoke of English rule.

Generally it concerns itself with the exciting career of "Allen Breck," noblest of all rebels. Wound in with that is the story of the youthful "David Balfour," torn between love of king to whom he has pledged allegiance and hero worshipping of a swashbuckling clansman. A price is placed upon the head of "Breck" for a killing of which he is innocent. Many times he just escapes the clutches of English soldiery, predicaments for which he holds "David" responsible. Both share equally in melodramatic incidents, often times menacing their lives. Into the web of action and adventure is woven the love story of "Jean MacDonald," whose infatuation for "Breck" makes her forget her pledge to the man to whom she is supposed to be engaged. Sometimes hectic but always tender, it is a leavening medium which gives credence to the basic melodrama.

High adventure carrying the plot, it is through "David" that "Breck" is saved from a traitor's death on the scaffold, that peace is established between Scotland and England, and "Breck" made to realize the girl's love for him. Exiled to America, "Breck" and his bride leave behind "David," a recognized Scottish nobleman, and united countries.

Previewed at Grauman's Chinese Theatre. Audience was sometimes made restless by the superabundant dialogue, nevertheless apparently got a thrill out of the numerous action sequences at sea and on land.—GUS MCCARTHY.

Produced and distributed by Twentieth Century-Fox. Associate producer, Kenneth Macgowan. Director, Alfred Werker. Screen play, Sonya Levien, Eleanor Harris, Ernest Pascal, Edwin Blum. Story, Robert Louis Stevenson. Photographer, Gregg Toland. Art directors, Bernard Herzbrun, Mark-Lee Kirk. Set decorations, Thomas Little. Assistant director, Booth McCracken. Film editor, Allen McNeil. Costumes by Gwen Wakeling. Sound, Eugene Grossman, Roger Heman. P. C. A. Certificate No. 4052. Running time when seen in Hollywood, 90 minutes. Release date, May 27, 1938. General audience classifications.

CAST

Alan Breck	Warner Baxter
David Balfour	Freddie Bartholomew
Jeannie MacDonald	Arleen Whelan
Duke of Argyle	C. Aubrey Smith
Captain Hoseason	Reginald Owen
Gordon	John Carradine
Neil MacDonald	Nigel Bruce
James	Ralph Forbes
Minister MacDougall	E. E. Clive
Dominie Campbell	Halliwell Hobbes
Mrs. Campbell	Eily Malyon
Ransome	Donald Haines
Riach	Arthur Hohl
Innkeeper	Forrester Harvey
Captain Frazer	Kenneth Hunter
Sergeant Ellis	Charles Irwin
Lieutenant Stone	John Burton
Red Fox	Leonard Mudie
Douglas	Moroni Olsen
Clansman	Bruce Sydney
Guard	Dave Dunbar
Ebenezer Balfour	Miles Mander
Urchin	Clifford Severn
Blacksmith	David Clyde
Bailiff	Russell Hicks
Fencing Instructor	Fred Cavens
Mrs. MacDonald	Mary Gordon
Bobby MacDonald	Billy Watson

Golddiggers in Paris

(Warner Brothers)

Musical

Not as ornate as some of the earlier numbers in the "Golddigger" series, the present edition, nevertheless, makes honest effort to adhere to the traditional glamor, spectacle and musical formula. For names it offers Rudy Vallee, whose popularity with the preview audience seemed undiminished although he has been absent from the screen since "Sweet Music," made early in 1935; one of the studio's rising stars, Rosemary Lane; the whoo-whoo comedian, Hugh Herbert, whose fun-making is accentuated by the contributions of Allen Jenkins, Ed Brophy, Fritz Feld and Curt Bois, Mabel Todd and Melville Cooper. The Schnickelfritz Band, an eccentric aggregation of eccentric musicians, are presented as the feature's novelty.

Aiming directly to entertain the masses, with special attention given to the Vallee following which likes to hear him sing, the theme is comedy, regularly interspersed with vocal and instrumental music and group dancing. The romantic love interest is serious in vein, though lightly treated. The windup, as per custom, concentrates on singing and dancing spectacle and glamor.

French envoy "Giraud" starts the ball rolling when, in error, he invites the "Terry Moore"-"Duke Dennis" night club dancers, instead of the American Ballet, to appear in competition at the Paris exposition. Despite alimony trouble, 'Terry" lands his troupe in Paris, meanwhile falling in love with "Kay." There the mistake is discovered, but the real ballet's claims are upset by slugger-backer "Coogan," and "Terry's" crowd is threatened with deportation only to turn the tables on "Coogan" and "Padrinsky." The hot night club dancers, aided by the bizarre Schnickelfritz Band, overwhelm the world's best artistic dancers to win the competition. Also in the finale the romance between "Kay" and "Terry" is reestablished.

Vallee sings in his typical style. His imitation of Maurice Chevalier and a short burlesque of a Presidential fireside chat provoked considerable laughter. Hugh Herbert, Allen Jenkins and Ed Brophy perform in standard fashion. The antics of Fritz Feld and Curt Bois, appearing as ballet masters, caused audience enthusiasm to run high.

The exploitation angles whereby "Gold Diggers in Paris" may be sold to attain the best results are known quantities. The title is a trademark value. Mr. Vallee, logically, should receive considerable attention, and those who appear on the screen more regularly can be handled according to their local importance. It can be expected that the distributing company will give the picture the benefit of aggressive advertising. This publicity should be replete with showmanship ideas that can be adapted to anybody's requirements.

Previewed, May 10, at the Warner Hollywood theatre. Although the title of the picture had been publicized, the attendance was not as large as might have been anticipated. On the whole, reaction was favorable, although there were occasional evidences of boredom. This was particularly noticeable where the theme or action was interrupted to ring in a musical number.—G. M.

Produced and distributed by Warner Bros. Sam Bischoff, associate producer. Directed by Ray Enright. Screen play by Earl Baldwin and Warren Duff. Story by Jerry Wald, Richard Macaulay and Maurice Leo. From an idea by Jerry Horwin and James Seymour. Music and lyrics by Harry Warren, Al Dubin and Johnny Mercer. Music-dance numbers directed by Busby Barkeley and photographed by George Barnes. Jesse Hibbs, assistant director. George Amy, film editor. Photographed by Sol Polito. P. C. A. Certificate No. 4149. Running time, 95 minutes. Release date, June 11, 1938. General audience classification.

CAST

Terry Moore	Rudy Vallee
Kay Morrow	Rosemary Lane
Maurice Giraud	Hugh Herbert
Duke Dennis	Allen Jenkins
Mona	Gloria Jackson
Pierre LeBrec	Melville Cooper
Leticia	Mabel Todd
Luis Leoni	Fritz Feld
Mike Coogan	Ed Brophy
Padrinsky	Curt Bois
Gendarme	Victor Kilian
Gendarme	George Renevant
Stage manager	Armand Kaliz
Vail	Maurice Cass
Doorman	Eddie Anderson

Gold Diggers—Rosella Towne, Janet Shaw, Carole Landis, Peggy Moran, Diana Lewis, Lois Lindsay, Poppy Wilde.

And the Schnickelfritz Band

Holiday

(Columbia)

Human and Humorous

Usually a second making of a picture suffers when it is compared with the original. This condition is particularly true when the original was an outstanding audience and showman's picture. When Philip Barry's "Holiday" was produced by E. B. Derr for Pathe in 1930, it was regarded as a model of picture making craftsmanship. During the intervening years, it has become a tradition and Columbia executives must have realized their responsibility to the story, the public and exhibitors.

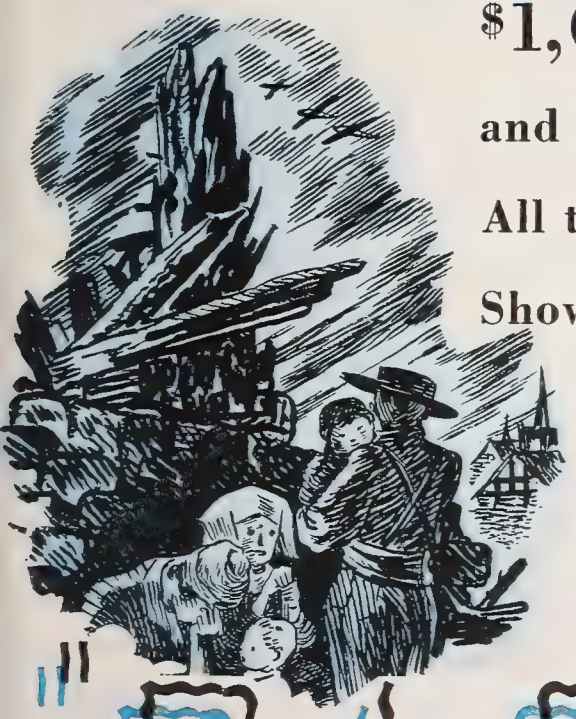
As smart and dignified, while down-to-earth entertainment in which there is a wealth of showmanship material, the 1938 version stands shoulder to shoulder with its ancestor. Its simple story is sincerely told. Production detail is commensurate with the property's importance and the dignity of its tradition. The adapters, Donald Ogden Stewart and Sidney Buchman, while including several modernized lines which gave the theme a topical significance, chose to retain much of the original dialogue. In bringing the story to the screen again, producer Everett Riskin and director George Cukor brought into play all that skill and understanding that has established them in the van of their callings. In acting the story,

(*Continued on page 32*)

Showmanship Week

starts

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All theatres playing "Blockade" during National Showmanship Week, June 17 - 24 are eligible!

SET YOUR PLAYDATE NOW!

Walter Wanger's

"BLOCKADE"

Released thru United Artists

(*Continued from page 30*)

Katherine Hepburn returns to that standard which marked her first screen appearances. Cary Grant continues in the stride of his last several pictures. Lew Ayres comes up with the kind of performance that makes one wonder what was the matter with those who had been handling him for several years. Doris Nolan, Edward Everett Horton, Henry Kolker, Binnie Barnes, Jean Dixon and Henry Daniell are letter perfect in their parts.

The story of "Holiday" concerns a young man engaged to marry a very rich girl. A rebel at heart, he is more than a trifle amazed to discover the religious regard the girl and her father have for that wealth. He finds a kindred free soul in the girl's older sister. Although she keeps her love for the young man hidden, meanwhile striving to make the younger sister see the beauty and freedom of the love which the young man offers, she is never either a schemer or an object of pity. Subtle touches, bits of gay comedy, moments of sentimental emotionalism which at times attain a pitch of subdued pathos, and flashes of ironic satire, carry the theme to the inevitable conclusion.

As it was before, "Holiday" is a story pulsating to the heart-throb of love denied, gay comedy and the sophisticated melodrama of two who seek escape from repression.

Previewed in Pantages Theatre, Hollywood. The Sunday night audience included many who remembered the "Holiday" of 1930. *There was no indication that anybody considered the present version less worthy than its predecessor.*—G. M.

Distributed by Columbia. Produced by Everett Riskin. Directed by George Cukor. Screen play by Donald Ogden Stewart and Sidney Buchman. Morris Stoloff, musical director. Clifford Broughton, assistant director. Otto Meyer and Al Clark, film editors. Photographed by Franz Planer. P. C. A. Certificate No. 4269. Running time, when seen in Hollywood, 90 minutes. Release date, May 26, 1938. General audience classification.

CAST

Linda Seton ..... Katharine Hepburn
Johnny Case ..... Cary Grant
Julia Seton ..... Doris Nolan
Ned Seton ..... Lew Ayres
Nick Potter ..... Edward Everett Horton
Edward Seton ..... Henry Kolker
Laura Cram ..... Binnie Barnes
Susan Potter ..... Jean Dixon
Seton Cram ..... Henry Daniell

The Challenge

(London Film)

Mountaineering Drama

There is nothing particularly British about this latest creation of the Denham Studios, and showmen who might anticipatorily fear the native complacency will find its stark setting and physical gusto of subject matter, as well as its exclusively Alpine atmosphere, an odd presentation by an English organization. Romance, too, plays but a lame part, the narrative and treatment of the film, set against the towering majesty of the Alpine peaks, concerning themselves with man's battle with the heights and his bid to conquer mountains. The breath taking grandeur of the Matterhorn and its snow capped fellows, and the zestful thrill of rock climbing combine in fact towards the presentation of something out of the general rut of entertainment, something which, while it may not register in Main Street, may yet prove a refreshing answer to the sophisticated filmgoer's call for something new.

A sort of English-Continental alliance has worked on the film—Stapenhorst produced it and Trenker directed the Alpine sequences. Trenker's rugged and rather Veidtesque portrayal of the Swiss guide dominates the film and native sons, Milton Rosmer and Robert Douglas, have the roles of director and leading man respectively. The result, and both the setting and the time, the mid-Nineteenth century, assist the illusion, is that one is prone to forget that the production bears an English trademark. Georges Perinal's camera has made its lucent most of the Alpine settings, and Trenker's direction of the mountain sequences with tip-toe clinging to precipitous crags, avalanches and a grisly dashing of three climbers to death in a vasty valley, have the sharp tang of real drama.

"The Challenge" recreates the real life story of Edward Whymper and his friendship for Jean Antoine Carrel, Swiss guide, a friendship misguided into distrustful rivalry by a designing Italian. It tells particularly of their rivalry for the conquest of the Matterhorn, the unclimbable peak which has defied all men previously, and of Whymper's ultimate triumph. There is tragedy on the Matterhorn when three of Whymper's party are dashed to death and slanderous tongues suggest that the Englishman cut the rope. And lastly there is spectacular heroism when Carrell climbs the heights once again to find the rope and vindicate the honor of his friend and rival.

As already hinted, it is the chiselled features of Trenker and his clipt, rock-like accents which dominate "The Challenge," and it is difficult for Robert Douglas as Whymper to convince of his equal grit and manliness. Joan Gardner's role is the somewhat nebulous one of Felicitas, romantic apple of Carrel's eye. Not even the foregoing members of the cast offer anything which can be exploited to either American or English audiences and they perform few histrionic feats which suggest other commendation. The personal side being, so to speak, nil, the exhibitor is left with the exploitation of the film on its obvious lines of out-of-the-rut entertainment, which it certainly is, and a film which, though not in any sense a masterpiece, is none the less worthy of serious examination and of respect.

Previewed in London by a mixed press and unwarned, paying audience, the film was received with attention throughout and voted an invigorating and refreshing effort.—AUBREY FLANAGAN.

A London Film Production. Distributed by United Artists. Produced by Gunther Stapenhorse. Directed by Milton Rosmer. Co-direction of Alpine scenes by Luis Trenker. Screen play, Emeric Pressburger. Scenario, Patrick Kirwan and Milton Rosmer. Art directors, Vincent Korda and Frederick L. Pusey. Photographed by Georges Perinal. Sound director, A. W. Watkins. Film editor, E. B. Jarvis. Running time, when seen in London, 76 minutes. General audience classification.

CAST

Edward Whymper ..... Robert Douglas
Rev. Charles Hudson ..... Frank Birch
Lord Francis Douglas ..... Geoffrey Wardwell
Hadow ..... Moran Caplat
Jean-Antoine Carrel ..... Luis Trenker
His mother ..... Mary Clare
Favre ..... Fred Groves
Felicitas, his daughter ..... Joan Gardner
Giordano ..... Cyril Smith
Customs officer ..... Babita Soren
A guide ..... Hugo Leyner
Seiler ..... Lloyd Pearson
Mrs. Croz ..... Babita Soren
Croz ..... Luis Gerold
Elder Taugwaldr ..... Max Holzber
Young Taugwaldr ..... Emeric Albert
A ropemaker ..... Howard Douglas

Les Gens du Voyage

(Traveling People)

(American Tobis)

Melodrama

The first French speaking film directed by Jacques Feyder since "Carnival in Flanders," possesses his characteristic sense of observation and convincing way of bringing real life to the screen. While the story is rather thin, "Traveling People" can be considered very good entertainment of international appeal, with tempo faster than in most Continental films and a fine blend of emotion, comedy, melodrama and action.

The picture was produced both in French and German speaking versions at the Bavaria Studios, Munich. It is a story of the circus, and concerns a tiger tamer, escaped prisoner, blackmail, fight with a tiger, a death duel, a murder, and a "going-to-have-a-baby" episode.

The production marks the screen debuts of four French players, André Brule of the stage, and three "discoveries of Mr. Feyder," Fabien Lorys, 15-year-old Louisa Carletti, and Guillaume de Sax. But most of the honors belong to Françoise Rosay (Mrs. Jacques Feyder). She was not afraid to appear personally in the cage with the lions and the tigers.

Viewed at a private screening for the press in Paris, to large applause.—PIERRE AUTRE, Paris.

A Tobis production distributed in France and Belgium by Films Sonores Tobis (Paris). Foreign sales: Tobis, Paris. Original story and screen play by Jacques Feyder and Jacques Viot. Dialogue by Bernard Zimmer. Directed by Jacques Feydor. Assistant directors: Louis Chavance and Andre Roanne. Cameraman: Franz Koch. Musical score: Wolfgang Zeller. Sound recording: Dustmann. Editing: Roger Mercanton. Running time when seen in Paris, 105 minutes. Adult audience classification.

CAST

Flora ..... Françoise Rosay
Fernand ..... Andre Brule
Pepita ..... Marie Glory
Marcel ..... Fabien Loris
Yvonne Barlay ..... Sylvia Bataille
Suzanne Barlay ..... Louise Carletti
Mr. Barlay ..... Guillaume de Sax
Gendarme officer ..... Andre Roanne
Laetitia ..... Yvonne Gall
Joe ..... Daniel Mendaille
Servant ..... Made Siame

Tail End

(Columbia)

Doggy Dead End Takeoff

A clever and comic burlesque on the tale of the "Dead End" formula is amusingly carried off in this cartoon instance not by human but by canine characters. Following the original feature, the action sketches how the society pup is initiated into a gang of hoodlum hounds to become a regular dog by beating the tail off the neighborhood's bully mongrel. The subject's spoofing will be fully appreciated in those situations where the river front story has been shown or is known.—Running time, seven minutes.

Going Places, No. 49

(Universal)

Interesting

The process of manufacturing synthetic rubber and the corralling of seals to be used as trained performers in circus shows make up the content of this latest issue from the "Going Places" series. Variety in matter and expertness in presentation produce a grade of material that is interesting and informative.—Running time, nine minutes.

Miracle Money

(MGM)

Excellent

Many a story not as potent as this Crime Does Not Pay subject, dealing with quackery in the medical profession, has served as material for features. Like all the subjects in the series it has been produced and directed with care and is noteworthy both for its entertainment qualities and its topical content. It depicts the racket of a socalled doctor and his associates who extort money from patients while promising a "miracle" cure for cancer. When legal methods fail, decisive means are taken by the medical authorities to stop the practice. Directed by Leslie Fenton, former character actor. The cast includes John Miljan, Claire DuBrey, Fred Vogading, Robert Middlemass, Boyd Crawford, Fred Warren and Victor Killian. Running time, 21 minutes.

Out Where the Stars Begin

(Vitaphone)

Excellent Musical

Perhaps this short subject dealing with a movie struck young miss will meet in its own field the success that greeted the feature "A Star Is Born." Certainly, the entertainment results of this miniature are outstanding. There is the newcomer, Evelyn Thawl, as beautiful as she is talented as a dancer. Comedy is supplied by a typically fictionized gallery of Hollywood characters. The story is from the well known formula of "little girl makes good when star

(*Continued on page 34*)



● When "Yellow Jack" opened as a play, Brooks Atkinson, critic of the N. Y. Times, said: "*Sidney Howard has accomplished something of tremendous importance to the stage.*"

● John Mason Brown of the Post said: "*It takes its place in the first rank of the season's offerings.*"

...and Now M-G-M's production of

YELLOW JACK

is of tremendous importance to the *screen* and takes its place in the front rank of the season's motion picture offerings.

●

NOW

CAPITOL

B'WAY & 51st ST. • DOORS OPEN 9:45 A. M.

Major Edward Bowes, *Mng. Dir.*

Short Subjects

"COME ACROSS"
Crime Doesn't Pay Series

"MODELING FOR MONEY"
A Pete Smith Specialty

ROBT.
MONTGOMERY
Stars as Sgt. O'Hara
●
VIRGINIA
BRUCE
as Nurse Frances Black
●
LEWIS STONE
as Dr. Walter Reed
ANDY DEVINE
CHAS. COBURN
HENRY HULL
BUDDY EBSEN
SAM LEVENE
HENRY O'NEILL

Screen play by Edward Chodorov
Directed by George B. Seitz
Produced by Jack Cummings

(Continued from page 32)
walks off the set." Nothing very startling in material, yet the mounting and presentation of the story, with its colored scenes, make this two reeler topnotch entertainment. The players who give expert support are Jeffrey Lynn, Armida, Fritz Feld, and Charles Foy. Bobby Connolly staged the dance sequences.—Running time, 19 minutes.

Unusual Occupations, No. 5
(Paramount)
Interesting

Further examples of the strange jobs that some folk follow. There is the young woman in England who earns her livelihood by carrying around on her back a traveling library. Then, there is a quaint and "Dickensian" character supposed to be the world's only woman chimney sweeper. A man from Ohio has perfected himself in the art of producing a book from paper to print. The concluding shot considers with humorous and picturesque effects the hobby of a collector gentleman who goes in for the study of the female undergarment, both past and present styles.—Running time, 10 minutes.

Modeling for Money
(MGM)
Very Good

Pete Smith presents the trials and tribulations of the modeling profession interestingly and amusingly. In a training school the girl is taught how to walk correctly, before entering competition with the other models. The comedy element concerns the aspiring student who always falls down the stairs while trying to keep her head up. She finally gets her diploma but, sure enough, tumbles down the stairs on her way out of the building. Running time, 10 minutes.

Stranger Than Fiction, No. 50
(Universal)
Interesting

Another assortment of curiosities that will please the family trade. Included on the bill of odd affairs are listed a medico with a pair of healing hands, a young lady whose strange hobby it is to act as modiste for some fleas; the bizarre Mexican custom of bird decoying and a rooster which acts as a local postman. Running time, nine minutes.

Resorts and Quaint Towns of the Blue Coast
(P. P. Devlin)
Good

Taking the spectator on a tour of some of the famous watering resorts in Europe, this travelogue subject is good material of its kind. Under the sharp and clear camera lens the inviting locales appear extremely picturesque and worthy of personal inspection. The route is a bit different from the usual itinerary and should receive an interested reaction from general audiences.—Running time, 10½ minutes.

Billy Rose's Casa Manana Review
(MGM)
Extravaganza

The elaborate settings, the chorus girls and some of the individual performers of showman Billy Rose's colorful review are presented with a slight story of backstage life. The story opens in Texas where the show is being presented at the Exposition. A newly married couple, known as Mason and Dixon, is one of the featured acts. They quarrel over top billing and the wife leaves the show. The scene shifts to New York where on the opening night the wife returns to join her husband. Running time, 21 minutes.

Poultry Pirates
(MGM)
Cartoon

The third subject in the cartoon series "The Captain and the Kids" brings out only the Captain, and in a secondary role to a brood of chickens and a duckling. The Captain and the chickens maneuver for possession of his garden. The Captain falls asleep and dreams that the big brother of the little chick the Captain spanked is out for revenge, and the Captain comes out second best. Running time, 9 minutes.

Dear Old Dad
(Vitaphone)
Gibbons' Heart Throb

In his newest page from the book of true life stories, Floyd Gibbons has allowed a soft and sentimental note to creep into the usually robust and thrill packed makeup of the "True Adventure Series." Although the material is less melodramatic and sensational, the subject has a heart warming quality. The novelette tells of an old man who becomes an amnesia victim, and the frantic search to find him. The acting, especially by Wyrley Birch in the role of the lost old man, is first class. The story should hold ready family appeal.—Running time, 12 minutes.

High-Jack'n' the Show
(Universal)
Fair

Worthy of note in this musical subject is the appearance of James Barton, now performing on Broadway as Lester Jeeter in the play, "Tobacco Road." Mr. Barton's assignment casts him as a gangster who while enjoying the floor show of a night club combines pleasure with business as he snatches some "ice" from a feminine entertainer. In and around this business, song and dance acts are threaded.—Running time, 17 minutes.

Three Men in a Tub
(MGM)
Our Gang

Alfalfa, who considers himself somewhat of a Don Juan, is not a little jealous when his girl friend goes for a ride in a stranger's speedboat. So Alfalfa and his buddies build a contraption peculiarly unfitted for description and challenges the contemptuous stranger. The boat race is halted abruptly when the stranger's craft begins to leak and Alfalfa comes a-swimming to rescue his girl friend while Porky Lee innocently fingers the plug from the stranger's boat. Running time 10 minutes.

Snowtime
(Columbia)
Color Cartoon

A whimsical weather report lecture is given in this number from the Color Rhapsody group. When Professor Owl is asked by one of his pupils what makes the north wind blow so and why there is snow, the scene shifts to the North Pole shops where the busy little ice men are hustling about making ice, snow, thunder and wind. The matter should have strong appeal to the youngsters and the more imaginative adults.—Running time, 7½ minutes.

Music and Flowers
(Universal)
Fair

The comedy team of Eve Sully and Jesse Block trade intendedly witty remarks to make this musical turn entertaining according to how acute the spectator sense of humor is. In between the sallies of gay repartee, there is sliced a string of vaudeville acts which run the gamut of variety routine from bell ringers through vocal and dancing ensembles to Peg Lee Bates, a dusky dancer whose skill of hoofing on his wooden leg is a remarkable feat but hardly to be classed as an aesthetic exhibition. The flowers in the subject's title come from the fact that the locale of the floor show is fixed in a florist shop where it seems to be a business policy to supply music along with the floral wares.—Running time, 19¼ minutes.

John Urie Dies; Developed Films for Kinetoscope

John Urie, 84 years old, associated with the motion picture in its early days, died on Monday at the Mountainside Hospital, Glen Ridge, New Jersey. He had been visiting his son, Albert, at nearby Bloomfield, from his own home at Bayonne.

Mr. Urie had worked with his father in a photography business in Scotland, land of his birth. Arriving in New York, about 1888, he continued in the same business, and in the early 1900's was brought by Thomas Alva Edison, as an expert in developing, into the Edison pioneerings in motion pictures. Mr. Edison at the time had been having some difficulty at his West Orange laboratories in developing his 150-foot films for his Kinetoscope.

Mr. Urie had been in retirement for some 35 years.

Companies Pick Entries For AMPA Ad Awards

With the home office nominations for the annual Associated Motion Picture Advertisers' awards having reached the committee, the theatre-owner judges will now be the recipients of the complete ballot. The decision of tribunal will rest on the following releases of 1937:

Columbia: "Lost Horizon," "The Awful Truth" and "I'll Take Romance;" Lenauer International Films (released through Fox): "Mayerling;" Metro-Goldwyn-Mayer: "A Day at the Races," "Broadway Melody of 1938," "Saratoga" and "The Good Earth;" Monogram: "Boy of the Streets," "Paradise Isle" and "Hoosier Schoolboy;" Paramount: "Artists and Models," "The Plainsman," "Souls at Sea" and "Wells Fargo;" RKO Pictures: "Shall We Dance" and "Stage Door;" Republic: "Dick Tracy," "Manhattan Merry-Go-Round," "The Hit Parade" and "The Wise Maids;" United Artists: "The Hurricane," "A Star Is Born," "Stella Dallas" and "Prisoner of Zenda;" Universal: "100 Men and a Girl," "You're a Sweetheart," "Merry-Go-Round of 1938" and "The Road Back;" Warner Bros.: "The Life of Emile Zola," "Alcatraz Island," "Submarine D-1" and "The Marked Woman."

From the above will come the first choice and the runners-up. Awards will be made in person at the third annual A. M. P. A. dinner, the date of which will be announced shortly.

WPA Productions Draw 331,913

The WPA Federal Theatre quarter report, embracing the first three months of the year, which was issued this week reveals that 331,913 persons attended WPA productions in that period. The shows include "Prologue to Glory," ". . . one-third of a nation . . ., "Haiti," "Power," "Showing Off" and the WPA marionette shows.



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EXHIBITION IN FRANCE HANDICAPPED BY SHORTAGE OF RURAL THEATRES

Circuits Showing Sub-Standard Films in Small Towns Urged to Increase Attendance; Industry Bears Heavy Tax Load

by PIERRE AUTRE
in Paris

The latest available statistics show that there are 3,741 motion picture theatres in France giving regular performances, all wired for projection of 35 mm sound film. The population of the country being 41,905,-968, this makes an average of one theatre for each 11,262 inhabitants. Additionally there are 389 wired theatres in the colonies of North Africa.

Distribution of this population, however, is important in any consideration of the exhibition field. The majority of it is rural, divided into 38,014 communes, the smallest territorial districts, of which more than 30,000 have a population of less than 1,000. There are 1,349 towns with a population of between 2,000 and 5,000 and 3,799 communes with a population of between 1,000 and 2,000 which do not have cinemas giving regular performances. Thus nearly 50 per cent of the total population of the country live in places where theatres are not easily available.

Yearly receipts of the theatres in the country are about 900 million francs ($30,000,000), and, since the average admission price is 6 francs (20 cents), a total of 150 million persons attend cinemas annually, or 2,886,000 weekly. This is only seven per cent of the total population.

The receipts of the Paris motion picture theatres average 337 million francs ($11,200,-000) which represents, on the average admission price of 6 frs. 50., 52 million persons going to the cinemas per year or one million per week. The total population of Paris is 2,829,746, and since in the city there is one cinema for 9,070 inhabitants this means that the average weekly attendance at Paris cinemas is 3,150 persons.

Such figures show the difficulties of exhibition in France. There are, according to the statistics, 11,282 persons for every cinema, but in fact, one theatre cannot expect an average of more than 7 per cent of this figure, or 789 patrons per week. Thus, it is easy to understand why, in small French towns, there are only three performances a week, on Saturday evening and on Sunday afternoon and evening.

Exhibitors in the small towns have great difficulty in trying to persuade the peasants, living 20 miles around, who never go to the cinema more than three or four times a year, to attend more regularly.

4,000 Sub-Standard Sound Cinemas

Besides its 3,741 theatres equipped for the projection of standard sound film, there are, in France, about 4,000 halls equipped for the projection of 17.5 mm or 16 mm sub-standard film. These are halls owned by Catholic associations, or rural societies and show only two or three-year old films, as, the distributors refuse to print their new films on sub-standard size and wait until the exploitation of films in standard size is finished, before doing so.

In a previous article on the financing of French film production, (MOTION PICTURE HERALD, January 22nd, Page 28) it was shown that of the $30,000,000 yearly receipts of the French cinemas, 20 per cent go for taxes, of which the yearly total amounts to $6,000,000. By deducting the profits of the exhibitors, distributors, and the part of the receipts going to foreign films, only $4,400,000 is left for French producers to amortize a yearly production of 120 feature films costing $10,000,000.

Due to the general depression, it is impossible to increase admission prices and the only solution is to stimulate cinema attendance. This is the more obvious in view of the fact that approximately only half the population of the country live where cinemas are available and of these only 14 per cent regularly attend.

Real and continuous efforts have been made to bring more patrons to the French cinemas, especially in the small towns of the Provinces, where the working classes are regular audiences, while the upper and middle classe go rarely to the cinema, except when a particular picture has been recommended to them.

Also is has been proposed that regular cinemas, showing the latest films in sub-standard size, be organized in places without standard cinemas, of which many have sub-standard projection rooms, showing, from time to time, old films. Champion of this idea is the leading French camera and cinema apparatus manufacturer, André Debrie, who said recently in an interview with this correspondent that regular performances in the towns without standard cinemas, of sub-standard films, shown on the same level and at the same time as the latest standard films, would bring at least 500,000 more persons per week to the cinemas.

Exhibitors Heavily Taxed

The average percentage of entertainment taxes paid by French exhibitors on their receipts is about 20 per cent. This includes state taxes (former war taxes) municipal taxes and the pauper taxes. There is also a tax on authors' copyrights, which is an average of 2.5 per cent on the net receipts.

But this is not all. French exhibitors pay a lot of taxes which count in their general expenses. These are first, the licence taxes which are proportional to the cost of rent, and which sometimes reaches the value of this rent. Besides which exhibitors pay movable contributions, apprenticeship taxes, taxes on luminous displays, stamps on posters, special taxes on facades, taxes on commercial profits, taxes on profits non-distributed, taxes on societies, famial allocations, social assurance too, taxes on revenues and a special tax stamp on admission tickets, which is considered as a receipt.

Indeed, while the legitimate theatres of Paris pay only 10 per cent in entertainment taxes, the music halls, 13 per cent and the circus, 10 per cent, the motion picture theatres pay nearly 20 per cent. In 1936, the Paris motion picture theatres paid on 337,000,000 francs in receipts, 61 million francs in taxes, while the legitimate theatres, the music halls and the circus, for 150 million francs in receipts, half of the receipts of the cinemas, paid only 16 million francs in taxes, one fourth part of the taxes paid by the cinemas!

Independent Theatres Predominate

In France there are only three theatre circuits under the control of a distributor: Pathé with 40 theatres, 31 in Paris and the suburbs and nine in the provinces; Gaumont (GFFA) with 34 theatres, 18 in Paris, 15 in the provinces and one in Brussels, and Paramount with five theatres, one in Paris, three in the provinces and one in Brussels. There are also 34 independent circuits of which the most important are: Seiberras with 40 theatres in North Africa, 25 in Algeria, eight in Tunis, and seven in Morocco; the Siritzki circuit (Society of the Cinemas of the East and of the coast of the Basque country) with 28 theatres, four in Paris and 24 in the key towns of France; Cinemas of the South West with 18 theatres in the South West, La Rochelle, Poitiers, Royan etc., and the newsreel theatre circuit, Cineac, founded by Reginald Ford, with 21 theatres from 400 to 700 seats, 11 in France and 10 in foreign countries.

There are about 30 other small regional circuits with no more than 10 theatres each.

All these do not represent more than 450 theatres of the 3,741 French theatres.

Double Features Strong

The Pierre Chéret organization which is the official statistics and book-keeping agency for the French Cinema Confederation, has given the statistics on the programmes of French cinemas during the second quarter of 1937. During this time, 41,887 programmes were shown of which 28,671, or 68 per cent were double features and 13,216, or 32 per cent were single feature shows.

In some regions the dual feature practice is almost universal. In Paris and its suburbs the figures reach 82 per cent, the only Parisian halls not using double feature programmes, being the first run theatres.

The same statistics also give the composition of the programmes; i. e. the number of runs of the films in the theatres. The statistics include 41,887 programmes which correspond to 71,026 runs of feature films. Of these 34,882 were of French films; 27,420, American; 4,432, German; 1,992, British, and 2,300, those of other countries.

The number of American films shown as single features was 2,753 on 27,420 runs of American films, showing that in France only 10 per cent of the American films imported are shown as supporting attractions in the programmes. In the double feature programmes, French films are generally used as feature film with a foreign dubbing, generally American, as supporting film.

TEACHERS' FILM TASTES SCORED

School teachers are in no position to act as censors of children's motion pictures and radio programs because they lack sufficient first hand knowledge of such entertainment, educators attending the tenth conference of elementary school workers at Teachers College, Columbia University, were told this week.

The teachers were advised to attend a wild west thriller themselves occasionally, or spend a few hours listening to a popular blood-and-thunder story coming over the air.

Rita Hochheimer, of the bureau of visual education of the New York Board of Education, said that one teacher would not recommend the picture, "Adventures of Robin Hood," because there was "too much fighting in it." Miss Hochheimer observed that "it is too bad if teachers can't stand a little bit of fighting."

IN THE CUTTING ROOM

Lord Jeff

(Metro-Goldwyn-Mayer)

A Boy's Regeneration

The combination of commercial elements to be found in this forthcoming feature in which showmen may interest themselves are: a pair of A-1 juvenile stars, a strong story the theme of which is very much off the beaten track, a quality supporting cast and production technique fully on par with the standard with which MGM concerns itself when a "showcase picture" is the subject of attention.

Through a number of pictures from "David Copperfield" to "Captains Courageous," Freddie Bartholomew has proved his histrionic ability and won hosts of admirers. The old-young Mickey Rooney came into his own in "Slave Ship" and "Judge Hardy's Children." Both were together before in "Thoroughbreds Don't Cry" and "Captains Courageous." Several of the names in the supporting cast are unfamiliar, but Gale Sondergaard is remembered for "Anthony Adverse," "Seventh Heaven" and "The Life of Emile Zola;" Charles Coburn was seen in "Of Human Hearts," Herbert Mundin is a popular comedian and George Zucco, Emma Dunn and Walter Kingsford are known quantities.

While different in idea, the story told in "Lord Jeff" is composed of the same elements which made "Captains Courageous" an outstanding attraction. As by far the greatest interest is centered on Bartholomew and Rooney, there's no sugary love and kisses stuff in it. Its romance is the human interest romance of a boy who made good. Bartholomew, a rich boy made an orphan when his parents are killed, is made the innocent tool of crooks.

The production was directed by Sam Wood, maker of the American naval service film "Navy Blue and Gold."

Release date, June 10, 1938.

Suspicion

(Universal)

Melodramatic Romance

A powerful story of conflicting human emotions, a cast primarily selected for the efficiency with which each would fit into the respective roles and quality production detail are the ingredients which are being welded into this picture. It is the story of a man, an iron willed prosecutor who chose to permit the strict letter of the law rather than justice guide his pleadings in court.

The story will present Warren William in the role of the prosecutor. Recently in "The First Hundred Years," "Arsene Lupin Returns," he gained experience for this role through his part in "Madame X." His wife is Gail Patrick, seen in "Mad About Music" and "Stage Door." The boy whom he believes a menace to his happiness is William Lundigan, whose recent work includes "State Police" and "Reckless Living." Featured roles have been assigned to Ralph Morgan, Constance Moore and Cecil Cunningham. The supporting players to be seen are Samuel S. Hinds, Lillian Yarbo, Milburn Stone, James Flavin and Edward Stanley.

"Suspicion" was adapted from a European stage play which Ladislaw Fodor wrote. The screen play was completed by Myles Connolly, who did "It Happened in Hollywood." Direction is in the hands of James Whale, maker of the current "Sinners in Paradise," also credited with "The Road Back" and "Showboat."

Release date, June 10, 1938.

Romance of the Limberlost

(Monogram)

Melodramatic Romance

The story to be told in this production is an adaptation of Gene Stratton Porter's "Her Father's Daughter." The locale is the Limberlost country which Mrs. Porter made famous in many stories.

It is a love story, one which had to overcome many obstacles before the happy ending is reached. Production detail will accentuate the varying romantic, melodramatic, human interest and occasionally comic moods.

With the exception of one newcomer, Hollis Jewell, the cast is made up of favorably known screen personalities. Jean Parker, last seen in "The Barrier," but remembered for many sentimental films including "Sequoia," will be seen as the girl, whose life was never very happy until love came and who even then was whirled into a maelstrom of discord. The boy is Eric Linden, who for years has been promising to hit the high spots and who now appears to have a role which will enable him to demonstrate his talents in a manner similar to his work in "Ah, Wilderness." Marjorie Main, seen in "Dead End" and "Boy of the Streets," will appear as the girl's cruel aunt. Part of the "Bird Woman," the "Angel of Limberlost" was assigned to Betty Blythe and the menacing character is Edward Pawley. Supporting players include young Jewell, George Cleveland, Sarah Padden, Guy Usher and Jack Kennedy.

The screen play was prepared by Marion Orth, who has been inactive for some time. William Nigh, maker of "A Bride for Henry" and "Hoosier Schoolboy," is directing.

Release date, June 22, 1938.

Sister Act

(Warner Brothers)

Romance

Warner Brothers' flair for indulging in things unusual in the science of moving picture making is familiar to the trade. They are at it again. They have cast three sisters, the Misses Priscilla, Rosemary and Lola Lane, in one picture. Few organizations so shuffle their star personalities about as does this and, although it seems a far cry, Errol Flynn comes direct from the legendary adventures of "Robin Hood" to become the romantic adventurer who sets the hearts of four sisters aflutter. It is not always a rule at Warners that a picture's title should hint somewhat at the story content. "Sister Act" is illustrative. Ordinarily the title would create the impression that the theme was something about a stage show or stage folk. Yet it isn't. It's about four sisters, all of whom were attracted to the same man. Two of them love him. He loves one and she wins him.

The piece is based upon a Fannie Hurst magazine story of the same title. The screen play is credited to Julius Epstein. Beside the Lanes and Flynn, Claude Rains, May Robson, Gale Page, Jeffrey Lynn and Jules Garfield are the featured participants.

The sisters, the Lanes and Miss Gale, live with their father, Rains, in Miss Robson's boarding house. All succumb to Flynn's jaunty affability. But the youngest and the oldest who are most seriously smitten pledge that neither shall marry and all shall live as one happy family forever. But the youngest and Flynn become engaged. The two girls in between go off to find their own professional and romantic careers. The situation for the remaining two is complicated when a friend of Flynn's falls in love with the girl to whom he is engaged, and she discovers her sister's love for her fiancee. A little note of tragedy is sounded as a bit of mutual surrendering of affections is temporarily accomplished. But in the climax everything is righted for general happiness all around.

Release date, June 23, 1938 (*tentative*). ....

One Woman's Answer

(Metro-Goldwyn-Mayer)

Sophisticated Problem Play

This is to be a story about women. The producer, Edward Chodorov, and the director, Robert B. Sinclair, are molding its theme so that it will have a direct and poignant appeal to women. The advertising campaign which will accompany its release will be pointed to arouse maximum feminine interest.

Thematically it deals with a problem which is vital in the scheme of human relationships. It treats a subject which a great many women have wondered about. In digest it is the story of a second wife.

In "One Woman's Answer," MGM will present the story of a second wife, who, innocent of any responsibility for the divorce, marries for love and endeavors to collect the happiness she deems her due in the home town of the first wife, where all the cards are stacked against her and her enemies, those who would wreck her dream of happiness, outnumber her 100 to one. Tersely, it is ruthless war on the social front.

Inasmuch as the studio anticipates that the picture will be one of its important seasonal features, particular care has been given to cast assignments. Herbert Marshall, who has been leading man for Norma Shearer, Greta Garbo, Claudette Colbert and Marlene Dietrich and was last seen with Deanna Durbin in "Mad About Music," will play the husband who is the apex of the dramatic triangle. The part of the second wife was given to Virginia Bruce, whose climb with MGM began with "The Great Ziegfeld" and continued to "The First Hundred Years." Mary Astor, who was the second wife in "Dodsworth," will be seen as the scheming first wife. The child who is a pawn in the battle of feminine wiles is Juanita Quigley. The supporting cast lists a platoon of capable players as Janet Beecher, Marjorie Rambeau, Zeffie Tilbury, Sarah Padden, Betty Ross Clarke, Dorothy Christy, Morgan Wallace and Joseph Crehan are included.

Mr. Chodorov, who is producing, also prepared the screen play. Director Robert B. Sinclair, making his first try at films, is a noted New York stage director.

Release date, June 24, 1938.

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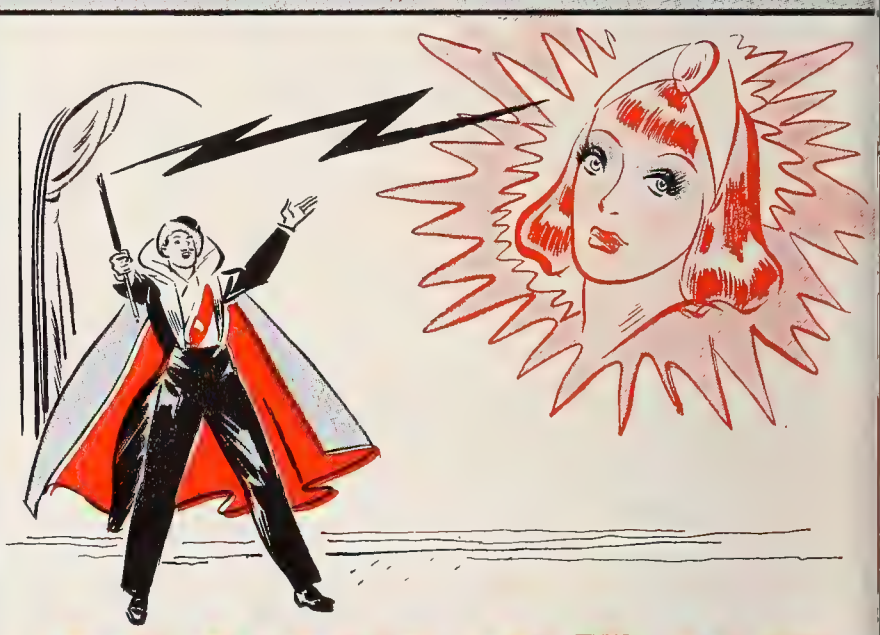


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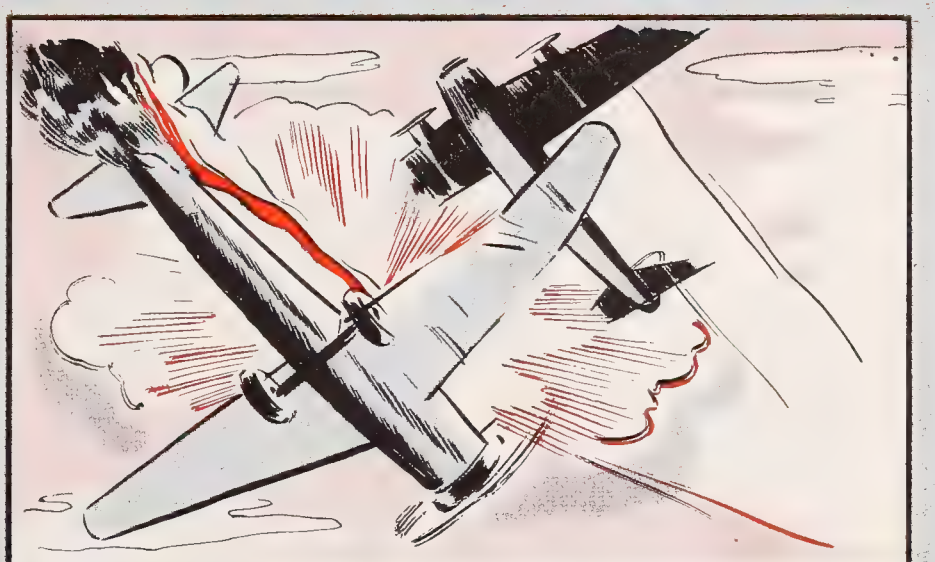
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COLUMBIA EXCHANGE TODAY!

BRITISH HAIL GRADING ARMISTICE AS FORERUNNER OF LASTING PEACE

Distributors' Offer to Suspend Plan Pending Arbitration Timed to Make Refusal by Exhibitor Group Impossible

by AUBREY FLANAGAN
in London

The brief but by no means unbloody battle 'twixt renters and exhibitors, which has swept the British trade since it stabilized its Quota problems, has been one of wits and wiliness, a battle in which psychology and an astute ability to calculate effects, not only in the immediate present but in the more distant future, have swayed the fight.

The spectacular decision of the Kinematograph Renters Society to agree that the vexed problem of grading, or, to synthesize it, "whether grading of films is or is not intended to increase rentals," be submitted to independent arbitration, was a move which vividly exemplified this thesis. It was as astute in its own way as was the exhibitors' conviction that if the battle could be carried across the Atlantic, not only by the direct method of affecting the producer-renter's revenue, but, as witness the announcements in the Motion Picture Herald, by equally direct appeal to the American trade, the results would be by no means unhappy for the exhibitor.

In making an offer to submit the whole problem to the Board of Trade or any agreed independent authority for arbitration, and making this offer twenty-four hours or less before the Cinematograph Exhibitors Association was to decide either way on a boycott of selected films, the KRS showed that in psychology, and in the delicate matter of timing they have mastered many of the arts and crafts of political psychology.

Acceptance of the offer was inevitable. Pending arbitration of the problem it was agreed that no films would be classed as "A" or "B," an armistice which brought a general feeling of intense relief to the trade. A more stable and lasting peace between exhibitor and distributor is anticipated as a result of the joint conferences which will be carried forward.

The first of the joint talks between representatives of the exhibitor and distributor groups has been set for next Tuesday.

The role played by Sidney R. Kent, president of Twentieth Century-Fox in holding aloof from the grading squabble and in talking plainly to both exhibitors and distributors is credited in many quarters with having exerted a strong influence in bringing about the settlement. Commenting on the settlement at the opening of his company's new offices in Soho Square, London, he said, "I have still an abiding faith in the good sense of the motion picture business to be able to settle it problems without recourse to the Board of Trade or other outside bodies." It is possible, he added that Twentieth Century-Fox may join the KRS.

Ken Nyman, president of the CEA, following announcement of the armistice said, "I am happy at the results not so much because of the suspension of grading as because the trade has found a way to settle its differences in negotiation and discussion. I join with Sidney Kent in hoping that the peace will not be a Versailles Treaty but a permanent settlement."

The CEA at the outset—and it has followed this policy all along—has never objected to the matter being set to arbitration. It has in fact, on more than one occasion suggested it. It has been one of the most treaded planks in the anti-KRS platform that the latter body has never agreed to submit the matter to an independent tribunal. In the face of such an offer, timed as it was, and made when the KRS-CEA conflict has left the restricted area of the trade refusal would have been unthinkable, for it would have cast ill odour on a body which has constantly, in such matters as Quota and labour conditions, flourished the standard of independent arbitration. Nor is it probably without the consideration of the more farseeing officers of the CEA that if the fight did not come to the more bloody stage of boycott and counter boycott, renters would suffer—but only in the tragic company of suffering exhibitors.

It says much for the present leadership of the CEA, leadership which has more than once been accused of hotheadedness that it has been courageous enough and possessed of sufficient vision to take the long view, to face the criticisms of the rank and file for what will be called a change of front, to contemplate the holding up of a deadly effective campaign, in the interests of a satisfactory and lasting brand of peace rather than what might have been an accepted state of unacknowledged war.

What is liable to be forgotten by many of the more precipitate and impetuous spirits in the CEA is that this change in the situation has been made possible only by the direct effectiveness and psychological astuteness of the recent brief but brisk campaign.

There can be little argument but that the CEA lead on the "A" and "B" booking situation has been followed wholeheartedly and unanimously. Dissentients and doubters have fast faded from the scene and there is little recent record of the occasional laggardism and individualism which marked the earlier stages. In Birmingham, Bristol, Leeds, Devon, Cornwall, Newcastle, Staffs, Nottingham, Portsmouth, Edinburgh, Cardiff, Brighton, West Lancs, and in London itself, members have rallied to the fiery banner with an avidity and pugnacity which has surprised the leadership of the Association. In all these areas the mass meetings have been unanimous in their loyalty and fervour. From all over the country come reports of refused contracts and scorned percentages, as come also reports from Twentieth-Fox, General Films, Associated British and the other dissentient non-grading renters, of vastly increased business. These factors, together with the direct appeals to the American trade, plus the relentlessly—relentless even in the face of reiterated and empassioned KRS appeals—determined refusal of Sidney Kent to have any part in grading, or any official truck with the KRS, have had a direct and ineradicable influence on the renters and have surely done much to bring about this pacific and profoundly psychological gesture.

On Monday the ninth of May the KRS sat long in full Council session discussing the situation. It was not an easy task. Some members were in favour of carrying on the war, in favour of boycotting both independents— carefully selected—and circuits, equally carefully chosen. Others favoured a booking holiday a policy on which the Society had already taken "Counsel's Opinion" and of the legality of which they were assured. But pacifism and psychology won the day, and under the astute leadership of Dave Griffiths, English executive in charge of First National's British business, they decided to write to the CEA offering to put the matter to arbitration, if necessary to the Board of Trade.

Despite this pacific gesturing there was an underlying readiness to fight on the part of the distributors, overt threats to carry any boycott right into the exhibitor camp and to make the sting felt where it would hurt most. But they knew, with the calculation of psychological factors which has so often swayed the British trade's battles, that they had made a gesture the British mentality would find it very inconvenient to reject.

With neither scorn nor venom absent from their attitude, the KRS members have for some time twitted exhibitors with their objection to grading being made a collective policy. It is their contention that if distributors had gone on charging percentages for "A" films but leaving it to individual members of the Society to do so individually rather than report the matter to their parent association, no war would have arisen. So is it threatened that if the Films Council or any other independent arbitrator should advise or suggest the abolition of the KRS grading policy, there will be nothing to prevent members from continuing to grade their films and to charge percentages in the same way they have been doing for years.

EXHIBITORS AID TRAINING FOR WAR

Sheffield cinemas have taken the initiative in assisting Britain's Air Raid Precautions movement and are lending their houses for use in educating the public. One of them, the Tivoli, has offered to lend itself for classes to be held for the training of cinema operators and firemen in Anti-Air Raid action.

Exhibitors have not been officially advised as to what precise part they and their houses would be expected to play in the event of war, but many of them have already enrolled as Wardens in the ARP movement.

A film on the subject is in production for British National. The picture will be made in two parts, the first consisting of demonstrations of different forms of ARP training, and the second the application of these under actual war conditions.

Canada Bans Eleven Magazines

Eleven magazines, nine of which are published in the United States, have been banned in Canada, J. L. Ilsley, revenue minister, announced Tuesday in Ottawa. Of the remaining two magazines, one is published in England, the other in France.

The magazines are "Romantic Detective," "Actual Detective Stories of Women in Crime," "Official Detective Stories," "Front Page Detective," "Weird Tales," "Foto," "True," "Health and Efficiency," "True Confessions," "Romantic Love Secrets" and "Vivre d'Abord."



'The Saint' always left his card.



Meet 'The Saint' . . . *audacious adventurer, man of mystery, master of men and matters outside the law! . . . Not a criminal, not a detective, perhaps a little bit of both! . . . A modern Robin Hood matching wits with the world for the love of danger and the thrill of reckless living! . . . The most amazing character that ever stepped out of the pages of a series of smash-selling novels!*

The 'SAINT' IN NEW YORK

See 'The Saint' at work on the big-shot gangsters of New York . . . It's a revelation!

with

LOUIS HAYWARD

KAY SUTTON SIG RUMANN

JONATHAN HALE Screen play by Charles Kaufman & Mortimer Offner

Directed by Ben Holmes. Produced by William Sistrom

From the novel by
LESLIE CHARTERIS, *author of the series of smash-selling "Saint" books*

RKO RADIO PICTURES

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"You Can't Take It With You"	From the stage play by Moss Hart and George Kaufman. Screen play, Robert Riskin. Director: Frank Capra.	Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Spring Byington, Ann Miller, Samuel S. Hinds, Mischa Auer, Halliwell Hobbs, Donald Meek, Lillian Yarbo, Mary Forbes.	Shooting
"The Gladiator"	Story based on a novel by Philip Wylie. Screen play, Adele Buffington, Charles Melson. Director: Edward Sedgwick.	Joe E. Brown, June Travis, Robert Kent, Dickie Moore, Lucien Littlefield.	Shooting
METRO-GOLDWYN-MAYER			
"Give and Take"	Director: Richard Thorpe.	Robert Taylor, Maureen O'Sullivan, Edward Arnold, Frank Morgan, Guy Kibbee, Nat Pendleton, Lionel Stander, William Gargan, Jane Wyman, Gene Reynolds.	Shooting
"Love Finds Andy Hardy"	Director: George Seitz.	Lewis Stone, Mickey Rooney, Judy Garland, Cecilia Parker, Ann Rutherford, Fay Holden.	Shooting
"The Great Waltz"	Director: Julien Duvivier.	Luise Ranier, Fernand Gravet, Miliza Dorjus, Henry Hull, George Houston, Lioneal Atwill, Hugh Herbert, Minna Gombell, Bert Roach, Sig Rumann, Herman Bing, Greta Meyer.	Shooting
"Too Hot to Handle"	Screen play, Lawrence Stallings, Leo Hammond. Director: Jack Conway.	Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly, Virginia Weidler, Johnny Hines.	Shooting
PARAMOUNT			
"Spawn of the North"	Based on a story by Barrett Willoughby. Screen play, Jules Furthman. Director: Henry Hathaway.	George Raft, John Barrymore, Akim Tamiroff, Lynne Overman, Dorothy Lamour, Louise Platt, Fuzzy Knight, Paul Guilfoyle, Richard Lane.	Shooting
"Give Me a Sailor"	Director: Elliott Nugent.	Martha Raye, Bob Hope, Betty Grable, Jack Whiting, J. C. Nugent, Clarence Colb.	Shooting
"Men with Wings"	Producing director: William Wellman.	Fred MacMurray, Ray Milland, Louise Campbell, Porter Hall, Andy Devine, Lynne Overman, Walter Abel, Cheryl Walker, James Burke, Virginia Weidler.	Shooting
"If I Were King"	Producing director: Frank Lloyd.	Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew, Alma Lloyd, Colin Tapley, C. V. France, Stanley Ridges, William Haade, May Beatty, Ralph Forbes, Henry Wilcoxon, Walter Kingsford, Sidney Toler, Adrian Morris.	Shooting
PRINCIPAL			
"Paniments' Bad Man"	Original story, Edmund Kelso, Lindsley Parsons. Screen play, Lucy Ward, Charles Arthur Powell. Director: Ray Taylor.	Smith Ballew, Evelyn Daw, Noah Berry, Stanley Fields.	Shooting
REPUBLIC			
"Army Girl"	Director: George Nichols, Jr.	Preston Foster, Madge Evans, Neil Hamilton, Heather Angel, Ruth Donnelly, Ralph Byrd, Barbara Pepper, H. B. Warner, Guinn "Big Boy" Williams.	Shooting
RKO RADIO			
"Mother Carey's Chickens"	From the novel by Kate Douglas Wiggins. Screen play, Gertrude Purcell. Director: Rowland V. Lee.	Ruby Keeler, Anne Shirley, James Ellison, Fay Bainter, Ralph Morgan, Phyllis Kennedy.	Editing
"Border G-Man"	Original by Bernard McConville. Screen play, Oliver Drake. Director: Dave Howard.	George O'Brien, Ray Whitley, Laraine Johnson, John Miljan, William Stelling, Edgar Dearing, Ethan Laidlaw, Bobby Burns, George Irving, Rita La Roy, Edward Keane.	Shooting
"Ground Crew"	Story and screen play, Lionel Houser. Director: Lew Landers.	Richard Dix, Chester Morris, Joan Fontaine, Paul Guilfoyle, Harry Carey, Robert Strange, Vicki Lester.	Shooting
"Carefree"	Screen play, Dudley Nichols, Hagar Wilde. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Ralph Bellamy, Luella Gear, Jack Carson, Richard Lane, Kay Sutton, Jack Arnold.	Shooting
TWENTIETH CENT.-FOX			
"I'll Give a Million"	Director: Walter Lang.	Warner Baxter, Marjorie Weaver, Peter Lorre, Jean Hersholt, John Carradine, Lynn Bari, J. Edward Bromberg, Sig Rumann, Fritz Feld.	Shooting
"Lucky Penny"	Director: Irving Cummings.	Shirley Temple, Joan Davis, Bert Lahr, Charles Farrell, George Barbier, Bill Robinson, Armanda Duff.	Shooting
"Always Goodbye"	Director: Sidney Lanfield.	Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Lynn Bari, Binnie Barnes.	Shooting
"My Lucky Star"	Director: Roy Del Ruth.	Sonja Henie, Richard Greene, Cesar Romero, George Barbier, Buddy Ebsen, Joan Davis, Elisha Cook, Jr., Brewster Twins, Patricia Wilder, Arthur Treacher, Louise Hovick.	Shooting
"Suez"	Director: Allan Dwan.	Loretta Young, Tyrone Power, Annabella, Henry Stephenson, Thomas Beck, J. Edward Bromberg, Sidney Blackmer, Joseph Schildkraut, Leon Ames, Sig Rumann, Rafaela Ottiano, Nigel Bruce, Miles Mander, Maurice Moscovitch.	Shooting
"Passport Husband"	Director: James Tinling.	Stuart Erwin, Pauline Moore, Douglas Fowley, Harold Huber, Edward S. Brophy, Robert Lowery, Lon Chaney, Jr., Paul McVey, Joseph Sawyer, Joan Woodbury.	Shooting
UNITED ARTISTS			
"The Young in Heart"	From the novel by I. A. R. Wylie. Screen play, Paul Osborne, Charles Bennett. Director: Richard Wallace.	Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson.	Shooting
UNIVERSAL			
"Afraid to Talk"	Original story, Edward James. Screen play, Ben Grauman Kohn. Director: John Rawlins.	Robert Wilcox, Dorothea Kent, Harry Davenport, Clem Bevans.	Shooting
Untitled	Story and screen play, Norton S. Parker. Director: George Waggner.	Bob Baker, Cecilia Callejo, Don Barclay, LeRoy Mason, Forrest Taylor, Nina Campano, Martin Garralaga, Carlton Young, Carlisle Moore, Jack Kird, Ed Cassidy.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Valley of the Giants"	From the novel by Peter B. Kyne. Screen play, Seton I. Miller. Director: William Keighley.	Wayne Morris, Claire Trevor, John Litel, Jack LaRue, Charles Bickford, Frank McHugh.	Shooting
"Racket Busters"	Original story, Robert Rossen, Leonardo Bercovici. Screen play, Robert Rossen, Warren Duff. Director: Lloyd Bacon.	George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel, Allen Jenkins, Penny Singleton, Oscar O'Shea, Elliot Sullivan, Anthony Averill, Norman Willis, Don Rowan, Joe Downing.	Shooting
"Girls on Probation"	Screen play, Crane Wilbur. Director: William McGann.	Ronald Reagan, Jane Bryan, Anthony Averill, Rosella Towne, Carole Landis, Susan Hayward, Sheila Bromley.	Shooting

THE HOLLYWOOD SCENE

Encouraging

In the number of pictures started and complete and their quality, the production chart has assumed a more encouraging aspect. This allotment of screen merchandise plus the approximately two score films that are in the process of editing assure a spring and early summer distribution availability that should be sufficient to accommodate all requirements. Additionally the number of stories that are scheduled to go into work shortly is a further guarantee that there will be no picture famine.

MGM swung into its customary stride by starting three films which from this viewpoint appear to be of above average quality. Now in work is "The Great Waltz," a musical, based on the life and works of Johann Strauss. It will feature Fernand Gravet, Luise Rainer, Hugh Herbert and a new foreign importation, Miliza Korjus. A second important picture, "Too Hot to Handle," theme of which concerns the adventures of a newsreel photographer, will feature Clark Gable, Myrna Loy, Walter Connolly and Leo Carillo. "Love Finds Andy Hardy," a member of the "Judge Hardy" family series, will present Lewis Stone, Mickey Rooney, Cecilia Parker, Ann Rutherford, Judy Garland and Lana Turner.

Paramount Starts Three

Paramount matched MGM's pace in number of potential entertainment films and showmanship quality. Frank Lloyd started "If I Were King," a historical romance of 15th century France, to star Ronald Colman with Frances Lee, Basil Rathbone, Ellen Drew, Alma Lloyd, Colin Tapley, Henry Wilcoxon, Ralph Forbes and European actor C. V. France heading the support. Although much background work has already been done, actual studio business was started on "Men With Wings," which will narrate the history of aviation. The cast will include Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Porter Hall, Lynn Overman, Walter Abel and Virginia Weidler. Third picture, character of which is established by the title, "Artists and Models of 1938" with Jack Benny and Joan Bennett.

Two pictures were started by 20th Century-Fox. Stuart Erwin, Pauline Moore, Douglas Fowley, Ed Brophy, Harold Huber, Lon Chaney, Jr., and Joan Woodbury will appear in "Passport Husband." "Panamint's Bad Man," a Sol Lesser production, will present Smith Ballew, Evelyn Daw, Noah Beery, Stanley Fields and Harry Woods.

"Carefree" was started at RKO-Radio. Fred Astaire and Ginger Rogers are costarred with Ralph Bellamy and Luella Gear featured.

For Columbia distribution, David Loew Productions started "The Gladiator." A Joe E. Brown picture, he will be supported by June Travis, Robert Kent, Dickie Moore, Lucien Littlefield, Ethel Wales, Don Douglas and Man Mountain Dean.

MGM Completes Four

MGM removed four productions from the active list during the week. "Marie Antoinette" heads the list. Marking the return of Norma Shearer to the screen, the historical romance will also present Tyrone Power, Robert Morley, Joseph Schildkraut, Gladys George, Anita Louise, John Barrymore, Henry Stephenson, Peter Bull, Joseph Calleia, Barnett Parker, Alma Kruger, Cora Witherspoon, Ruth Hussey, George Zucco, Henry Daniel and Nigel Bruce among the supporting cast of 152 featured players. Another important completed film is "Lord Jeff." A sea adventure yarn, the cast includes Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard, Herbert Mundin, George Zucco, Emma Dunn, Monty Wooley, Walter Kingsford and numerous lesser lights. "One Woman's Answer," a sophisticated modern problem play, will feature Herbert Marshall, Virginia Bruce and Mary Astor, with Janet Beacher, Marjorie Rambeau, Juanita Quigley, Zeffie Tilbury, Sarah Padden, Betty Ross Clarke, Dorothy Christy, Morgan Wallace and Joseph Crehan in support. The fourth picture, "Shopworn Angel," will present Margaret Sullavan, James Stewart, Walter Pidgeon, Hattie McDaniel, Charles D. Brown, Eleanor Lynn, Harry Tyler, Virginia Grey and Roger Converse.

Six Others Finished

Larry Darmour completed "Orphans of the Law" for Columbia. Jack Holt is starred in the company of Charlotte Wynters, Frankie Darro, Bobby Jordon, Tommy Bupp, Sheila Bromley, Ward Bond and Grant Mitchell.

"Prison Farm" was finished at Paramount. The cast includes Shirley Ross, Lloyd Nolan, John Howard, J. Carrol Naish, Esther Dale, Porter Hall, May Boley, Marjorie Main and Anna Q. Nilsson.

Republic checked off "Riders of the Black Hills," a Three Mesquiteers story which will feature Bob Livingston, Ray Corrigan, Max Terhune and Ann Evers.

"I'll Give a Million" was completed at 20th Century-Fox. Warner Baxter is starred and the important supporting players are Marjorie Weaver, Peter Lorre, Jean Hersholt, John Carradine, J. Edward Bromberg, Lynn Bari, Sig Rumann, Fritz Feld and Christian Rub.

Monogram's completed picture, "Romance of the Limberlost," a Gene Stratton Porter story, will present Jean Parker, Eric Linden, Hollis Jewell, Marjorie Main, Edward Pawley, Betty Blythe, George Cleveland, Sarah Padden, Guy Usher, Jack Kennedy and Jean O'Neill.

Universal transferred "Pony Express Days" to the cutting room. An action adventure story of the California-Nevada border in 1860, it will present Bob Baker, Cecilia Callejo, Don Barclay, Leroy Mason, Forrest Taylor, Nina Campano, Martin Garralaga, Carlyle Moore and Ed Cassidy.

IS IT TRUE?

Hollywood's film colony, already seething in resentment at insinuations cast upon the box-office importance of some of its elite names, was startled when it awoke one morning to discover hundreds of 24-sheet boards posing the query: "Is It True What They Say About Katharine Hepburn?"

Gossip kindled and flamed. Players were agog, speculating on the implication. Everyone wanted to know what was true about Miss Hepburn.

To those familiar with the situation the answer came suddenly. Columbia's "Holiday," in which Miss Hepburn is starred, is to be released locally shortly and the populace's curiosity was being teased.

Two for Muni

Warner Brothers have selected "The Phantom Crown" as Paul Muni's next picture. The story deals with Maximilian and Carlotta on the throne of Mexico. John Huston and Aneas MacKenzie have been working on the screen play. The feature is planned as one of the most pretentious productions on the studio's schedule and is slated to go before the cameras within a few weeks.

The studio is also preparing to make "The Story of William Tell," Swiss patriot, also as a Muni vehicle.

Romance for Durbin

With the signing of John Halliday and Jackie Cooper, Universal has begun to line up the cast for Deanna Durbin's next picture, "That Certain Age." Negotiations are under way to secure Irene Rich, who has been devoting herself to radio broadcasting for some time past, to play the role of Deanna's mother.

The story will have a slightly further development of romance than there was in "Mad About Music," with two boys concerned, but the love interest will be definitely adolescent in nature. No plans for a serious picture romance for the young star will be considered for some time to come.

Set to go into work shortly, the picture will be produced by Joe Pasternak.

Itemized

Paramount is planning production of J. Edgar Hoover's "Persons in Hiding" as a starring vehicle for Lloyd Nolan. It will be the first of a series of three films fashioned around the activities of the G-men.

▽

Norman Taurog has signed a five-year contract with MGM. Always successful with films about children and adolescents, his first assignment will be to direct Spencer Tracy and Mickey Rooney in "Boys Town." This will be followed by "The Wizard of Oz."

▽

Producer Harry Sherman has completed arrangements for the next three "Hopalong Cassidy" pictures. "The Return of the Fox," sequel to "Borderland," ninth of the series, is scheduled to start next week. Others ready for production are "The Frontiersman" and "Silver Trail Patrol." William Boyd, George Hayes and Russell Hayden will be featured in the three films.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 111

Question No. 111 *was: (A) Describe best method of checking bearings of motor-generator for wear. (B) How may wear in bearings be detected by use of a pinch bar? (C) What inspection should be given a new motor-generator immediately it is received? (D) What should be the capacity of wires feeding a motor or taking current from a generator?*

The following made acceptable answers: C. Rau and S. Evans; G. E. Doe; J. R. Prater; R. and K. Wells; T. F. Bochert; L. Cimikoski; C. Oldham; H. Edwards; J. A. Zachritz; O. H. Schmidt; W. E. Limmroth; E. H. Toedte; G. Burdis; M. and J. Devoy; G. H. Payne; W. Schoeneman; R. W. Groton; H. Bunker; I. and N. Bailey; L. D. Pitchkey; D. Coates; R. H. Carter; W. D. McGuire; M. and B. Walker; G. Thompson; J. L. Lee; D. and W. Porter; H. T. Billings; O. W. Mallaby; E. F. and U. Wentworth; T. W. Redhouse; D. D. Strobey; G. and L. F. Brown; E. Exline; L. E. Dodson and H. T. Todd; R. W. Jameson; F. L. Burch; P. and L. Felt; W. C. Bant; R. J. Bannock; N. Samuels; F. M. Stinson; B. B. Hornstein and R R. Jacobs; H. C. Coles and G. Lodge; M. O'Connell; A. H. Bradley; H. L. Cochrane; J. J. Dey and S. C. Hale; H. Lathrope and M. Dey; D. Powell; H. T. Daniels; W. Leeds and R. Dennin; A. D. Lonby; J. L. McCleary; L. Leonard and B. M. Hyers; G. L. Goss; F. H. S. and P. Dalbey; F. W. Brandenburg; S. Hewitt; O. L. Goldstein and M. Samuels; H. A. Ames and F. E. Dorp; L. Johnson; F. B. Shilshome; M. F. Robinson and L. A. Beachwood; R. R. Robbins and W. Winkler; S. U. Lamont and P. F. Maxwell; T. and W. Turk; H. N. Crowley; A. W. Baxter; R. I. Hamley; R. H. Schnider; J. K. Robinson; W. L. Jones; D. N. Landon and R. S. Grant; F. D. Scanlon; R. S. Welch; S. A. Andrews; P. and L. Felt; W. W. Jones and A. G. Pits; H. T. Plum and D. A. Shea; N. S. Reidy and H. T. Watkins; S. H. Billings and B. L. Brandon; S. W. McDonald; L. D. Landers; G. T. Jones.

After examining several answers to Section A that included feeler gauges, passing strips of cardboard and metal between the armature and pole pieces, I have selected the following plan as not only very clever but the best of all those proposed. I would like to hear opinions of "students" on the plan. R. and K. Wells answer thus:

"When two new motor-generator sets were installed in this theatre three years ago, my son and I, using feeler gauges and a micrometer caliper, measured the clearance between armature and pole pieces carefully. We checked this measurement by selecting a raw copper wire just the diameter of the measurement, and passing it through the machine beside the armature, stretching it tightly and with an endwise sawing motion, worked it clear around between the armature and all pole pieces. It fits quite snugly at one or two points, but could be gotten through.

"We then selected another wire having just half the diameter of the one that test was made with. This we pass through once each 90 days, or on the first day of January, April, June, August and October. We use only good oil and after three years at the last test it showed just a little tendency to bind at the lowest point, whereupon we advised the management that new bearings should be installed. We find passing the wire not only is a positive clearance test, but also it loosens all the accumulation of dust and dirt that has adhered too tightly to the pole pieces to be blown out."

(B) Charles Oldham says, "A check of bearing wear is possible by prying up on some exposed part of the armature shaft with an iron bar. If there is any appreciable wear, the shaft can of course be raised according to its amount."

Correct, but it must be remembered that in modern motor-generators the clearance between armature and pole pieces is small, hence the movement will be slight in any event. However, it will be sufficient to be detected by a bar if the test be carefully made.

(C) W. E. Limmroth says, "Immediately upon receipt of a motor-generator set, before its installation, the name plate should be examined to make sure the voltage, phase and frequency of the motor and the amperage capacity of the generator are in accordance with what the local conditions of service demand."

To which H. Bunker adds this pertinent suggestion: "Having carefully checked the name plate information with the requirements, very carefully examine the machine for possible injuries sustained in shipment, especially as to the commutator. While all parts are presumed to be protected in shipment, I once helped install a new machine, two commutator bars of which were deeply dented, the injury being so bad they had to be replaced before the machine could be placed in service."

E. H. Toedte adds this: "As soon as the set is in condition to run, place your hand on the frame. If there is appreciable vibration, refuse the set. Modern sets may be and are so finely balanced that there is very slight vibration when in operation. Also, before purchasing a set be sure its performance is flat—that is to say, its voltage is constant over the amperage range of the generator at the level the set is to operate."

(D) J. R. Prater says, "The capacity of wires feeding a motor or taking current from a generator should be ample to do so without developing unnecessary resistance, otherwise there will be avoidable voltage drop, which of course represents wattage waste that must be paid for. It is a mistake to consider wires satisfactory if the current they must carry will load them to the underwriters' limit. Underwriters' wire capacity restrictions are designed wholly to limit wire temperature to the requirements of safety. They offer no guarantee of maximum economy in operation. Any wire working at underwriters' maximum will show sufficient resistance (voltage drop) to justify installation of larger wires, especially where the circuit is long or current cost is high. The saving in wattage consumption will much more than equal the added cost of the larger wires. To ascertain the exact difference in operation cost between say No. 6 circuit loaded to underwriters' capacity limit, and a No. 4 circuit of equal length carrying the same amperage, multiply the two-way length of the circuit by 10.79, and this product by the number of amperes flowing; divide this product by the cross-sectional area of a No. 6 wire. The final result will be the voltage drop in the circuit.

"Perform precisely the same operation, substituting the cross-sectional area of a No.. 4 wire. You now have the voltage drop of both circuits. Multiply the drop in each circuit by the number of amperes flowing and you have the wattage loss. With this, an estimated averber of hours of operation per year, and the cost of current per kilowatt hour, it is a very simple matter to ascertain the saving effected by a No. 4 as against No. 6 circuit, or, by the same process, any two circuits working to underwriters' capacity."

BLUEBOOK SCHOOL QUESTION NO. 118

(A) What does an overheated brush indicate?

(B) May worn bearings cause sparking at the brushes? If so, why?

(C) What occurs when an armature coil is short circuited, and what should be done about it?

(D) How is a sprung (bent) armature shaft evidenced, and what should be done about it?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

Zayas in New York To Obtain Equipment

Dr. Oscar Zayas, editor and publisher of *Avance,* Cuban newspaper, and producer of "Sucedio en Habana," all-Cuban production, is in New York to purchase studio equipment for the studio he is erecting on the outskirts of Havana.

"The future of the Latin-American motion picture," Dr. Zayas said, "is the typical Cuban, Argentine or Mexican product. We should never attempt to compete with Hollywood in producing international subjects, but, instead, if the three leading Latin producers concentrate on vernacular stories, there is no doubt that the interchange will reach considerable proportions in the near future."

"Sucedio en la Habana," a musical headed by Rita Montaner, Cuban singing star, has been produced at a cost of approximately $80,000, and will be ready for release next month.

SEC REPORTS ON THREE COMPANIES; TECHNICOLOR NET UP; 3 DIVIDENDS

Warner Brothers' Holding Companies Being Dissolved; KAO Admissions $13,933,888; Monogram Stock Changes

Executive salaries, corporation earnings, or changes in stock ownership of Warner Brothers personal holding company, Keith-Albee-Orpheum, Monogram Pictures, Pathe International and Pathe Film, were disclosed this week by the Securities and Exchange Commission at Washington.

In addition to noting the dissolution of Warner holding companies, the SEC reported on the Warners' acquisition of Muzak Corporation, which sends wired music into homes and hotels. (The Muzak story is told on page 19.)

Dissolution of the holding companies of the three Warner brothers was affected in March, it was disclosed only this week by the SEC.

To bring about the dissolution, each of the three Warners—Harry, Albert and Jack—transferred to direct ownership 3,767 shares of Warner Brothers preferred stock previously held in his respective holding company. At the close of the month each of the three holding companies still had 500 shares of the stock to be disposed of.

Renraw Starts Dissolution

Dissolution also was started by Renraw, Inc., a holding company for the three, which disposed of 11,300 shares of Warner Brothers common stock and held at the close of the month 1,500 shares for future disposition.

As a result of the reorganization, the Warners reported their holdings at the end of March as follows: Albert Warner, vice-president: 59,648 shares of common, 14,384 shares of preferred and 1,759,000 debentures, direct; and 500 shares of preferred and $5,460 debentures through holding companies; H. M. Warner, president: 62,860 shares of common, 14,385 shares of preferred and 1,379,000 debentures direct, and 500 shares of preferred through holding company; Jack L. Warner, vice-president: 88,060 shares of common, 14,384 shares of preferred and 1,183,000 debentures direct and 500 shares of preferred through holding company; Renraw, Inc.: 1,500 shares of preferred.

T. P. Loach, New York, a Pathe Film officer, disposed of 10 shares of that company's common stock, bringing his holdings to 31 shares.

A report from Gurdon W. Wattles, New York, made a director in Pathe on April 26th, showed that he held 1,200 shares of the company's common stock.

John Dabney Penick, elected a director in Universal on April 1st, reported that he held none of the company's equity securities.

KAO Admissions $13,933,888

Admission collections of the Keith-Albee-Orpheum theatres in 1937 amounted to $13,933,888, representing nearly 90 per cent of the corporation's gross income of $15,641,950, according to a report filed with the Securities and Exchange Commission, in which were included the revenues of both K-A-O and its subsidiary companies.

The consolidated profit and loss statement showed a net profit for the year of $1,300,887, after meeting expenses, deductions and fixed charges, but of this $1,005,148 was from the B. F. Keith Corporation, which, in a separate report, disclosed that admissions accounted for $5,946,198 of its total income of $6,942,309.

The reports showed that top salaries paid were $35,000 to Leo Spitz, chairman of the board and president of the B. F. Keith Corporation; a similar sum to N. J. Blumberg, executive employe, (now with Universal), and $25,140 to M. Kingsberg, director and financial consultant.

The Keith company reported that it paid $201,871 to the RKO Service Corporation for management service during the year and $18,464 to the RKO Film Booking Corporation for booking service.

The KAO report showed that the Chemical Bank and Trust Company, as trustee, holds 33.71 per cent of the corporation's preferred stock and 99.85 per cent of its common, and that M. J. Meehan and Company hold 45.09 per cent of the preferred.

Monogram's Report

Monogram Pictures, in a similar statement, reported the company and its subsidiaries had a total income of $286,780 for the period from February 1 to December 31, 1937, and of this amount, $275,449 was from domestic films rentals. The gross income, it was stated, failed to meet expenses and fixed charges for the period by $239,076.

The highest salaries paid by the company were $24,153 to W. Ray Johnston as president, $15,000 to Tom Keene, actor, and $14,666 to Scott R. Dunlap, vice-president and producer.

The Monogram report showed the disposition of the 360,586 shares of common stock which have received SEC registration, explaining that on February 13, 1937, 37,299.9 shares were sold to W. Ray Johnston in consideration of the transfer to Monogram of the entire outstanding capital stock of W. Ray Johnston Enterprises, Inc., and 7,333 1/3 shares were issued to Mr. Johnston in exchange for 22,00 shares of old $1 common Class B stock. Prior to March 17,1938, the SEC was informed, 38,700.1 shares were sold to various film exchanges and to Mr. Johnston at $3 per share; 66,666 2/3 shares were issued at $3 to liquidate an indebtedness of $200,000 to Pathe International Corporation, and 210,586 shares were sold to the public at $3.75, from which the company received $631,758.

Of an additional 300,834 shares to be registered upon notice, 122,872 shares have been assigned to J. A. Sisto & Company and 91,254 shares to W. Ray Johnston. The whole 300,834 shares have been optioned under an agreement entered into with the Sisto company in March, 1937, at prices starting at $4 per share up to December 28, 1938, and increasing $1 annually to $8 per share during the year ending December 28, 1942.

Of the outstanding securities of the company, it was stated, Pathe International Corporation holds 18.49 per cent, W. Ray Johnston 17.21 per cent and J. A. Sisto & Company 17.2 per cent.

Simon Z. Bell and Aaron Pines, both of the Columbia home office foreign departments, have been appointed to posts in Latin America. A. M. Noye, Louis Goldstein and H. B. Prosdocmi recently were named to offices in Brazil, Argentina, and Panama.

Mr. Bell was placed in charge of Columbia's new branch at Port of Spain, Trinidad, after eight years in the New York office. Mr. Pines has been named assistant manager in the Panama territory.

Eastman Kodak, Columbia Broadcasting, United Amusements in Canada Declare Dividends; Allen Theatres' Business Grows

Technicolor's report to stockholders of net profits of $475,000 for the fourth quarter, dividend declarations by Eastman Kodak, Columbia Broadcasting and United Theatres and the decision of the management of Famous Players Canadian to retire a $350,000 bond issue, highlighted motion picture financial news of the week.

Earnings of Technicolor, Inc., for the four months ended April 30 were estimated at $475,000 by Herbert T. Kalmus, president, at the annual meeting of stockholders, in New York, Monday. Net in the first quarter was $361,339. The profit for four months, he said, exceeds the net of $468,169 for the full year 1937.

Dr. Kalmus said April shipments totaled about 7,500,000 feet of film. The company now has a capacity of slightly more than 8,000,000 feet monthly and by the end of the year will have a capacity of about 130,000,000, against total shipments of 40,000,000 in 1937, he told stockholders.

New Color Process

He also told of a new color process called Monapack, to be ready in a year and a half, which he said will eliminate the need of special cameras. The process is being developed in conjunction with Eastman Kodak Company, which has developed it for 16mm. use.

Dr. Kalmus said a contract signed with Eastern Service Studios will put a Technicolor unit into the Long Island studio, about July 1.

Directors elected for three years include John L. Anderson, Ebersley Childs, Lester G. Clark and Dr. Kalmus. Charles D. Thompson was elected director for two years. The executive setup reelected later includes Dr. Kalmus, president; George F. Lewis, vice-president; Lester G. Clark, treasurer; George F. Lewis, secretary, and L. A. Skinner, assistant secretary.

Dividends Declared

Eastman Kodak Company, film raw stock manufacturer, declared a quarterly dividend of $1.50 on the common stock.

Directors of the Columbia Broadcasting System, Inc., declared a dividend of 25 cents a share on the present Class A and B stock against a quarterly of 40 cents a share paid on March 11, 1938. The dividend is payable June 10 to stockholders of record May 27.

Coincident with the declaration of a 30-cent dividend for the six months ending April 30, United Amusement Corp., subsidiary of Famous Players Canadian and operating 26 theatres in Eastern Canada, announced that for the third time an additional theatre is being erected without calling a mortgage bond issue. The latest project is the York in Montreal, costing $260,000.

Famous Players Canadian will pay off in cash $350,000 in serial bonds maturing June 1, it was said this week. The retirement of these bonds will leave the funded debt at $1,400,000.

Increasing business was reflected in the annual statement of Allen's Toronto Theatres, Ltd., operating four houses in Toronto. The report for 1937 just released shows net income of $18,201 as compared with $16,309 in 1936. Dividends of $4 per share were paid in each of the two years.

WARNERS CUT FEATURE TOTAL FROM 60 TO 52 FOR '39, PLAN 134 SHORTS

Reduction of Number of Features Will Allow for Budget Increase on the Fifty-two Planned, Says Sears

Warner Brothers has decided to produce and market 52 features for 1938-39 instead of 60 as previously announced. At the Warner Brothers southern and western sales convention held at the Baker hotel in Dallas, Monday, Tuesday and Wednesday of this week, Gradwell L. Sears, president of Vitagraph, the company's distributing organization, made known the revised plan after long distance conferences with Jack Warner and Hal Wallis. Details of the original plan were reported on page 25, May 14th issue of MOTION PICTURE HERALD.

However, the same total production budget will be applied to the production of the 52 features as previously had been allotted to the 60 pictures, Mr. Sears said.

Vitaphone will release 134 short subjects in 1938-39, Norman H. Moray, Vitaphone executive in charge of short subjects and trailers, announced at the Dallas convention. Eighty-four subjects will be produced under the supervision of Sam Sax at the Eastern Vitaphone Studios, with eight color subjects to be produced at the company's Burbank studios, in addition to 42 cartoons to be produced on the west coast.

Proportionate Budget Increase

Reduction of the feature total "will allow for a proportionate increase in the production budget on each of the 52 releases planned for the coming season," Mr. Sears said. "With this plan Warner Brothers will be in a position to produce a consistently high grade of motion picture entertainment for next season, with a strong attraction to be released to the theatres of the country for every week during the season of 1938-39," he said.

"We are looking ahead," continued Mr. Sears, "to a period of marked increase in the purchasing of entertainment during the months to come. With this outlook in mind, we plan to offer the motion picture exhibitors and movie goers of America the greatest lineup of screen fare we have ever produced in the history of Warner Brothers. We feel that the best manner of following through with this plan is to produce less pictures per season, but each of these releases definitely aimed at a top peak in entertainment.

"We have on our Burbank lot by far the strongest as well as the largest roster of stars, feature players, directors, writers and supervisors in the company's history. Jack L. Warner, vice-president in charge of production and Hal B. Wallis, associate executive in charge of production, will throw the entire man power of our huge studios into the making of these pictures for the coming season."

Eight Series of Shorts

Eight series will make up the quota of Vitaphone short subject releases for 1938-39. The Brooklyn studio will produce 22 of the scheduled 30 two-reel "Broadway Brevity" musicals and comedies; 18 one-reel "Melody Master" band numbers; 13 one-reel Floyd Gibbons "Your True Adventures" films; 13 one-reel "Color Parades" in natural color; 12 one-reel "Vitaphone Varieties"; and six one-reel "Technicolor Specials."

At the west coast studio, 26 one-reel "Merrie Melody" cartoons in three colors and 16 one-reel "Looney Tune" black and white cartoons, will be produced. The Burbank studio will produce eight two-reel "Broadway Brevities" in color.

The eight color shorts will include one scheduled for Dick Foran and an all star cast in a western musical; John Litel in "The Declaration of Independence"; "Yankee Doodle," a modernized version of the composing, publishing and first use of the famous American song; Litel in "John Paul Jones," the story of the Father of the American Navy, and "Campus Cinderella," featuring Johnnie (Scat) Davis and Penny Singleton. The remaining three will be composed of the musical comedy and historical featurette type.

The 22 other "Broadway Brevities" will be divided into four groups, namely: "Headliners," featuring screen, stage and radio personalities; "Comedies," a series of two-reel comedies, including such stars as Ken Murray and Oswald, Mr. and Mrs. Gene Lockhart, Henry Armetta and others; "All-Star Presentation Revues," featuring talent from finest artists available in New York.

Prizes for Stories

The company will again offer prizes of $250 for every true story dramatized and used on the screen, in addition to a grand prize of $1,000 for the best "Your True Adventure" of the year.

Several of the "Color Parades" will be made under the title "Mechanix Illustrated" taken from the Fawcett Publication of that name. The magazine through a tie-up will make available to the company all the material secured by them in the last 15 years of a novelty mechanical nature, and entry to chemical laboratories and similar institutions where material can be gathered for the series. The college type subject will consist of a day at a famous university, including scenes of the school, the Glee Club, the band, sports sequences and other aspects of college life. In addition there will be several colored novelties.

The 12 "Vitaphone Varieties" will include "Table Tennis DeLuxe," a badminton subject and other sport reels; Station KFWB's "Grouch Club" will be produced in this series with Arthur Bryan featured; Juliet Lowell's "Read 'Em and Laugh" newspaper boners; one with Luis Zingone, card manipulator and exposer of gamblers; one with Mr. and Mrs. Jesse Crawford, and several miniature musicals complete in one reel.

Already completed and awaiting release are the first three months' short subjects for the new season.

Speakers at the Dallas convention also included Roy Haines, eastern and Canadian sales manager; S. Charles Einfeld, director of advertising and publicity; Fred Jack, southern district manager; W. A. Callaway, western district manager, and Rud Lohrenz, Midwest acting district manager.

The southern district, led by Mr. Jack, was announced the second place winner of the recently completed Sears Drive, and the eastern district, headed by Edward Schnitzer, was third. Wolfe Cohen's Canadian district was awarded first prize at the New York convention.

Joseph Bernhard, general manager of Warner Brothers theatre circuit, while addressing the New York meeting last week on the subject of sponsored films, said: "No commercially sponsored films will be played in any theatre controlled by Warner Brothers. In our judgment the motion picture theatre is not the place for advertising. It is unfair to draw the public into a place of amusement and then confront them with the surprising fact that they have paid at the box office to be subjected to advertising matter on the screen.

"Our policy of opposition to commercially sponsored films is based upon our determination to uphold the integrity of the screen as the most universal medium of entertainment for all classes of the people," Mr. Bernhard said. Warner Brothers consider the daily newspaper "primarily the proper place for paid advertising."

In the next eight weeks the company will place in actual production at least 16 of the 60 features it plans for release next season. In practically every instance, scripts have either been completed or are nearing completion. Eight releases for the new season have been completed or are now nearing completion at the company's Burbank studios.

The home office reported this week that "The Adventures of Robin Hood" in 25 situations is doing business far ahead of such pictures as "Anthony Adverse," "The Charge of the Light Brigade" and "Green Light." The picture was said to have established a house record at the Stanley, Baltimore, and the Fox, in San Francisco.

A wire advised delegates at Dallas that the National Federation of Women's Clubs in triennial session in Kansas City gave an ovation Sunday night to the screening of the picture.

The delegates were guests of the Interstate Circuit Tuesday night at an Old Time Rodeo and Barbecue at Buck Sansom's ranch in Fort Worth.

S. Charles Einfeld, director of advertising and publicity for Warners, left Dallas immediately after the meeting for Hollywood, where he will remain for a week of conferences.

SAYS 6,000 SCHOOLS ARE STUDYING FILMS

Some 6,000 schools in the United States are studying motion picture appreciation, Mrs. Thomas G. Winter, of the Motion Picture Producers and Distributors of America, said this week in a talk before the triennial convention of the General Federation of Women's Clubs in Kansas City.

Mrs. Winter also said that the revolution in the production of films which has occurred in the last two years largely was caused by the work of motion picture councils composed of women's clubs. Clubwomen accomplished their objective of better pictures largely through cooperation with local theatres of the country, by making it profitable for the exhibitor to play them profitably, she said.

The best way to get the picture you want, Mrs. Winter told the convention, is to stop at the box office and tell the exhibitor you appreciated his showing one.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

United States Treasury officials expressed the opinion that golden apartment keys—popularized by Hollywood's French movie actress Simone Simon—are legal if not too big.

The only difficulty that could be foreseen by the government men was the possibility that golden-key holders might be charged with hoarding if the golden keys were larger than necessary to unlock a door.

The 1934 Gold Reserve Act permits use of gold for industrial, artistic or professional use. Officials said that Simone Simon's golden keys come under one of those classifications, but they didn't say which.

▽

Also in the precious metal department we find the usually-informed *Editor and Publisher* only now becoming aware of the fact that the motion picture business is the largest commercial buyer of silver in the country, Eastman Kodak alone ranking second to the United States Mint, using $3,000,000 of pure silver annually as part of the nitric acid, emulsion, potassium bromide, gelatine and whatnot that is dissolved, evaporated, crystallized, mixed, boiled and suspended in light-sensitivity to make motion picture film on which Hollywood photographs the single-bill pictures and double-bills, the Class "A's," "B's," "C's" and serials.

▽

GB Pictures has signed Tommy Bupp. A typographic error misspelling Tommy's name would be awfully embarrassing.

▽

Fred Allen on the air has rubber dieting pies blown up to look like mince, whose only nourishment is a puff of wind in the face.

▽

Andre Baruch, Columbia Broadcasting announcer on the Kate Smith program, was christened Andre Bernard Jean Jacques Rousseau Octavius le Troisieme Baruch de la Pardo. He's from Brooklyn.

▽

With the hope that exhibitors still have a little room left in their lobbies to add to their displays of giveaway dishes, giveaway glasses, giveaway silver sets and giveaway salad sets, the United States Sales Company is offering "wide-awake exhibitors the opportunity . . . to a plan that is sure to sweep the country," in the form of "giveaway books." Nineteen are in the set, starting off with "How to Save Your Hair" and "How to Beat the Hight Cost of Living," leading up to, "Live Alone and Like It," "How About a Man?" and "So You're Going to Get Married."

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Add to futile occupations, Louis (MGM Exploiteer) Orlove's stunt in Monroe, Wisconsin, for "Swiss Miss." Mr. Orlove arrived at Monroe, Swiss Cheese Capital of the U. S., on assignment to inject a hypodermic into merchandising for and in behalf of the Laurel and Hardy "Swiss Miss" feature comedy. He proceeded to Carr's grocery store, arranged to display a big, 250-pound wheel of Swiss cheese, and, on the opening day of the picture, offered prizes to those guessing the number of holes in the cheese.

▽

Andy Gump, formerly Andrew Wheat, is making preparations to leave his home at Flat Top, Mississippi, to invade Hollywood. The 47-year-oldster obtained permission of the court to adopt the name of the comic-strip character to equip him for a career in the movies.

Nipper, the fox terrier who became one of the best known trademarks in advertising history as he sat in front of an early Victrola, will again be stamped on the products of RCA Victor, manufacturers of radios for the home and sound reproducers for the theatre.

Nipper was a real dog. He belonged to the late Francis Barraud, a moderately well-known portrait painter, whose father was also a portrait artist. One day, in England, the younger Barraud noticed his small, black and white fox terrier listening with puzzled interest before the horn of one of the first talking machines. The expression of the dog was so appealing that Barraud painted it, and captioned it "His Master's Voice." Most persons believed that the caption was born in the mind of some RCA advertising manager.

The artist tried unsuccessfully to sell the finished painting. Finally at the suggestion of a friend, he called at the offices of the Gramophone Company, Ltd., of London, where the officials were so captivated by the painting that they purchased it for use as an identifying trademark.

Eldridge Johnson, founder of the Victor Talking Machine Company, acquired the American rights to the painting in 1901. Nipper's portrait has since appeared on a million Victor advertisements, on millions of Victrolas and records, on radio and sound motion picture products. He will now begin a new career, sitting in dignified solitude, mutely symbolizing sound merchandising.

▽

Chicagoans wondering about the unusual billing for "Thin Ice" at their neighborhood Royal theatre will find the answer dating back some 20 years. The picture was billed: "SIDNEY LANFIELD'S 'Thin Ice,' with Sonja Henie." —the director's name running larger than the star's and the title of the picture itself.

Just about 20 years ago there were two ambitious youths who worked their way through school ushering at Chicago's old Bijou theatre. One was Sidney Lanfield, the other, Mort Arthur. Where the Bijou used to be, they have constructed the new Royal. Now Mort Arthur is manager, thus explaining his marquee treatment of his old friend, Sidney Lanfield.

▽

One affiliated circuit theatre manager in New York says he has been spending so much time at the home office at conferences, conventions, discussions and discourses, that he's going to take his two weeks' vacation and spend them at his theatre.

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Twentieth Century-Fox's press book on "Four Men and a Prayer" contains the usual assortment of publicity stories for exhibitors to "plant" in local newspapers in advance of the showing. One of the stories which exhibitors are asked to bring to newspaper editors reads as follows:

> **"Over 80,000,000 people will be treated to the spectacle of Richard Greene taking a bath in his film debut, but the new star discovery insisted that the set be cleared before he'd enter a tub for the camera.**
>
> **"A modest young man, this sensational new star discovery demurred vigorously at the sequence in 20th Century-Fox's 'Four Men and a Prayer,' in which he plays the romantic lead opposite Loretta Young.**
>
> **"Only Greene's head and shoulders are visible above the heavy lather in which he is immersed."**

We met Lewis Alexander McKenzie during the Warner Brothers convention in New York last week. He's the company's manager up in St. John, in the north Canada country where the broad shoulders of a hardy stock carry the troubles of every day without a whimper, and meet emergencies in a style that is rare. For example, one exhibitor in the backwoods received his daily can of feature film, and did not know that the last reel was missing until the show was over. The house staff had a few bad moments until the manager hit on an idea. He went on the stage and after apologizing to the audience read to them the synopsis of the missing reel from the press book.

▽

The Cotton Carnival is over, and Memphis, Tennessee, is back to normal. The Memphians take their carnival seriously. They make all the gals in the territory Queen of something or other, put theatre business on the rocks for a week, and give M. A. (Malco Theatres) Lightman the chance to ride a hoss up main street.

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Two years ago, Carl Laemmle, Sr., sold Universal Pictures—lock, stock and barrel. Now he's in the public prints campaigning for a "Buy American" drive.

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With a family background of 42 years in motion picture exhibition, Mr. Harry Scard, Jr., operating Scar's Astoria theatre, at Milford Haven, Pembrokeshire, England, notes with regret the passing of Mr. J. W. Beals, a fellow early day exhibitor, who showed his first film at Milford, Connecticut, in 1896, one year after the Scard family started. Mr. Scard writes from England, and says it seems rather a coincidence that the late Mr. Beals should have exhibited his first motion picture in Milford, Conn., and that now Mr. Scard is exhibiting at Milford Haven.

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"All publicity and advertising needs a shave and a haircut from time to time," Bernard Lichtenberg asserts. "As well as an occasional press for the baggy pants of public relations," adds *Advertising Age*.

▽

Richard Lane, of RKO, has everything.

RKO's player roster lists Lane for 29 different feature appearances in 16 months and numerous radio broadcasts weekly. Out in Los Angeles, he is part owner of Venetian Blind Company, a partner with Richard Dix in "chemical farming," has an interest in Portable Tire Regrooving Company, manages a wrestler, broadcasts and writes his own sports program twice a week, has an interest in and is an executive of the Dated Date Bar, owns an implement company at Rice Lake, Wisconsin, and has appeared regularly on the Joe Penner air show. He has a new home in Beverly Hills, three World War wounds and contracts to appear with Richard Dix in "Ground Crew" and with Joe Penner in "Go Chase Yourself."

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Radió listeners to the "Hilltop House" program were urged by the announcer to keep tuned in for an "important contest announcement." The show closed without further mention of the contest. Someone had forgotten to write it into the script.

Box Office Champions for March



THE ADVENTURES OF TOM SAWYER, United Artists



THE BARONESS AND THE BUTLER 20th-Fox



BLUEBEARD'S EIGHTH WIFE Paramount



THE GOLDWYN FOLLIES United Artists

THE ADVENTURES OF TOM SAWYER: Produced by David O. Selznick. Directed by Norman Taurog. Screen play by John V. A. Weaver. Original story by Mark Twain. Music directed by Lou Forbes. Art direction by Lyle Wheeler. Cave sequences designed by William Cameron Menzies. Special effects by Jack Cosgrove. Continuity by Barbara Keon. Film editor, Margaret Clancey. Supervising film editor, Hal C. Kern. Assistant director, Eric Stacey. Color supervision by Natalie Kalmus. Photographed by James Wong Howe. Cast: Tommy Kelly, Jackie Moran, Ann Gillis, May Robson, Walter Brennan, Victor Jory, David Holt, Victor Kilian, Nana Bryant, Olin Howland, Donald Meek, Charles Richman, Margaret Hamilton, Marcia Mae Jones, Mickey Rentschler, Cora Su Collins, Phillip Hurlic. Released February 17, 1938.

THE BARONESS AND THE BUTLER: Associate producer, Raymond Griffith. Directed by Walter Lang. Play by Ladislaus Bus-Fekete. Screen play by Sam Hellman, Lamar Trotti and Kathryn Scola. Film editor, Barbara McLean. Photographed by Arthur Miller. Cast: William Powell, Annabella, Helen Westley, Henry Stephenson, Joseph Schildkraut, J. Edward Bromberg, Lynn Bari, Maurice Cass, Ivan Simpson, Alphonse Ethier, Claire DuBrey, Wilfrid Lucas, Sidney Bracy, Frank Baker, Eleanor Wesselhoeft, George Davis, Margaret Irving. Released February 18, 1938.

BLUEBEARD'S EIGHTH WIFE: Produced and directed by Ernst Lubitsch. Play by Alfred Savoir. Screen play by Charles Brackett and Billy Wilder. Assistant director, Joseph Lefert. English adaptation by Charlton Andrews. Musical direction, Boris Morros. Original music, Frederick Hollander and Warner Heyman. Photographed by Leo Tover. Cast: Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven, Elizabeth Patterson, Herman Bing, Warren Hymer, Franklin Pangborn, Armand Cortes, Rolfe Sedan, Lawrence Grant, Lionel Pape, Tyler Brooks. Released March 18, 1938.

THE GOLDWYN FOLLIES: Produced by Samuel Goldwyn. Associate producer, George Haight. Director, George Marshall. Story and screen play, Ben Hecht. Art direction, Richard Day. Photography, Gregg Toland, ASC. Costumes, Omar Kiam. Set director, Julia Heron. Musical direction, Alfred Newman. Music, George Gershwin. Lyrics, "Love Walked In," "I Love to Rhyme," "I Was Doing All Right" and "Love Is Here to Stay," by Ira Gershwin. Ballets by George Balanchine. Film editor, Sherman Todd. Sound, Frank Maher. Assistant director, Eddie Bernoudy. Color advisor, Ray Rennahan. Color art director, Natalie Kalmus. Cast: Adolphe Menjou, The Ritz Brothers, Zorina, Kenny Baker, Andrea Leeds, Helen Jepson, Phil Baker, Ella Logan, Bobby Clark, Jerome Cowan, Nydia Westman, Charles Kullman, Frank Shields, Edgar Bergen and Charlie McCarthy. Released February 4, 1938.

THE productions listed and exemplified pictorially on this and the opposite page are those which obtained the highest ratings in a point percentage analysis of gross box office receipts for the month as published in MOTION PICTURE HERALD. *The receipts are those of theatres in representative key cities throughout the country.*



REBECCA OF SUNNYBROOK FARM 20th-Fox

REBECCA OF SUNNYBROOK FARM: Associate producer, Raymond Griffith. Directed by Allan Dwan. Screen play by Karl Tunberg and Don Ettlinger. Suggested by the Kate Douglas Wiggin story. Music and lyrics by Mack Gordon and Harry Revel; Lou Pollock and Sidney D. Mitchell; Sam Pokrass and Jack Yellen; Raymond Scott. Dances staged by Nick Castle and Geneva Sawyer. Photographed by Arthur Miller. Film editor, Allen McNeil. Cast: Shirley Temple, Randolph Scott, Jack Haley, Gloria Stuart, Phyllis Brooks, Helen Westley, Slim Summerville, Bill Robinson, J. Edward Bromberg, Alan Dinehart, Franklin Pangborn. Released March 18, 1938.



A SLIGHT CASE OF MURDER Warner-FN

A SLIGHT CASE OF MURDER: Associate producer, Sam Bischoff. Directed by Lloyd Bacon. Screen play by Earl Baldwin and Joseph Schrank. From a play by Damon Runyon and Howard Lindsay. Music and lyrics by M. K. Jerome and Jack Scholl. Assistant director, Dick Mayberry. Film editor, James Gibbon. Photographed by Sid Hickos. Cast: Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly, Willard Parker, John Litel, Edward Brophy, Harold Huber, Eric Stanley, Paul Harvey, Bobby Jordan. Released March 5, 1938.



SNOW WHITE AND THE SEVEN DWARFS RKO

SNOW WHITE AND THE SEVEN DWARFS: Produced by Walt Disney. Supervising director, David Hand. Sequence directors: Perce Pearce, Larry Morey, William Cottrell, Wilfred Jackson, Dan Sharpsteen. Supervising animators: Hamilton Luske, Vladimir Tytla, Fred Moore, Norman Ferguson. Story adaptation: Ted Sears, Otto Englander, Earl Hurd, Dorothy Ann Blank, Richard Creedon, Dick Richard, Merrill de Maris, Webb Smith. Music: Frank Churchill, Leigh Harline, Paul Smith. Art directors: Charles Philippi, Hugh Hennesy, Terrill Stapp, McLaren Stewart, Harold Miles, Tom Codrick, Gustaf Tenggren, Kenneth Anderson, Kendall O'Connor, Hazel Sewell. Art backgrounds: Samuel Armstrong, Mique Nelson, Merle Cox, Claude Coats, Phil Dike, Ray Lockrem, Maurice Noble. Character designers: Albert Hurter, Joe Grant. Animators: Frank Thomas, Dick Lundy, Arthur Babbitt, Eric Larson, Milton Kahl, Robert Stokes, James Algar, Al Eugster, Cy Young, Joshua Meader, Ugo D'Orsi, George Rowley, Les Clark, Fred Spencer, Bill Roberts, Bernard Garbutt, Grim Natwick, Jack Campbell, Marvin Woodward, James Culhane, Stan Quackenbush, Ward Kimball, Woolie Reitherman, Robert Martsch. Released February 4.



A YANK AT OXFORD MGM

A YANK AT OXFORD: Produced by Michael Balcon. Directed by Jack Conway. Screen play by Malcolm Stuart Boylan, Walter Ferris and George Oppenheimer. Original story by Leon Gordon, Sidney Gilliatt and Michael Hogan. Based on an idea by John Monk Saunders. Musical score by Robert Bath and Edward Ward. Supervising editor, Margaret Booth. Film editor, Charles Frend. Photographed by Hal Rosson. Cast: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan, Vivien Leigh, Edmund Gwenn, Griffith Jones, C. V. France, Edward Rigby, Morton Selten. Released February 18, 1938.

TWO COMPANIES PRESS TELEVISION PLANS FOR IMMEDIATE PUBLIC USE

But Executive of Kolorama, at Third Showing, Says Even with $5,000,000 Outlay Covering U. S. Would Take 10 Years

Predictions for taking television "out of the laboratory" in the immediate future were made by officers of Kolorama Laboratories, Inc., this week when, for the third time within the last nine months, they conducted a demonstration of their television system at their plant in Irvington, N. J.

To carry out the company's plan to blanket the country with television stations having a broadcasting range of several hundred miles each, Mr. Emil A. Kern, executive vice-president, proposed that the Radio Manufacturers Association adopt a new or additional set of standards. The set of standards proposed by Kolorama, Mr. Kern asserted, "is capable of giving highly satisfactory pictures to the public of America immediately."

"Instead of costly and extremely complicated ultra high frequency radio transmitters with their limited range of 25 to 50 miles, it becomes possible with this system to use the more efficient radio transmitting frequencies having ranges of hundreds of miles," Mr. Kern continued.

$5,000,000 and Ten Years

"The highest frequency requirement for Kolorama pictures, it was explained, is 250,000 cycles, the pictures are scanned with 225 lines, interlaced two to one, the field frequency is 24 and the frame frequency is 12 per second.

"Under the RMA suggested standards," Mr. Kern pointed out, "the band width of the television signal at 441 lines, 60 fields, two to one interlace, and three by four aspect ratio is calculated to be (for an elemental checkerboard), 2,500,000 cycles.

While Mr. Kern asserted that under the Kolorama system an expenditure of $5,000,000 would make television a reality in all parts of the country within a year, he declared that under the recommended RMA standards "the most optimistic opinions of those interested have been that if the necessary tremendous amounts of money were available it would still take at least 10 years to cover this expansive country with television."

Mr. Kern and his associates, Stewart L. Clothier and Harold C. Hogencamp, research engineers and inventors of the Kolorama system; Frank Goldbach, chief engineer, and George Ruckstuhl, broadcast engineers, expressed particular pride in the fact that they were able to present large size television pictures.

As compared to the previous demonstration (reported in MOTION PICTURE HERALD, Dec. 11, 1937, pp. 52), the pictures shown this week were clearer, but they still fell short of the standards established by theatre motion pictures, though comparing with the average home motion pictures.

Await Federal License

As in the former demonstration the pictures were not actually televised but were sent by wire from an adjoining room because of the fact the laboratories have not obtained a federal license to broadcast. This fact was not regarded by Kolorama officials as having any significance, though, because, they asserted, a technical explanation of their system substantiates that the pictures could be broadcast.

The demonstration started with the showing of a newsreel on ground glass screen, three by four feet, with rear projection. Various sequences showed President Roosevelt and Fiorello LaGuardia, New York City's mayor, in closeups and, among the other scenes, was one of the Russian army marching. In the latter pictures, Koloramo officials pointed out that many details were visible, such as the individual bayonets of the marching soldiers. In a long-range shot, however, the field equipment, as it passed in front of the camera, appeared blurred at times and frequently suggested no more than a solid black line across the screen.

After the showing on the three by four screen, the newsreel was reshown immediately on a four by five screen and then both screens were removed and the pictures were thrown an additional 25 feet to the drapes on the back wall of the small workroom, changing from rear to front projection.

The pictures, primarily because of the folds in the drapes, were not particularly clear, but, as Kolorama officials pointed out, the demonstration served to prove their contention that large size pictures are possible. In a prepared statement, the laboratories pointed out that "no other laboratory in America has, to our knowledge and according to press reports, presented a large screen picture comparable to ours despite the fact, or possibly because of the fact that our frequency requirements are only one-tenth those of the 441 line standards.

The demonstration supported the company's contention that there is no noticeable flicker in its pictures which are televised at a field frequency of 24 per second and a frame frequency of 12 per second.

Kolorama laboratories admittedly are chiefly interested in large size pictures for use in motion picture theatres or other places of gathering. The officials refused to disclose any estimate of the cost of manufacturing receiving sets. "It may develop," they explained, "that the sets will be rented and not sold and, in that case, the manufacturing cost would not be a major factor."

NO PAYMENTS, NO TELEVISION

Although refusing to reveal any details, Emil A. Kern, executive vice-president of Kolorama Laboratories, Inc., of Irvington, N. J., this week announced a device which would limit the reception of television pictures to those authorized or designated to receive them.

"Say, for instance," Mr. Kern explained, "that televisoin sets are rented and a subscriber fails to pay the rental fee. Even though he still has the equipment it could be fixed at the transmitting station so that he would not be able to receive pictures.

"Of course," Mr. Kern continued with the theoretical case, "he would be able to tune in on a station, but he would get nothing more than a blur."

Arthur Levy Says Scophony Company in England Has Sold 3,000 Sets; RCA Shows Recent Results to the Press

Communicating Systems, Inc., will place television sets, capable of reproducing three-inch pictures, on the market within a month, the company announced this week. The receivers will sell for $125 retail and other sets capable of producing larger pictures will be produced at higher prices.

Developments in Radio Corporation of America's all-electronic television system were revealed to members of the press Tuesday, to show the technical and program experimental progress made by the company since the last demonstration, seven months ago.

Coincident with the Communicating System's announcement, Arthur Levy, special representative of Monogram Pictures in London, arrived in New York and said that his British television company, Scophony, had sold 3,000 sets with a reception range of 70 miles.

Resentful theatre exhibitors are now beginning concerted action, Mr. Levy said, because television sets may be installed in pubs and elsewhere provided no admission charge is made. English pubs, he continued, already are installing a thousand of the television sets which are in competition to theatres.

While no startling innovations have been introduced in the RCA system during the last year, steady advances have been made toward technical perfection of the medium, said David Sarnoff, president of RCA. "Our experiments with television in the past 18 months have improved the system by increasing its capabilities and efficiency, thus enabling it to move closer to the inauguration of a television service for the American home," he said.

The spectators at the demonstration looked through the screens of 15 receivers lined up in a dark room on the 62nd floor of RCA's headquarters at Rockefeller Center. The consensus of the spectators was that the engineers had succeeded in giving greater depth to the images and that the 7½ by 10-inch pictures must be enlarged for home entertainment.

Other developments in the television field this week included a plan of the National Broadcasting Company to conduct "America's first classroom lesson by television" this Thursday. The demonstration, the company reported, was to be one of a series of NBC experiments in the use of television for educational purposes.

The televised classroom lesson was to be conducted with the cooperation of New York University, with Dr. C. C. Clark of the University faculty lecturing and demonstrating the uses of the photoelectric cell. He was to conduct his experiments in one of the NBC television studios, the program being passed on to the NBC transmitter in the Empire State tower and broadcast from there.

One of Dr. Clark's classes in general science was to hear him and see his experiments in television receivers in the RCA building, putting their questions to Dr. Clark over a special radio communication channel, the talk-back channel completing the circuit linking teacher and students.

WHAT THE PICTURE DID FOR ME

Columbia

FRAME UP, THE: Paul Kelly, Jacqueline Wells—Just an average picture. A little action scattered throughout. Not very good box office appeal. Running time, 59 minutes. Played May 3-4.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

IT'S ALL YOURS: Madeleine Carroll, Francis Lederer—Didn't make film rental. Be careful of this one. It's a sleeper.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—An excellent picture. Put out a little more advertising on this one than on other pictures. Did good business. Some people were disappointed but the most of them were very well satisfied. Running time, 118 minutes. Played April 30-May 1.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

MAIN EVENT, THE: Robert Paige, Jacqueline Wells—Not a bad programmer for houses requiring some action. A prize fight with the "champ" kidnapped is the plot. Running time, 55 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker—Just average entertainment but due to its theme may have extra B. O. possibilities. Running time, 79 minutes.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

RANGER COURAGE: Bob Allen, Martha Tibbetts—Just fair and an average western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas—A great audience picture. Pleased very much. A few like this will help bring the movie goers back to the theatre.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TWO FISTED SHERIFF: Charles Starrett, Barbara Weeks—Good western; liked by all. Running time, 61 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—Not a big picture, but pleased fairly well. And old Jack Holt still brings them in pretty good. Played to an average house. Running time, 65 minutes. Played March 26-27.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

First National

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Can't understand why anyone would pan this picture. It so happened we hit a lot of school activities at the time we played it, taking several hundred out of town, but the picture was well received and am glad to report the showing made a little money against odds. Understand that Warners have at least six in color for next year (outdoors) and you can depend upon them to be of real quality. Running time, 97 minutes. Played March 31-April 1.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Gorgeous color. Not an epic and failed to click with our customers. Running time, 97 minutes. Played April 26-27.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

MISSING WITNESSES: Dick Purcell, Jean Dale—Pleasing programmer, that's all.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—A very clever comedy that did us no good. Robinson is no draw here for some reason. Those who saw it liked it with but one or two exceptions. Warners have been the most disappointing of all producers for us this season. Their product in general does not click. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson—Our patrons thoroughly enjoyed this different role for Robinson, and that's what we're after. Running time, 85 minutes. Played April 29-30.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Grand National

ARIZONA DAYS: Tex Ritter—O. K., Grand National. Real nice week-end business. Tex is O. K. here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HIDEOUT IN THE ALPS: Jane Baxter, Anthony Bushell—Some thrilling snow scenes, but it is a far-fetched story of a gang of counterfeiters who pass notes out of London, operating from the Alps. The sound is the poorest we ever have had. We double billed it to save the day.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LOVE TAKES FLIGHT: Bruce Cabot—A very pleasing aeroplane picture that should suit any situation. Pleased everyone here and did extra business. Grand National, give us pictures so we can live. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—At last we have a western that does not look as though it had been made up of scraps salvaged from the waste basket. A story of the West in the old days of two gun law, cattle rustlers, bandits and open saloons. Wallace Beery is always good and in this one he has as supporting cast Dennis O'Keefe, a new star but very good, Joseph Calleia, Lewis Stone, Guy Kibbee and Bruce Cabot. And don't forget Cliff Edwards. Beautiful scenery and plenty of action. Was afraid of this one for a Sunday date, but need not have been for it went over better than a lot of the more sophisticated shows. Give us some more good westerns, Leo. Running time, 89 minutes. Played April 29-May 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Not a bad little program picture where Montgomery is liked. Pleased our bargain hunters. Running time, 73 minutes. Played May 4-5.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Maureen O'Sullivan—O. K. for a dual bill. Comments divided. Has no box office appeal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—A marvelous production. Walter Huston was the best I've seen him. The patrons who saw it praised it highly. Business would have been better if it hadn't been for a band convention held in the high school. Running time, 102 minutes. Played April 28-29.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland, Ronald Sinclair—Very entertaining. Will please the average audience. Mickey Rooney does exceptional work. The newcomer, Ronnie Sinclair, should eventually surpass his fellow countryman, Freddie Bartholomew. Race scenes exciting. Nice little picture for any day of the week. Running time, 80 minutes. Played May 4-5.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town and rural patronage.

YOU'RE ONLY YOUNG ONCE: Mickey Rooney, Lewis Stone, Cecilia Parker—Very good family picture with business below average. Running time, 77 minutes.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Paramount

ANGEL: Marlene Dietrich, Herbert Marshall, Melvyn Douglas—Just as we expected. We didn't do any business on this one. But, personally we thought it a good picture. Always have liked Dietrich and would go for her strong if they would give her some animation. Douglas and Marshall are always fine. Running time, 98 minutes. Played April 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—Very good entertainment. 100% better than "True Confession." Gary Cooper surpasses all his previous roles. Claudette Colbert acted her part well. Business good. Same type picture as "True Confession." Running time, 90 minutes. Played May 4-5.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

BORN TO THE WEST: John Wayne, Marsha Hunt—Zane Grey story made into fair western, but so short, doubling made necessary.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BORN TO THE WEST: John Wayne, Marsha Hunt—Just another of those Westerns. The time used to be that when we played a Zane Grey Western, we could give our patrons something a little away from the cut and dried shoot-em-ups. But not any more. Running time, 66 minutes. Played April 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Akim Tamiroff—Why is it that when a Cecil B. DeMille production is booked, our patrons shy from it like poison? Maybe it's the fear of having to look at big spectacles with millions of extras and many big sets. Anyway they didn't come! But what swell performances by March, our new gal, Franciska Gaal, Tamiroff and the fine supporting cast! Running time, 115 minutes. Played May 1-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BULLDOG DRUMMOND COMES BACK: John Barymore. John Howard, Louise Campbell—No drawing power whatsoever. No names even though John Barrymore was in. No nothing. Played April 29-30. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Philip Ahn, Charles Bickford—Entertaining programer. Running time, 60 minutes—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—Ordinary business except we had some extras on account of the Popeye color cartoon. My, how they squawk about Martha Raye. If she just wouldn't exaggerate so much. But, what a figure! Maybe that's the reason she holds on. Running time, 90 minutes. Played April 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman—Beautiful color and expert direction make up for story lapses. Pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—Fine, entertaining all the way. Well liked by all. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Republic

GLAMOROUS NIGHT: Mary Ellis, Victor Jory—This was certainly an odd picture and was very well received. It is an English stage play and its setting is really in tune with the times of dictators, etc. Use only in a double bill. Running time, 60 minutes. Played April 29-30.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

INVISIBLE ENEMY: Alan Marshal, Tala Birell—

(*Continued on following page*)

(*Continued from preceding page*)
A good 2nd in any house. Has a few laughs, thrills and the story interesting. Running time, 63 minutes. —Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Leo Carrillo, Ann Dvorak, Tamara Geva—You do not need a double feature with this one; it is just as good as any made this year and a lot better than some. Will please wherever shown.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel, Neil Hamilton—If that body that hands out gold plaques for the best picture made this year hands it to this one, then I will know that they recognize a real picture when they see it, and if they don't, I will always think they should. First of all, what are these smart major product boys doing? They have not hogtied Frieda Inescort to a contract. She is so far ahead of anybody in the business, excepting Irene Dunne, that she should go far in this business and soon. All others connected with this picture are better than ordinary and the picture should attract attention wherever shown.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel—A picture of this type goes over swell. My patrons went wild over this one. It had everything you would want. Republic is sure coming to the front fast. Running time, 72 minutes. Played April 27-28.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

RANGE DEFENDERS: Three Mesquiteers (Ray Corrigan, Bob Livingston, Max Terhune)—Very good. Suggest anyone play this one. This is the best one of the Three Mesquiteers series. Business average. Running time, 58 minutes. Played May 7.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles—Best Autry since we played "Roundup Time in Texas." People are wild about this boy but wonder why he does not sing more. Why not, Republic? Running time, 60 minutes. Played April 29-30.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WRONG ROAD, THE: Richard Cromwell, Helen Mack—This one was really disappointing as far as the box office is concerned. It had a good moral and had good acting but people here don't go for that type of picture. Running time, 61 minutes. Played May 5-6.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

YODELIN' KID FROM PINE RIDGE: Gene Autry, Betty Bronson—This is a story of rangers and "turpentiners" in Florida. The scenery rivals that of the Black Hills, and the picture is different from an ordinary western. There is plenty of variety and music.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.



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RKO Radio

CONDEMNED WOMEN: Sally Eilers, Louis Hayward, Anne Shirley—Not much of a picture but got by and did better than average business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—Satisfactory. Breen can be depended upon to give the picture a little box office appeal that would be otherwise lacking. Running time, 72 minutes.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—This is a swell little picture for any audience. Ned Sparks contributes an abundant supply of his droll remarks and Bobby Breen better than ever in several numbers so arranged as to fit in perfectly with a well rounded story. Hawaiian music splendid. Running time, 72 minutes. Played April 17.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

LAW OF THE UNDERWORLD: Chester Morris, Anne Shirley—Used as one of double. Well made crook story, but built up too much sympathy for the gang leader, who deserved none.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

RADIO CITY REVELS: Jack Oakie, Bob Burns, Milton Berle, Helen Broderick—A musical that got off to a slow start but when it got going there was no stopping it. Milton Berle and Helen Broderick took the picture away from Burns and Oakie. An excellent small town musical. Not an epic but a good piece of entertainment. Running time, 89 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Hats off to Walt Disney. Here is positively the grandest thing ever offered the public for entertainment. We have had our epics, musicals, comedies and what not but this "Snow White" affair tops them all. Why? Because it appeals to every living person from the ages of 2 to 102, is flawless in its makeup and so real as to almost make the characters human. Maybe the terms were a little out of line but we did some business and Walt and myself each made some money. After personally viewing this picture 16 times, I regretted to see it leave the town. Some of the finest comments from elderly people. Running time, 84 minutes. Played April 29-May 2.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town and rural patronage.

Twentieth Century - Fox

CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—Good action picture. Pleased on Saturday. It's a surprise, too, for Fox to make a good Saturday picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—The usual pleasing Chan; liked by all. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—We thought this far below Chan standards. Did nice business but more of them like this would kill him at the B. O. Played April 27-28. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel—Stuart Erwin adds a lot to this story of the race tracks and the people that play the races. Many theatres in the smaller situations find Jane an excellent drawing card on Sundays but why not use a star like this on midweek and bolster up the receipts when you need them most. This theatre outgrosses its regular Sundays with a Shirley Temple or Jane Withers on midweek with proper publicity. Running time, 78 minutes. Played April 19-20.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

CITY GIRL: Ricardo Cortez, Phyllis Brooks—Well made picture, with good lesson for heedless young people. Should be doubled or built up with lively shorts.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche—Another triumph for Zanuck. A great show. Please all and did business. What more can we ask?—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Here is a swell picture. Simone's voice soars like a lark's. I consider this one of the most beautiful voices on the screen, with the single exception of MacDonald. Reminds me of Galli Curci; it is different, and thrillingly beautiful. I hope she will sing often.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

RAWHIDE: Smith Ballew, Lou Gehrig, Evalyn Knapp—Pleasing western.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

RAWHIDE: Smith Ballew, Lou Gehrig, Evalyn Knapp—Very good western. Lou Gehrig better than expected. Played mid-week in belief that it would draw on account of Gehrig, but it failed to do so; best for Saturday. Evalyn Knapp very good as leading lady. Ballew uses three Coca Colas for target practice and drank one after bottle had been broken; very good example for children. When you play this make your local Coca Cola dealers give you a case, or send a bill to them for screen advertisement! Seems that a cowboy like Ballew would have more luck shooting at a beer bottle! Or gallon jug!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Randolph Scott, Jack Haley, Gloria Stuart—Very good picture, but why the name when it no more resembles that old classic than it does "Alice In Wonderland," "Little Women," or "Huckleberry Finn." The older patrons who remembered the former pictures were disappointed because it did not follow the book. Shirley gives an excellent performance and the supporting cast is good, but this popular little star is slipping. Struck one very rainy night, which, no doubt accounted for part of the box office deficiency, but they used to come to see Shirley regardless of bad weather. Running time, 81 minutes. Played April 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

REBBECA OF SUNNYBROOK FARM: Shirley Temple—Surprises are best when pleasant ones. This did better than we had anticipated, and pleased 100%. Running time, 81 minutes. Played May 1-2.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

THINK FAST, MR. MOTO: Peter Lorre, Virginia Field—A fine picture and our people liked this. I think it will start better patronage for the next of the series.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

United Artists

DIVORCE OF LADY X, THE: Merle Oberon, Laurence Olivier—A London film, not interesting. Merle Oberon, not popular here, although she was good in this picture. Business lousy. Running time, 75 minutes. Played May 6.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

GOLDWYN FOLLIES, THE: Adolphe Menjou, Andrea Leeds, The Ritz Bros., Zorina—Fine show, liked by all. Extended time in all spots. Running time, 109 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

STAND-IN: Leslie Howard, Joan Blondell, Humphrey Bogart—Did not appeal to the public. Business bad. Leslie Howard's acting in this was far superior than in "It's Love I'm After." Joan Blondell was fair as usual. Humphrey Bogart very outstanding in this picture, the first role he has ever had like this. Running time, 90 minutes. Played May 2-3.— Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

Universal

SINGING OUTLAW, THE: Bob Baker, Joan Barclay—See report on "The 'Crime' of Dr. Hallett" by Warren J. Gavin, Rio Theatre, Stevensville, Mont.

YOUR'E A SWEETHEART: Alice Faye, George Murphy—This pair makes an excellent dancing and and singing team. Some catchy song hits and a musical finale of a courtroom scene in which Alice Faye is accused of murdering the song "Who Murdered Maggie?" and is sentenced "to swing" for it. Average Sunday attendance. Running time, 92 minutes. Played April 24-26.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town and rural patronage.

Warner Brothers

JEZEBEL: Bette Davis, Henry Fonda, George Brent—Opinions divided on this picture. Personally thought it to be a grand piece of superior acting by the entire cast, especially Fonda and Bette Davis. The average theatregoer likes to make you think he or she can always guess the ending but when the story turns out just the opposite are not pleased with the picture. Explain that? It's a good picture in any man's language. Running time, 103 minutes. Played April 10-12.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard—Here is a wonderful picture that really drew for mid-week. I was surprised at the excitement it occasioned. We had to play aginst the high school senior play, and the big legion dance, and against the latest Mae West in an opposition house, and still we drew the elite of Lemmon.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

PATIENT IN ROOM 18, THE: Ann Sheridan, Patric Knowles—Just a programer that gets by.— W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SWING YOUR LADY: Humphrey Bogart, Nat Pendleton, Louise Fazenda, Elvira Weaver and

Brothers, Penny Singleton—Here is a swell comedy that had the audience in the aisles. This Singleton woman has possibilities and should be in better pictures as she has looks and ability. The Weavers were very good. Playing it on a Friday-Saturday show and should stand them up. Word to mouth advertising should be good. Running time, 79 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Short Features

Columbia

KNEE ACTION: Andy Clyde—A dandy Andy Clyde comedy, with a laugh a minute.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KRAZY'S RACE OF TIME: Krazy Kat Cartoons —Just an average cartoon with a few wise cracks. Running time, one reel.—Wayne Campbell, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

ROOFTOP FROLICS: Broadway Follies—Columbia is getting better musicals. Very good; worth playing. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS: No. 13—Good but nothing outstanding. — Wayne Campbell, Maxine Theatre, Croswell, Mich. Small town and rural partonage.

SCREEN SNAPSHOTS: No. 4—Okay. Along the usual line for the series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SNOWTIME: Rhapsodies—A good colored cartoon. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPARK PLUG: Barney Google—Seen better, but got good reception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TERMITES OF 1938: Three Stooges—Fun along slapstick lines.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

3 STOOGES COMEDIES: Always good.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. Small town and rural patronage..

Educational

BASHFUL BUCKAROO, THE: Charles Kemper—Please don't ask us to play any more of these. About the silliest thing we have had in years.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SILLY NIGHT: Two-Reel Comedies—Silly comedy! That tells the tale.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—Plenty of laughs in this one and that is what they want, though the producers will not believe it. Running time, 1 reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CANNED FISHING: Our Gang — A fine Gang comedy with Spanky and his kid brother taking the honors away from Alfalfa for once. Buckwheat is getting better as he grows up. A box office draw if there ever was one. Running time, 10 minutes.— A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CLEANING HOUSE: Captain and the Kids—It's the first time we have had a cartoon with these characters. Patrons got a good hearty laugh. Running time, 1 reel.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

FACE BEHIND THE MASK, THE: Historical Mysteries—These historical subjects very interesting and make a good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FRIEND INDEED: Pete Smith Specialties—A good short story of a dog leading his blind master through his remaining life. An appealing picture to the young and old. Running time, 9 minutes.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

GLIMPSES OF PERU: FitzPatrick Travel Talks— As usual, this is a beautiful reel and well interpreted.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

HOLLYWOOD PARTY: Elissa Landi, Charley Chase, Leon Errol—Oh, boy, is this a honey. Don't forget to bill it. We held it over; was better than the feature picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LITTLE BANTAMWEIGHT: Harman-Ising—An excellent Harman-Ising colored cartoon. Metro sure made a mistake when they let these excellent cartoons go.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OPTICAL POEM, AN: M-G-M Miniatures—Certainly musical and a novelty. We enjoyed it. Audience reaction 50-50.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies —Excellent Our Gang Short.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Paramount

OH KAY RHYTHM: Herbie Kay— Another swell musical by Paramount. This one is better than the others which is saying a lot, as we consider Paramount the tops of the short product this season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PARAMOUNT PICTORIAL: No. 6—A very beautiful and diversified pictorial. Very interesting attention holding. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Popeye the Sailor—Very, very good. But not worth the price asked as it didn't do that much extra business and, after all, that's what counts. Running time, 17 minutes.— Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RIDING THE RAILS: Betty Boop Cartoons— This is a fair cartoon, but they are getting shorter and shorter each issue and we notice that by the last of the series are played there will be no more. Too bad as they are a good draw here. Running time, 5½ minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

CLOCK CLEANERS: Walt Disney Cartoons—By the way the crowd howled and what not at the antics of Mickey, Pluto and Donald Duck, this reel was just 10 minutes too short. Running time, 10 minutes. —R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MARCH OF TIME: One of the best and most comphrensive issues we have shown. When we first bought this series of pictures we were not sold on the idea but find it is better and better as it progresses. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MOTH AND THE FLAME: Walt Disney Cartoons—Very good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PATHE PARADE: No. 2—A fair short, but nothing to write home about. Subjects were rather dull and uninteresting. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATHE PARADE: No. 4—An average in this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RENTED RIOT, A: Leon Errol Comedies—This is one got the laughs. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WINDWARD WAY: RKO Pathe Sportscope—A yachting reel. Just fairly interesting in this middle west.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century - Fox

MOVIETONE NEWS: Always enjoyed here. Played it ever since in business. Think it's tops.— Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

TRADE MICE: Oswald Cartoons—A very good black and white cartoon. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CROSSROADS OF THE ORIENT: Colortour Adventure—A very interesting travel tour that is better than Vitagraph's usual run of travel tours. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROMANCE ROAD: Walter Cassell, Anne Nagel— A very nice two-reeler in color; an addition to any program. Recording, not the best. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

SCRIPT GIRL: Broadway Brevities—Only part of this short that was good was the part showing the "Big Apple," otherwise very poor.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

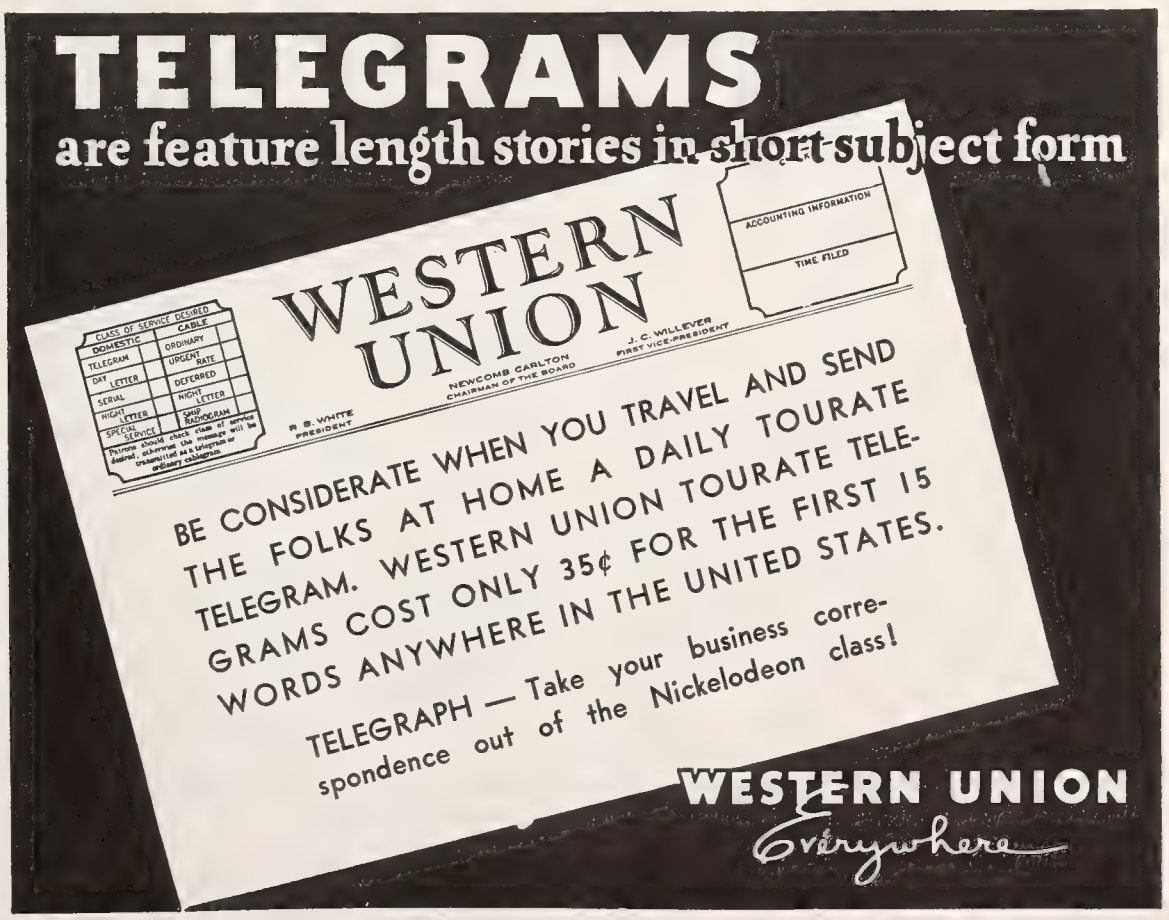
UNCLE TOM'S BUNGALOW: Merrie Melodies— Very good cartoon. They should make more of this type. Color. Running time, seven minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town. patronage.

VITAPHONE GAMBOLS: Chaz Chase—A poor vaudeville reel with only Chaz Chase worthy of mention. Someone should grab him (Paramount) and put him in their musicals as he is a knockout. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Universal

FLASH GORDON'S TRIP TO MARS: Larry Crabbe, Jean Rogers—So far, is extra good. Hope it keeps up.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.



CUTTING ROOM

Grant Review In Fox Case

Further investigation of the affairs of William Fox will be undertaken next fall by the United States supreme court, as a result of an order of the court Monday granting a petition of Hiram Steelman, trustee, for review of a third circuit court of appeals decision holding the bankruptcy court was without authority to give him an order for examination of the records of All-Continent Corporation, Mrs. Fox's personal holding company.

In a petition to the courts, Mr. Steelman explained that All-Continent was created by Mr. Fox in 1930; that he transferred practically all of his assets to it between that date and 1936, when he filed a voluntary petition in bankruptcy; that his wife, Eva Fox, is president of the corporation and claims to own all of its stock, although it stands in Mr. Fox's name on the books, and that Eva Fox refused to testify regarding the company when called during the bankruptcy proceedings.

Following the refusal of Mrs. Fox to testify, Mr. Steelman secured from the bankruptcy court an order requiring All-Continent to open its books for examination. That order was upheld by the federal district court, but the decision was reversed by the circuit court of appeals.

The affairs of All-Continent are so intimately related to those of William Fox as to make an examination of the former's books absolutely essential to proper administration of the bankrupt estate, the trustee told the court.

File Denials

United Artists Corporation, through Harry D. Buckley, vice-president, filed answers in the United States district court in New York this week to an interrogatory in the infringement suit of Film Sonores Tobis Societe Anonyme against Charles Chaplin, Charles Chaplin Film Corporation and United Artists claiming infringement of "A Nous La Liberte" in "Modern Times." Mr. Buckley, in his answer, denied that United Artists furnished or advanced to Charles Chaplin Film Corporation any financial support during the production of "Modern Times."

Consolidate Suits

A decision consolidating the $350,000 damage suit of Lina Pictures Corporation against H. E. R. Laboratories, Inc., Garrison Film Distributors, Inc., and Alladin Pictures Corporation with a $5,000 damage suit of Gustave Schwab against the same defendants and ordering a joint trial for both actions was upheld this week by the appellate division of the New York supreme court. At the same time a decision denying the dismissal of the Schwab action was also upheld. Lina Pictures is suing as successor to Talking Picture Epics, Inc., for the value of 52 negatives claimed to be held by the defendants, while Mr. Schwab's suit is for the value of a negative of "The Girl from the Reeperbahn," claimed to be held by the defendants.

Double Billing Of 'Snow White' Stopped by RKO

RKO Radio is adhering strictly to its policy of insisting upon "Snow White and the Seven Dwarfs" being shown as a single feature, Jules Levy, general sales manager, declared last Friday upon his return to New York after eight weeks of visits to branches in all parts of the country.

Mr. Levy conceded that in some of the Sparks theatres in Florida the Walt Disney picture was shown on double bills, but, he explained, "as soon as we learned about it we called them (officials of the Sparks circuit) and they stopped the practice."

"As a matter of fact," Mr. Levy continued, "they did not even know that 'Snow White' was on any double bills."

Mr. Levy also disclosed that his company may not hold a new season sales meeting this year because of the continuing contact between home office sales officials and the men in the field during the past several months in which the Ned E. Depinet sales drive was in progress. The drive ended last Friday, but Mr. Levy said the winners could not be determined until all the records were checked.

Walter Branson, drive manager, and Cresson E. Smith, district manager, returned to New York with Mr. Levy. No definite decision has been made on the sales meeting question, Mr. Levy said, pointing out that if one is held it will not be until the latter part of June.

He pointed out that RKO has 14 pictures to deliver on the current season's program before it starts work on the 48 features promised for the 1938-39 season. The company will start delivering the new season's pictures about Labor Day, he said.

In speaking of "Snow White," Mr. Levy estimated that the total domestic gross of the picture will run over $3,000,000, which would make it the best in the company's history.

Mr. Levy attributed the general trend toward the reissuing of features to a shortage of pictures. RKO will join in the movement, he said, by reissuing "Kong Kong" and "Little Women." Although he would not estimate the amount of business that will be done with the two reissues, he said: "They'll do a lot more business than some of the new pictures." He explained that in speaking of the new pictures he was referring to B films.

The final week of the RKO Radio Ned Depinet Drive resulted in the largest single week's total of domestic billings, $1,083,000, in the history of the company, according to Mr. Levy. The drive occupied 15 weeks and collections mounted steadily during the period, he said. Walter Branson was captain of the drive.

Leo McCarey will make four major pictures each year for the company in the next two years, half of which he will personally direct. It was announced last week that RKO Radio had closed a long term contract giving it the exclusive service of Mr. McCarey as producer-director.

Leda Bauer has succeeded Lillie Messinger as eastern story editor. Miss Messinger was recently appointed studio story editor. Miss Bauer, with RKO for three years, was formerly story editor for Joseph Schenck and Samuel Goldwyn and at one time handled the motion picture interests of Doubleday Doran.

Actors Equity Election May 27

The membership of Actors Equity Association will participate in an annual election of officers on May 27. There are opposition candidates for major offices.

OBITUARIES

John Schermerhorn Dies

John R. Schermerhorn, 75, formerly manager of foreign activities of Edison Industries, Inc., died May 6th at his home in Orange, N. Y. He is survived by his widow, a daughter and two sons.

George Blanding

George Harvey Blanding, 45, widely known in the air conditioning and temperature control field, died at the Methodist Hospital in Peoria, Ill., last week.

Margaret Smith

Margaret Smith, stage actress and recently an organizer and member of the headquarters' staff of Actors' Equity Association, died May 11th at her home in New York. Miss Smith was prominent in wartime stage activities and was associated with the late Charles Frohman for many seasons.

Thelma Hill

Thelma Hill, 32, former comedienne for Mack Sennett, died in Los Angeles May 11th.

Henry Schneider

Henry Schneider, 41, operator at the Adelphi, Chicago, was found dead in the woods near Glencoe, May 6th.

Louise Muldener

Louise Muldener, 84, actress, died in Lenox Hill Hospital, New York, May 10th.

National Decency Legion Classifies 11 Productions

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and three were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Alma Jarocha" (Spanish), "Blind Alley," "Call of the Rockies," "Crime School," "Gunsmoke Trail," "Hold that Kiss," "The Overland Express," "Romance on the Run." Class A-2, Unobjectionable for Adults: "Mutterliebe" (German), Unsterbliche Melodien" (German), "Vivacious Lady."

"Robin Hood" Campaign

Under a special cooperative arrangement with exhibitors, Warner Brothers is posting 24 sheets on "The Adventures of Robin Hood" in more than 4,000 cities and towns throughout the country. A total of $100,000 is being used to advertise the picture in newspapers and magazines.

The third annual golf tournament of the Northwest Film Club of Seattle will be held June 16th at Maplewood golf course. Don Beckman, manager of the Western Poster Company is chairman of the arrangements committee.

Fred Martin, fomerly with United Artists and recently in charge of the Screeno office in Chicago, has joined Filmack Trailer Company there. His duties will include office and personnel management.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

BRIDGING THE GAP

He was one of the guests at the recent Quigley Grand Awards luncheon in Hollywood, a studio executive who also has seen service in exhibition, and knows whereof he speaks. The veteran, viewing the representative assemblage, remarked in no small wonder:

"Imagine, all these big names turning out in honor of a couple of theatremen. That's something."

Yes, it was something. But more than that. The presence of these important names and what they had to say about the Quigley Awards, means, as never before, that Hollywood recognizes the vital necessity of showmanship in production as well as exhibition, and the important part played by the theatreman in following through.

It was Darryl Zanuck who put that into words, saying it thusly:

> *"I am certain every one must agree with me that the theatre manager must exercise as much creative effort in designing his show, in exhibiting the picture, as we must put into the production of it. He must be clever, he must be able at times to cover up our shortcomings and mistakes.*
>
> *"Probably less applause falls to the theatreman than to any other individual in our industry. He should get a lot of applause. All you have to do is examine the records of various types of houses to find there is a very great deal to the job of properly putting over a picture in the theatre."*

And it was Paul Muni who signified that the importance of the Awards had not escaped the attention of the players themselves, by saying:

> *"I have found out all about the Quigley Awards. It seems to me a very healthy thing that an award of this kind is being given, because we in Hollywood are accustomed to awards for producers, actors, directors, all sorts of things. But an award of this kind is unusual. It is as much a deserving awards as any of the others. Perhaps more so."*

* * *

The Quigley Awards have been credited for many successes. But in playing so prominent a part to bridge the showmanship gap between production and exhibition, the Competitions have found their fullest expression.

BLAME THE THEATREMAN

Favorable reviews may help good attractions, yet they won't aid the poor ones. By the same token, unfavorable reviews can't do much damage to good pictures nor can they make it any tougher for the bad ones. The records prove it. Thus, we answer the Round Tabler who asks this department to protest unfavorable newspaper reviews as boxoffice detriment. We're not having any, today.

Let's stop kidding ourselves about the omnipotence of the boys on the picture desk. They are paid to call 'em as they see 'em. More times than not, your average critic is inclined to be generous. Frankly, we don't think it makes much difference either way. The boxoffice importance of newspaper criticism is exaggerated, and it's the theatreman himself who is to blame.

For instance, your critic praises "His Father's Pajamas" and the manager three-sheets the review in ads and displays. Then the critic finds reason to pan the next attraction and, if business is sour, the manager blames the review. If the critic's opinion is considered so important, how did he get that way in the first place? Mostly, through the consistent buildup he obtains in theatre advertising and publicity.

It's the old star-business all over again. You can't create a Frankenstein today and kick him in the pants tomorrow.

▽ ▽ ▽

ADD: PERSONAL CONTACTS

It's Joe Stribling's idea that a home-town 16mm. newsreel brings in extra business. The Hobart, Okla., member does it by taking 16mm. camera shots, screened with a 16mm. projector at the Kiowa Theatre, weekly, on Friday and Saturday. Stribling builds further interest by making still shots of the folks he photos and displaying them in the lobby.

Since the strengthening of personal contacts often leads to a hike in grosses, it's a cinch that entertainment in which the locals take part can be counted upon to do a job in that direction. Joe's newsreel project is another way of proving it.

A-Mike Vogel

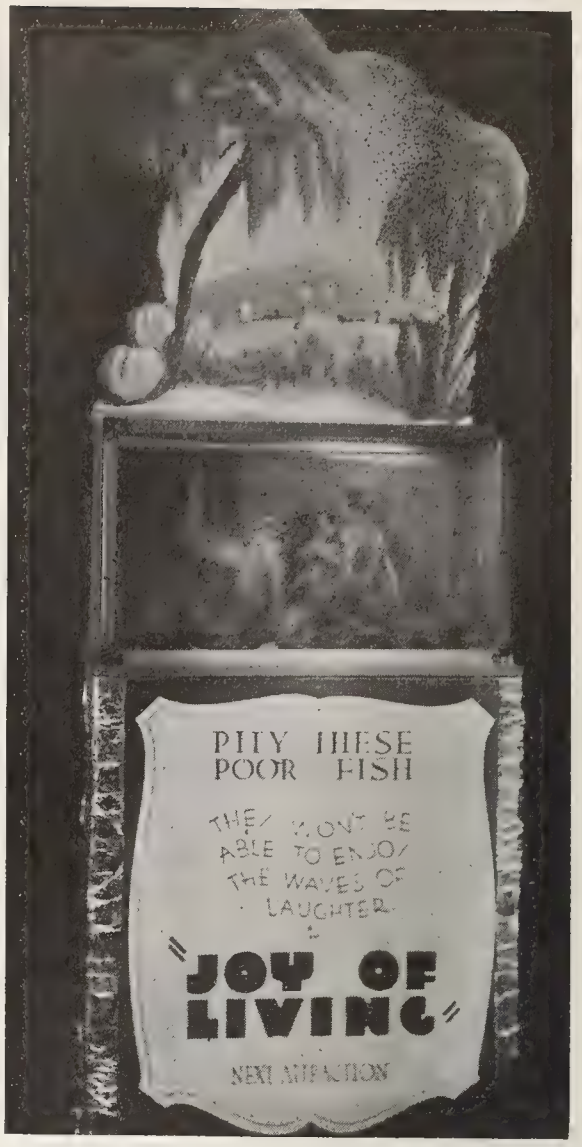
Ed Hieble, Weller Theatre, Zanesville, Ohio, for "Man-Proof" tied up local psychoanalist for lobby bally. Masked girl was placed in cage mounted on truck which toured streets. Copy on car called attention to the mentalist's appearance at theatre and invited patrons to query him on whether the girl was actually "man-proof." Sam Rowland, assistant, arranged the ballys.



Round Table in Pictures

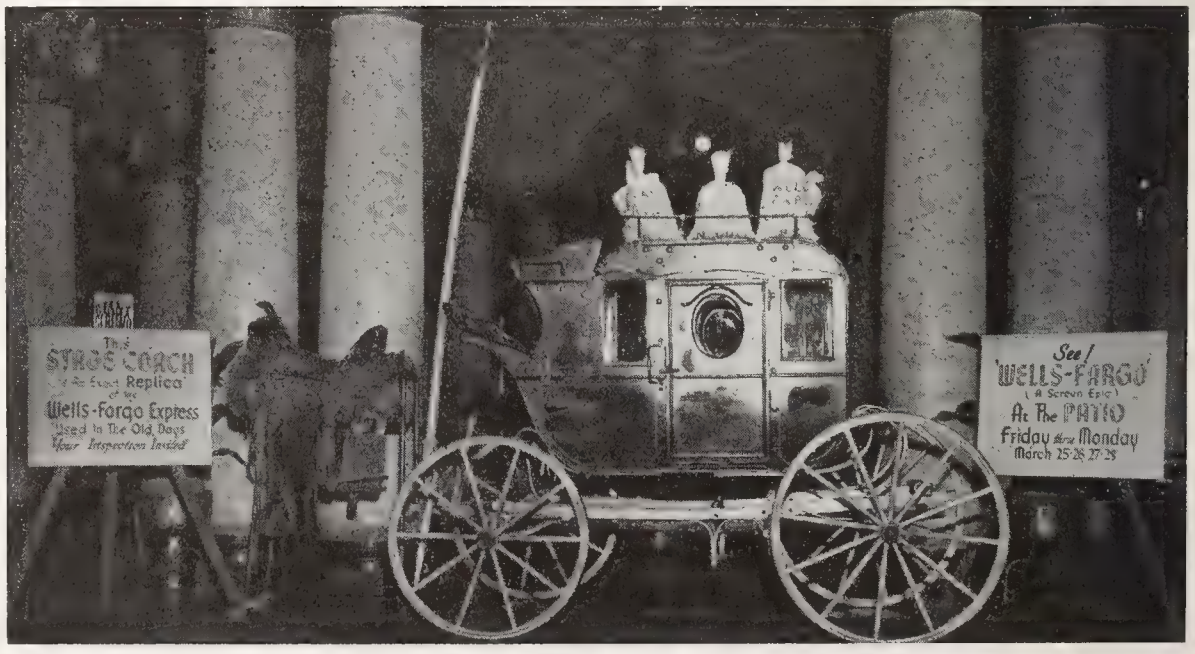


Eye-arresting indeed was the way Tom Cleary, advertising manager, Palace Theatre, Montreal, converted his front for the showing of "The First Hundred Years." Huge rolling pin carried title letters and directly beneath marquee were cutout heads of Virginia Bruce and Bob Montgomery.



District Manager Harry Storin, Paramount Theatre, Springfield, Mass., for "Joy of Living" had this unusual display constructed for his lobby. Aquarium was borrowed from five and ten and in it were planted figures cut out of metal and done in oil paint. Copy beneath read: "Pity these poor fish, they won't be able to enjoy the waves of laughter," etc., etc.

Novel lobby display was arranged by Manager Leonard Freund, Patio Theatre, Brooklyn, for "Wells Fargo." Exact replica of old stage coach such as those used in the early 80s, with sacks supposedly containing gold, were planted atop and card at side credited Wells Fargo Express.



Shown in center at right is Jonas Perlberg, exploitation director, Paramount Theatres, Miami, with winners of his "College Swing" dance contest held in connection with the opening of that picture at the Olympia. Finalists appeared at local night spot where "Perly" presented them with trophy, and arranged for judges to enter their decisions on numbered blanks prepared for the occasion.





Andre Ullman, general director of all Paramount Theatres in France and Rene Lebreton, manager of the Paramount Theatre, Paris, are credited with transforming the front of that house for the opening of "The Buccaneer." Note that in Paris the picture is called "Les Flibustiers." Entire house staff were dressed as pirates during the engagement of film. Tremendous star cutouts were flanked on either side of box-office and unfurled scrolls carried scene stills with picture and playdate credits.





For the opening of "Snow White and the Seven Dwarfs" at the Byrd Theatre, Richmond, Va., Dave Kamsky concentrated on bill-posting and came through with these four 24-sheets at main artery leading into the city. Gaily colored, Dave reports the sheets attracted the anticipated attention to the date.

In connection with the date of "Test Pilot" at the Capitol, Davenport, Ia. Dale MacFarland set up replica of airport in his lobby. Patrons were invited to step up to panel and try their luck at flying miniature planes stationed on the field.

Bell Sends Chest of Coins to Critics

Ray Bell, publicity chief, Loew's Washington theatres, garnered daily teaser space for "The Buccaneer" by sending to each local drama critic a cedar chest filled with doubloons, the coins used during La Fitte days. These were addressed to each critic, whose names were prefaced with the term "Buccaneer." This pirate cache of gold was deposited on each critic's desk for five consecutive days in advance.

In an effort to emphasize the screen debut of Baby Snooks in "Everybody Sing," Bell arranged with the Washington *Times* for a four day Baby Snooks nursery rhyme contest. A rhyme written in the hilarious Snooks manner was propounded daily with readers called upon to provide the missing lines.

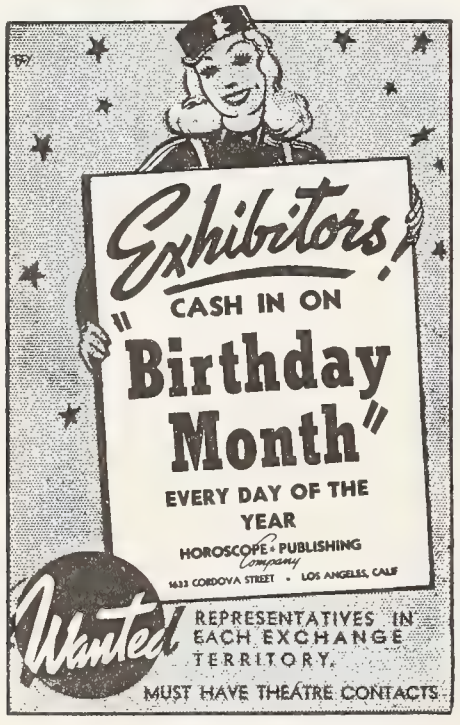
Since the picture "Of Human Hearts" tells of historic episodes during the time Lincoln occupied the White House, Bell planted contest in the *Daily News* called "Match the Lincoln Quotations." Each day for five consecutive days, paper ran a scene from the film that could be described by one of the seven famous Lincoln quotations published daily. Persons most accurately tabbing all pictures earned cash and ticket awards.

"Let's Hear From You!"

Theatremen Play Host to Couples Married 50 Years

Todd Ferguson, manager of the Midwest Theatre, Oklahoma City, and city manager W. A. Quinn played host to the city's oldest sweethearts. Through newspaper campaign, all couples married over fifty years were invited as guests of the management to attend showing of "Girl of the Golden "West" at the Midwest Theatre. Eligible couples were requested to register at the city manager's office.

Day of party, Mr. Quinn was on hand to greet the folks, presenting all men with cigars and flowers to the ladies.



MITCHELL GIVES TRIPS IN JINGLE CONTEST

A series of four daily jingle contests were run in the South Bend News-Times in connection with John Mitchell's "Everybody Sing" date at the Palace Theatre. First prize winner submitting the best jingle was awarded with an all-expense trip to Chicago and return for herself and escort. Winner was taken to the Chicago Theatre and introduced to Judy Garland, then making a personal appearance.

Next 24 winners were each given guest tickets to the picture. Stories together with art work were run daily during life of contest.

Blaska Inaugurates "Crazy Auction"

By arrangement with the West Chicago Avenue Business Men's Association, Al Blasko, Warner's Symphony Theatre, Chicago, put on a benefit whereby the merchants gave prizes amounting to $100. Prizes were auctioned off to patrons and night was dubbed "Crazy Auction," members of the Association sold tickets in their stores from which they received 25 per cent instead of the usual 40 given for such benefits.

Each merchant carried a streamer in his window two weeks ahead, front page of theatre program plugged the night, trailers carried copy and special lobby display was built consisting of prizes from merchants with copy overall "To the highest bidder."

"Let's Hear From You!"

Heferan Discovers Jane Withers Double

When little Miss Violet Rhodes walked into the Lynx Theatre, Coopersville, Mich., so striking was her resemblance to Jane Withers, that manager Albert Hefferan approached her with an idea. Since Jane Withers was to make a personal appearance two weeks later in Detroit, Al made arrangements to bring his little friend over to meet the star. Child was named Michigan's official Withers double and feted in Detroit where she visited local movie studios, papers picking up the stunt and running stories together with photos of both children.

"Let's Hear From You!"

Candid Camera Contest Promoted by Babb

Candid camera maniacs in Springfield, Ohio, have been unusually busy snapping every subject they could find in poses lending themselves to a contest titled "Fools for Scandal." The contest was originated and promoted by Kroger Babb, publicity head of Chakeres Theatre and Oliver Nicklas, manager of the State in Springfield.

Camera shops, drug stores and other film dispensaries were tied in to finance entire cost of promotion, yet none of their names were used in publicity, thus avoiding any commercial angle. Theatre offered cash prizes and tickets for best photos, merchants printing and distributing 20,000 heralds.

News Men Make Whoopee on $2

The Cincinnati Post has selected four of their feature writers and given each of them $2.00 to spend in a stunt tied in with "Joy of Living" in which they are cooperating with E. V. Dinerman for the opening of that date at the Albee Theatre. One of the writers, a married man, will take out his wife and see how much fun they can have on the two bucks, the amount spent by Irene Dunne and Doug Fairbanks, Jr., in the picture. The other three writers are bachelors, one will date up a college girl, one a business girl, and the other a high school student.

Another good tieup in the advance campaign was that local radio station for a music memory contest with the station playing Jerome Kern melodies exclusively. Kern wrote the songs sung by Miss Dunne in the picture.

"Let's Hear From You!"

Mayor Attends Theatre Opening

For the opening of the new Highland Theatre, Akron, Ohio, Harry Brown, Jr., aided by Jack Essick, had the entire block of the theatre site decorated with bunting. Speakers were planted out front and opening night Mayor Schroy addressed patrons over microphone setup in lobby, motion pictures of the crowd were taken and shown later that night.

Through tieup with Western Union, jumbo messages were planted in all main offices and branches, special station was set up in lobby opening night and all week. Ten thousand facsimile telegrams were distributed house-to-house and huge wire was delivered to the Mayor. Press banquet held at leading hotel netted abundant newspaper coverage and gala souvenir program also helped sell the new house.

"Let's Hear From You!"

College Boys Bally "Yank" for Pincus

Charlie Pincus, Center Theatre, Salt Lake City, Utah, used a little different angle to their street ballyhoo for "Yank at Oxford." College students dressed in outlandish costumes were scattered around playing mouth harps, fishing and making stump speeches. At intervals the boys met and were asked foolish questions by their leader, who also got a plug in for the picture by querying them as to "Who is your favorite motion picture actor?" "What is his latest picture?" "Where is it playing?" and "Give Three Cheers for Robert Taylor."



1937 GRAND AWARD WINNERS RELATE EXPERIENCES ON HOLLYWOOD TRIP

Philadelphia Warnerite Struck by Excellence of Organization in Studio Operation; Cites Production Instances He Saw

by JULES SELTZER
Warner Theatres, Philadelphia, Pa.

A trip to Hollywood is good for a press agent's soul. The boys who bandy adjectives and superlatives about, if they are afflicted with any semblance of conscience at all, are very often prone to sleepless nights as a result of what might appear to be extravagant statements relative to pictures and the picture colony.

But any pangs of conscience that this press agent might ever have felt have been for nought, in the light of just seven days of peeking behind the scenes at the cinema capital.

On the basis of organization alone, Hollywood deserves all of the bouquets and orchids that can be tossed its way. If one thing stands out more than anything else in the mind of the first visitor to a studio, it is the vast number of divergence of component parts that go into the making of the finished film.

Studios Well Ordered

To the uninitiated it is just a hopelessly jumbled welter of confusion. "How all that excitement, how all those disconnected odds and ends are ever going to make a picture," you say to yourself, "is certainly a mystery." But closer observation proves that what appeared at first blush to be confusion and excitement, is really a well ordered, highly specialized and organized process with every detail fitting exactly into its proper place in the intricate pattern.

That organization of infinite detail, to my mind, is Hollywood's most amazing accomplishment. Press releases by the ream have informed us about the technical elements that go into the production of films. Most of them, I am afraid to say, are taken as a matter of course. Interesting to read but without making a great deal of an impression.

Visit a set, however, and immediately you are struck with the tremendous technical task that confronts the picture maker. Walk, for instance, just a few steps from Paramount's very excellent commissary where you have lunched, and you find yourself in medieval Paris, reproduced with a fidelity that is astounding, authentic to the minutest detail. Here scenes of "If I Were King" will be filmed, but what a job of research, of construction, of planning has been done before Ronald Colman even steps on the set.

Marvels at Technical Achievements

Instances of the astounding technical achievements before a camera turns could be cited endlessly. At Warners a frontier town had just been completed for "The Valley of the Giants." Unless we were told that new lumber had gone into the building of the wooden shacks and saloons and dance halls, nothing could have convinced us that this town had not been standing when the Gold Rush was news.

Metro, too, had its display of technical genius. There, on the back lot, was an entire street in Shanghai, shell-town and shattered after an air-raid. More realistic, if possible, than the actual thing. As far as I was concerned, Clark Gable was playing his part right in the heart of the Sino-Japanese war zone. This couldn't be a made-to-order set. The picture, incidentally, was "Too Hot to Handle."

Now back to a set for actual filming. Alan Dwan is directing "Suez" at Fox. The scene is a tremendous ballroom. Seldom, if ever, have I witnessed such confusion. Extras by the hundreds milling about. Cameramen getting their angles, and setting their lights. Stand-ins patiently holding their places. Electricians everywhere, in corners, on platforms, overhead. Script girls following their lines. Sound men training their microphone booms. Make-up men powdering, combing hair, trimming mustaches.

The principals in the scene take their places. A whistle blows and instantly out of that apparent bedlam the scene is played with a smoothness that is astonishing.

But the director has detected a flaw. Over and over again the sequence is repeated to attain perfection. Tedious work. Gruelling work. Each take is preceded by apparently endless "pointing up." Hollywood makes no compromise with perfection. The job must be done right.

Sees "Behind the Scenes"

Many things have been written and said about Hollywood. Many seemingly far-reaching claims have been made for it, a few of which, I, too, in my humble way, have been guilty. My thanks now goes to the Quigley Publications, and to the men in Hollywood who on this trip have permitted me to see the light "behind the scenes." If more people had the opportunity of witnessing the things that I had the good fortune to, I am sure that their respect and enthusiasm for this magic city would soar as mine did. I know that I'm one press agent who won't be troubled about sleeping over the releases that I send out in the future.

TED AND JULES THANK STUDIO EXECUTIVES

In making known their enjoyment of the week spent in Hollywood, Ted Kirkmeyer and Jules Seltzer express their appreciation for the courtesies extended by those at the Studios and the officials of Western and United Air Lines. To all of those who contributed in making them "to home", the boys are indeed grateful.

Montanan Revises Opinions on Picture-Making After Closeup of Features in Work; Advises Further Visits by Theatremen

by TED KIRKMEYER
Rio Theatre, Helena, Mont.

At each studio we were met by the publicity directors, who personally made arrangements whereby we were privileged to see the intrinsic workings necessary in a production of films. We toured the studio lots, talked to actors and studio executives, witnessed the filming of scenes for a picture, visited the technical laboratories, watched craftsmen at their trades, had skilled cutters explain and demonstrate their work, and we saw and learned of many of the necessary steps in the developing of a picture.

It was indeed gratifying to see and learn of the studio's activities. In spite of the present business recession their future plans on production for the coming year are ambitious. The studios realize that during the coming season all branches of the industry will be challenged to work harder to overcome recession handicaps, and from our observation they are determined to make the coming year one of the best through a closer relationship between all branches.

Advises Studio Visits

Previous to now, we foolishly underrated the task of producing a motion picture. Now with a greater knowledge of the infinite number of details necessary to produce a picture, I do not hesitate in saying that a picture in its completed form, as we are privileged to show on our screen today, is nothing short of *a miracle*. It is unbelievable that the conglomerate parts of each division of a picture can be so molded and be made so realistic as to be developed into the greatest medium of entertainment known to man.

Every exhibitor and manager in the industry owes it to himself and his profession to come to Hollywood and see the wheels go round. It is easy to take too much for granted from a distance. Only through first-hand observation of the efforts made by producers and their staffs to weave showmanship into the fabric of their product can the practical showman come to realize fully his responsibility for getting utmost box office returns from its exhibition.

The Quigley Awards, through their past efforts, have definitely established themselves as a part of the film industry and one that not only offers a helping hand to the showmen of the world, but also endeavors to cement a closer relationship between producer and distributor.

The Quigley-Hollywood trip marked the close of the 1937 award activities. The trip in every respect far exceeded our most ambitious expectations. The participants in the 1938 awards have much to look forward to because the grand award winners will be given a glorious trip to Hollywood, but most important is that all participants are *Winners* in showmanship.

New Quigley Awards Policy Given Nationwide Endorsement; Mounting Enthusiasm Marks Second Quarter

Entries for April-June Period Seen Setting New Record in Last Half of Second Quarter Battle for Top Honors

By A-MIKE VOGEL

The Kentucky Derby may be over, but the Big Race is still on as theatremen strive neck and neck to get there first in the Second Quarter of the 1938 Quigley Awards. Six weeks still remain in the April-June period of the Competitions and that's plenty of time, even for those theatremen who have not yet set up their big guns for action.

Make no mistake about it, folks. The new Quigley Awards are "in". Results of the First Quarter prove it, and how the boys in the field regard the refashioned setup can be determined by some of their comments on the next page. Yes, sir, those entries pour in as contestants realize that everything they do in advertising, publicity and exploitation counts for the Big Prizes given to the five classifications.

The five-divisions idea takes bows everywhere, since it pits every man against competition in similar situations and not against the field, as heretofore. Big Burg vs. Big Burg and Small City vs. Small City.

No more one-shot winners. No more single campaigns to grab the gravy. Takes a lot of week-to-week effort to bring down the Top Money, and the lads who turn in the "mostest of the bestest" during each of the three-month periods are the boys who get the Strong Spotlight. And the eye of the Big Boss, too.

Remember, the Awards are now judged on what a man does over each three-month period and not on single campaigns, monthly, as heretofore. The Second Quarter ends June 30. Send your campaigns in as they are completed, with name, theatre and classification prominently displayed. Then keep your fingers crossed.

That's the line-up, gents. It's wide-open. There's a place for everyone on the starting line and everyone starts from scratch. If you're honin' to show what you've got over a three-month stretch, get goin', and right now.

Questions and Answers

Q. . . . Is it necessary to send in entries on every picture played in each quarter?

A. . . . No. Entries are judged on quality before quantity. However, it is expected that entrants will forward a representative number of campaigns during each quarter so judges can determine consistency of boxoffice efforts.

Q. . . . Are single campaigns to be forwarded individually or together as one entry at the end of each quarter?

A. . . . It is important that campaigns be forwarded as soon as completed, to be publicized in due course in the Round Table for the immediate benefit of other members.

Q. . . . What arrangements are made at Round Table headquarters for the safety of individual campaigns forwarded during each quarter?

A. . . . A detailed and guaranteed-against-loss system of filing has been worked out. Entries will be presented to the Judges in good order.

Q. . . . What material is eligible for Quarterly Awards?

A. . . . Everything having to do with theatre advertising, publicity and exploitation is eligible, including institutional campaigns, seasonal drives, openings, birthdays, etc.

Q. . . . Are all entries judged on the same basis?

A. . . . No. All entries are divided into five divisions and entrants will compete only against those in their own classifications: Class A, cities 250,000 and over; Class B, cities 100,000 to 250,000; Class C, cities 25,000 to 100,000; Class D, all cities under 25,000, and Class E subsequent-run situations.

REPRESENTATIVE EXPRESSIONS FROM ROUND TABLERS ON NEW AWARDS

H. M. ADDISON
Division Manager
Loew's Northeastern
Division of Theatres

The quarterly judging of the Quigley Awards in place of monthly, is, in my opinion, an excellent change and I indorse it wholeheartedly. In this manner, there is the concrete evidence of consistency in efforts and the opportunity of acquiring the profitable habit of doing the utmost at all times.

FRANK AYDELOTTE
Manager, Tower
Drumright, Okla

To us, the present setup seems better than the former, in that consistent exploitation and activities are more desirous than overshooting the works on one particular picture, and laying off the others for three or four weeks after the campaign on the big picture. A small increase in volume gross over a period of three months is more suitable than unusually large gross on one particular picture.

RAY BELL
Publicity, Loew's
Washington, D. C.

I'm genuinely glad to witness this step which now classifies cities and thus offers infinitely greater opportunity to every one. I haven't the slightest doubt that this new procedure will bring about a hearty stimulus and with an appreciable increase in seat-selling showmanship.

I believe, also, that the quarterly arrangement will further encourage those of us who do not shoot for any particular campaign, but feel it essential to keep plugging away vigorously for each attraction coming along.

JOHN BURHORN
Manager, Gayety
Chicago, Ill.

The new policy of quarterly competition for the Quigley Awards to me seems a better plan than the one of previous years. We used to "put all our eggs in one basket" as far as publicity efforts were concerned. With the new plan, providing for continuous plugging for 52 weeks, we can systematize our work and spread our different major publicity efforts over a period of weeks and months. Keep ourselves and the business pepped up by hammering away week after week with some outstanding idea that will fit in with the particular picture we are trying to exploit.

WALLY CALDWELL
Manager, Valentine
Toledo, Ohio

I feel that the new policy of quarterly competitions is a grand step forward in the right direction and should prove to be an incentive to encourage many new entries to Quigley Awards from theatremen all over.

FINDS QUARTERLY BASIS MORE SATISFACTORY

"Personally, I think the arrangement whereby the Awards are made on a Quarterly basis will be more satisfactory, as it gives the boys a little more spread to get in their stuff. There is not as much opportunity in one month as in three months and this will keep the boys interested for longer periods.

"I am as convinced as ever that these Awards are an incentive for the boys to get out and sell their shows, not only for the results they attain but also because of the encouragement they get through the publicity and having their work recognized by the Awards system."—J. J. FITZGIBBONS, Vice-President, Famous Players-Canadian Corp.

ARTHUR FRUDENFELD
Divisional Director
RKO Theatres
Cincinnati, Ohio

It seems to me you are making a wise move in changing the Quigley Awards from a monthly to a quarterly basis.

While the judging of an entrant over a four-week period has merit, it seems to me that the fellow who does consistent worthwhile exploitation over a longer period is entitled to more consideration than the man who has won a "socko" campaign and then rests on his laurels.

M. A. LIGHTMAN
President, Malco Theatres
Memphis, Tenn.

It is my opinion that you have shown very good judgment in changing the method of the Quigley Awards and it certainly gives a much better opportunity to judge the merit of the work of a manager in a much better way.

PEARCE PARKHURST
Manager, Brandon
Brandon, Vt.

To me the new policy under the quarterly Awards was a godsend. I am a small town manager who has during the past year contributed regularly to your columns. However, being limited in my campaigns, due to the size of the town, and having to compete with BIG campaigns from the larger theatres all over the country, I naturally felt that I didn't have a ghost of a chance of getting a big Award. However, I did manage to land a First Mention Certificate and a couple of Honorable Mentions.

HARRY F. SHAW
Division Manager
Loew's New England
Division of Theatres

As for the change from monthly to Quarterly Awards, I heartily indorse this change and agree with you thoroughly that it further encourages the managers to go after sock campaigns week after week. Have talked with all my managers and they feel that this change gives them something a little higher to strive for.

C. J. LATTA
District Manager
Warner Theatres
Pittsburgh, Pa.

I think your plan for extending the Quigley Award period so as to include more than one picture makes it a very nearly perfect setup for the individual manager and the business. If any criticism could have been leveled at the former plan, it was that it sent the manager out geared up to do a terrific job on one picture, which might have conceivably limited his efforts on other attractions before and after.

Under the new plan, you are putting a premium upon effort. Such a plan cannot fail to make every manager a better manager both on his own behalf and for the theatre he is handling.

NEWELL B. KURSON
Graphic Theatres Circuit
Bangor, Maine

We wholeheartedly approve of your new system of Awards for excellency in managerial accomplishments. Under this method, a manager is encouraged to concentrate on many different pictures instead of one, as was the case under the previous arrangement. Your Awards promote initiative and are a definite influence in enhancing box-office receipts. We are pleased with the encouragement which your Quigley Awards give to our managers for their publicity achievements.

NATHAN WISE
Publicity, RKO
Dayton, Ohio

Under the present system of Awards competition, cities and towns of comparative equal sizes are pitted against each other. In general the conditions and opportunities which are present in one city or town will be the same in an equal class. When you are not physically outclassed, the incentive to fight harder all the time is present.

In a competitive promotion of this sort, I know of no fairer award than the Quigley procedure. The three months of campaigning also permits hitting harder on more attractions than fewer ones, and as a result will be beneficial to the theatres represented.

Finds Goodwill Advertising Vitally Important to Theatre

Stresses Importance of Personal Contact with Patrons

by ERWIN GOLD
General Manager, Randforce Circuit
New York

Institutional advertising, the kind that makes for good will, is something that every theatre manager should strive to create and to maintain. In order to do this the first thing a manager must take into consideration is the fact that without the proper training and cooperation of his staff, he is lost.

I know that pretty nearly every manager has his own idea as to just how great a part his employees play on this subject. Still, who can deny that some managers will enter into a tremendous advertising campaign, hit from every possible angle to sell the attraction—coax new patrons into his theatre and then just because the staff is improperly trained have patrons insulted or mishandled, driven away, never to come back.

I know that is not uncommon for an usher to be hired, given his uniform, and sent to an aisle, without any further instructions. Invariably this particular usher gets the theatre in wrong because he has no conception of his duties. On the other hand, there is no end to the amount of good will a perfect organization can create, from the manager—to the cashier—to the doorman—to the ushers—if the conduct of these four reflect the personality of the theatre.

Because these four branches are so important it is the duty of the manager, since he is the one who sets the pace for the staff, to hold weekly meetings with them and at such times he should instruct them fully as to their duties and should go into a detailed explanation of how they can give extra service to the patrons. At these same meetings it is of vital importance that the manager call attention to faulty service that has been rendered during the previous week. In this way he ultimately gets a smooth running organization that helps to sell tickets through service.

Manager Should Welcome Patrons

That man is a good showman, and on the road to success, who realizes the importance of greeting his patrons, not in a listless manner or as an unpleasant duty that has to be performed, but in a way that makes the patron feel as though the manager is really glad to see him. He must remember that he is a one man welcoming committee and as such he must be on the floor daily with a cheerful good evening and a pleasant query. He must also give personal attention to those who are elderly or important people in the community, and at the break of the show he must remember to be on the floor to see if his patrons have enjoyed the show and to send them home with a cheery "good night."

Not only the manager, but the cashier as well, must be interested in welcoming patrons to the theatre. Every one who purchases a ticket should be given a pleasant smile and a courteous "thank you." Next, the doorman must greet his guests in a friendly manner so that the patron actually enters the auditorium in a good mood. Here the usher meets them with a cheerful "good afternoon" or "good evening"—and "how far down, please?"—and so your good will program for the staff is carried out.

Of course, I consider the work of these four departments the main factor in creating good will, but there are other institutional items that go on day after day which may make new patrons, or be the cause of losing old ones, according to the way they are handled. For example, isn't it a fact that some theatres open their doors every day at one o'clock, and that until then people wait in the street for the doorman to come into the lobby and unlock the doors? This practice continues even on very cold or snowy or rainy days. Judge for yourself how much good will can be achieved by asking these people to come in out of the cold and wait in the lobby for the box-office to open.

Accurate Time Schedule Important

Another example shows the need for seeing that the schedule of your show is correct at all times. Too often a tentative schedule is made up for the first show and whether the subjects exceed their allotted time or not the schedule remains the same. Now then, knowing that this happens, take the case of a show that runs three and a half hours instead of three hours and 36 minutes. This would mean that the peak show would go on about 18 minutes earlier than the tentative schedule called for. Now, take the case of the patron that calls on the telephone and wants to know the exact time the feature goes on. The telephone girl not knowing that there is a difference in time, reads off the schedule and gives the wrong time, but this is not all; the patron who took time to make the phone call hurries to the theatre so that he or she may see the feature from the start, but instead is told that it went on 18 minutes earlier. It is not necessary to dwell any further on what the patron thinks of your theatre, or where he will take his future patronage.

These are just a few of the very many ways to create good will for the theatre. The manager who is constantly thinking of his business will devise new methods to make his patrons think kindly of his type of management, and since we know that people discuss theatres generally, it would be a good idea for each manager to ask himself this one question: Have I done everything possible to bring my patrons back to my theatre again? Only the manager, himself, can honestly answer this question, because deep down inside he alone knows whether or not he has done everything possible.

Ask yourself that question daily. . . . Make it a part of your theatre work. . . . It will pay dividends.

Newspapers Aid Harris On Theatre Opening

Advance publicity was abundant in the campaign put on by Harry B. Harris for the opening of the new Majestic Theater, Chaddesden, near Derby, England. Stories on the construction of the new house were run together with photos in leading dailies as the building progressed. Day ahead of opening cut of theatre staff was run in paper together with stories and opening night was attended by leading prominents among whom were His Worship the Mayor and Mayoress.

As part of the advance buildup, theatre chair and drapes were planted in window of leading store with copy alongside calling attention to the luxury of the equipment used. Cards were hung on the dashboards of all cars using the theatre's car park reading "When it rains the Majestic's fine — when it's fine, the Majestic reigns." Heralds were distributed on which were attached small pieces of film, showing the type used at the new house and Harris also got out an attractive souvenir program carrying congratulatory ads and editorial from the theatremen.

"Let's Hear From You!"

Morris Stages Local Ice Carnival on "Landing"

The recent engagement of "Happy Landing" at the State Theater, Cortland, N. Y., was tied in with the city sponsoring a Sonja Henie ice skating carnival at the city rink. Manager Seymour Morris promoted prizes from local merchants and theatre gave all winners free tickets to see the show and attend in a group as a theatre party.

Cooperating newspaper ran an entry blank for five days in advance of carnival and gave generous space on the sports page to the event. Announcements were made in all schools, and posters tacked on the bulletin boards. Normal School further cooperated by having their physical education students act as starters, judges, etc., which brought additional publicity.

Local roller skating rink also ran a contest looking for the Sonja Henie of roller skates. Passes were awarded winners and announcements made over public address system five days in advance.

"Let's Hear From You!"

Alice Faye Invites Mayor to Opening

To exploit "You're a Sweetheart" at the Main Theatre, San Marcos, Texas, Scott Boyd secured a wire from Alice Faye at the coast which was sent to the Mayor, inviting him to be her guest at the opening. Two girls covered downtown districts distributing slips of paper to men on which just title was written. Through story run in paper, Scott invited first ten sweetheart couples from local college appearing at box-office to attend show as his guest.

On "Gold is Where You Find It," use of vacant window was promoted for display of rocks painted gold, for guessing contest, guest tickets went to winners. Tieup was also effected with local dairy whose trucks all carried banners reading "you'll find golden cream in our milk," see, etc., etc. Newspapers ran story inviting all persons born in 1877 to be guests of the theatre during run of picture.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†	61	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61.	Nov. 6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68.	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58	
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37	65.	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68.	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56	
League of Frightened Men (G)	Walter Conolly-Irene Hervey	May 25,'37	65.	July 24,'37
Life Begins with Love (G)	Jean Parker-D.Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67	
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Meter Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry (G)	Mary Aster-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57.)				
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Rearing Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65.	Aug. 28,'37
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Lull Deste	Nov. 25,'37†	78.	Mar. 5,'38
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
adron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering (G)	Jimmy Durante-Jean Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas	Apr. 20,'38†	81.	Mar. 19,'38
Thunder in the City (G)	Edw. G. Robinson-Lull Deste	Apr. 25,'37	76.	Feb. 13,'37
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69	
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68.	Feb. 13,'37
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

City Shadows	Edith Fellows-Leo Carrillo	June 8,'38†		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Takes a Holiday (G)	Jack Holt-Marcia Ralston		*.61.	May 7,'38
Gladiator, The	Joe E. Brown-June Travis			
Highway Patrol	Jacqueline Wells-Robert Paige	June 27,'38†		
Holiday	Katherine Hepburn-Cary Grant	June 15,'38†		
Orphans of the Law	Jack Holt-Charlotte Wynters			
Paris on Broadway	Lanny Ross			
Pioneer Trail	Jack Luden-Joan Barclay			
Singing Guns	Chas. Starrett-Iris Meredith			
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58	
West of Cheyenne	Chas. Starrett-Iris Meredith			
You Can't Take It With You	Jean Arthur-James Stewart			

FIRST NATIONAL

(See also Warner Brothers)

Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251 — Errol Flynn-O. de Havilland	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25.)			
Adventurous Blonde, The (G) 271 — Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264 — John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)			
Back in Circulation (A) 266 — Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267 — Bonita Granville-Dolores Costello	Apr. 30,'38†	62.	Feb. 19,'38
Case of the Stuttering Bishop, The, 176 — Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178 — Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158 — Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Dance, Charlie, Dance (G) 165 — Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Daredevil Drivers, The 279 — Dick Purcell-Beverly Roberts	Feb. 12,'38†	59	
Draegerman Courage (G) 168 — Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
(Exploitation: Nov. 27, '37, p. 79.)			
Empty Holsters 179 — Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162 — Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Fools for Scandal (G) 252 — Fernand Gravet-Carole Lomard	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255 — George Brent-O. de Havilland	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66.)			
Hollywood Hotel (G) 253 — Dick Powell-Frances Langford	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)			
Love Is On the Air (G) 289 — Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Marked Woman (A) 156 — Bette Davis-H. Bogart	Apr. 10,'37	96.	Mar. 6,'37
Men in Exile 174 — Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)			
Missing Witnesses (G) 278 — Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mountain Justice (A) 161 — Josephine Hutchinson-G. Brent	Apr. 24,'37	82.	May 22,'37
Mr. Dodd Takes the Air (G) 159 — Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)			
Mystery House 277 — Dick Purcell-Ann Sheridan	May 21,'38†	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)			
Over the Goal (G) 272 — William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257 — Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180 — Dick Foran-Ellen Clancy	Sept. 11,'37	54	
Prince and the Pauper, The (G) 152 — Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)			
San Quentin (G) 163 — Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270 — Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Shi the Octupus (G) 268 — Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259 — Edw. G. Robinson-Jane Bryan	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258 — Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)			
Talent Scout (G) 166 — Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254 — Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58.	Mar. 27,'37
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
Women Are Like That (G) 261.	Kay Francis-Pat O'Brien	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Crime School (G) 259	Gale Page-H. Bogart	May 28,'38	*85.	May 7,'38
Mr. Chump (See "In the Cutting Room," Apr. 9,'38.)	Johnnie Davis-Lola Lane			
Racket Busters	George Brent-Gloria Dickson			
Secrets of an Actress (See "In the Cutting Room," Apr. 9,'38.)	Kay Francis-George Brent			
Valley of the Giants	Wayne Morris-Claire Trevor			
When Were You Born	Anna May Wong	June 18,'38†		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
Girl Was Young, The (G) 7004. (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Non Stop New York (G) 7001 (Exploitation: Mar. 12,'38, p. 65.)	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
Show Goes On, The	Anna Neagle-T. Carminati	May 15,'38†	71	
Silent Barriers, G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr. 29,'37	83.	Feb. 27,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'36
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Wife of General Ling (G) 7015.	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Crime Over London	Margot Grahame-P. Cavanaugh	June 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 1,'38	98.	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Sept. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Aug. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	July 15,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'35
Three on a Weekend	John Lodge-Margaret Lockwood	June 1,'38†		
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Aug. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods	Pedro de Cordoba	Mar. 15,'38†	60.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½.	May 1,'37
He Loved An Actress 218	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
International Crime (G) 220	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½.	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Mystery of the Hooded Horseman 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56	
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Dec. 8,'37†	61.	Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) (Exploitation: Feb. 19,'38, p. 82.)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'36
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman	Ken Maynard	Apr. 29,'38†	58	
Zamboanga (G) 219	Native Cast	Apr. 15,'38†	*65.	July 17,'37

Coming

Spy of Napoleon (G)	R. Barthelmess-D. Haas		98.	Oct. 10,'36

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†	81.	Jan. 29,'38
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man of Brimstone (G) 812.	Wallace Beery-V. Bruce	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814.	Frank Morgan-Florence Rice	Dec. 3,'37†	72.	Dec. 4,'37
Between Two Women (G) 737. (Exploitation: Jan. 1,'38, p. 58.)	Virginia Bruce-Franchot Tone	July 9,'37	89.	July 3,'37
Big City (A) 801 (Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80.	Sept. 4,'37
Bride Wore Red, The (G) 804. (Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)	Joan Crawford-Franchot Tone	Oct. 8,'37†	103.	Oct. 2,'37
Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.)	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110.	Aug. 21,'37
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)	F. Bartholomew-Spencer Tracy	June 25,'37	116.	Apr. 3,'37
Conquest (A) 805 (Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)	Greta Garbo-Charles Boyer	Oct. 22,'37†	112.	Oct. 30,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67; Apr. 2,'38, p. 57.)	Marx Brothers-Allan Jones	June 11,'37	111.	June 19,'37
Double Wedding (G) 807 (Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)	William Powell-Myrna Loy	Oct. 15,'37†	87.	Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89.	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb. 4,'38†	91.	Jan. 22,'38
Firefly, The (G) 809 (Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	131.	July 24,'37
First Hundred Years, The (G) 826	Robt. Montgomery-V. Bruce	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827. (See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58.)	Jeanette MacDonald-N. Eddy	Mar. 18,'38†	121.	Mar. 19,'38
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 84; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)	Paul Muni-Luise Rainer	Aug. 6,'37	139.	Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr. 23,'37	76.	Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109.	Dec. 26,'31
Hold That Kiss (G) 833	Dennis O'Keefe-M. O. Sullivan	May 13,'38†	79.	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone-Mickey Rooney	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810 (Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50.)	Edw. G. Robinson-Rose Stradner	Nov. 12,'37†	81.	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78.	Oct. 23,'37
London by Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†	72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90.	Apr. 28,'34
Mannequin (G) 820 (Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95.	Dec. 18,'37
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70.	June 26,'37
Merrily We Live (G) 825	Constance Bennett-Brian Aherne	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803.	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73.	Sept. 11,'37
Naughty Marietta (re-issue) (G) (Exploitation: Dec. 25,'37, p. 56.)	Jeanette MacDonald-E. Eddy	Aug. 6,'37	105.	Mar. 2,'35
Navy Blue and Gold (G) 811 (Exploitation: Apr. 23,'38, p. 70.)	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94.	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67.	Feb. 5,'37
Of Human Hearts (G) 822	Walter Huston-James Stewart	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818 (Exploitation: Apr. 16,'38, p. 52.)	Frank Morgan-Robt. Young	Jan. 28,'38†	75.	Jan. 22,'38
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June 4,'37	119.	June 12,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70.	Apr. 24,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37	127.	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)					
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec.	24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)					
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37	94.	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)					
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69.	Mar. 27,'37
Swiss Miss (G) 830	Laurel and Hardy	May	20,'38†	73.	May 7,'38
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr.	22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56.)					
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94.	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37	66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov.	26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)					
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37	97.	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66; Feb. 19,'38, p. 86.)					
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	128.	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37	64.	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)					
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb.	18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; April 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58.)					
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec.	10,'37†	77.	Nov. 27,'37
Coming					
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields			133.	Jan. 19,'35
Give and Take	Robert Taylor-M. O'Sullivan	July	22,'38†		
Great Waltz, The	Luise Rainer-Fernand Gravet				
Lord Jeff	F. Bartholomew-Mickey Rooney	June	17,'38†		
Love Finds Andy Hardy	Mickey Rooney-Judy Garland				
Marie Antoinette	Norma Shearer-Tyrone Power				
(See production article, Mar. 26,'38, p. 16.)					
Mutiny on the Bounty (reissue) (G)	Clark Gable-F. Tone			135.	Nov. 9,'35
One Woman's Answer	Virginia Bruce-H. Marshall	June	24,'38†		
Port of the Seven Seas (A) 829	Wallace Beery-M. O'Sullivan			81.	Apr. 9,'38
San Francisco (reissue) (G)	Clark Gable-J. MacDonald			117.	July 4,'36
Shopworn Angel	Margaret Sullavan-Jas. Stewart	July	1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)					
Three Comrades 832	Robt. Taylor-Margaret Sullavan	June	3,'38†		
(See "In the Cutting Room," Mar. 12,'38.)					
Too Hot to Handle	Clark Gable-Myrna Loy	Aug.	5,'38		
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper			105.	Aug. 17,'34
Toy Wife, The	Luise Rainer-Melvyn Douglas	June	10,'38†		
(See "In the Cutting Room," Apr. 30,'38.)					
Yellow Jack 834	R. Montgomery-Virginia Bruce	May	27,'38†	83.	
(See "In the Cutting Room," Apr. 23,'38.)					

MONOGRAM

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†	59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	65.	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec.	8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)					
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept.	29,'37†	58.	Oct. 2,'37
Code of the Rangers	Tim McCoy	Mar.	9,'38†	56	
County Fair (G)	John Ariedge-Mary Lou Lender	Nov.	24,'37†	72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct.	30,'37†	61.	Oct. 30,'37
Female Fugitive (G)	Evelyn Venable-Craig Reynolds	Apr.	15,'38†	58.	Apr. 23,'38
God's Country and the Man	Tom Keene	Sept.	2,'37†	56	
Gunsmoke Trail	Jack Randall	May	13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)					
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62.	July 3,'37
Land of Fighting Men	Jack Randall	Mar.	11,'38†	53	
Legion of Missing Men	Ralph Forbes	July	28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr. Joan Woodbury	Nov.	17,'37†	59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb.	9,'38†	72.	Feb. 12,'38
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	62	
Painted Trail (G)	Tom Keene	Feb.	16,'38†	50.	Mar. 19,'38
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73.	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)					
Port of Missing Girls (G)	Judith Allen-Milburn Stone	Feb.	23,'38†	65.	Mar. 5,'38
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec.	15,'37†	53	
Rose of the Rio Grande (G)	Movita-John Carroll	Mar.	16,'38†	60.	Apr. 2,'38
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,'38†	65.	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept.	22,'37†	62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,'37†	62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	70	
Two Gun Justice	Tim McCoy-Suzanne Kaaren	Apr.	30,'38†	57	
(See "Ridin' Gent," "In the Cutting Room," Apr. 16,'38.)					
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12,'38†	57	
Where Trails Divide	Tom Keene	Oct.	13,'37†	59	
Where the West Begins	Jack Randall	Feb.	2,'38†	54	
Coming					
Marines Are Here, The	June Travis-Gordon Oliver	June	8,'38†		
(See "In the Cutting Room," Apr. 23,'38.)					
Numbered Woman (G)	Sally Blane-Lloyd Hughes	May	22,'38†	*60.	May 14,'38
Phantom Ranger, The	Tim McCoy	May	27,'38†		
Romance of the Limberlost	Jean Parker-Eric Linden	June	22,'38†		

PARAMOUNT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)					
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)					
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)					
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye	Feb.	18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)					
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)					
Bluebeard's Eighth Wive (A) 3734	Claudette Colbert-Gary Cooper	Mar.	25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60.)					
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Peril (G) 3733	J. Barrymore-Louise Campbell	Mar.	18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7,'38†	66.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb.	25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G)	F. MacMurray-Harriet Hilliard	May	20,'38†	*90.	May 14,'38
College Swing (G) 3737	Martha Raye-Burns & Allen	Apr.	29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71.)					
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby-Beatrice Lillie	May	6,'38†	*80.	Apr. 30,'38
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)					
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37†	88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)					
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56.	July 3,'37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70.	July 24,'37
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr.	22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland	Apr.	15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)					
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)					
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79.	Apr. 17,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37†	67.	Oct. 23,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37†	65.	Aug. 21,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37	66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37	86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)					
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)					
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37	76.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77.	June 12,'37
Love on Toast 3720	Stella Ardier-John Payne	Dec.	3,'37†	65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37	92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)					
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37	77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)					
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37†	70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37†	73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)					
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan.	28,'38†	68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37	113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 81; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75; Apr. 9,'38, p. 54.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles	Mar.	4,'38†....80.	Feb. 19,'38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37.....60.	July 10,'37
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb.	11,'38†....62.	Feb. 12,'38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37†....68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37†....62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†....65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37†....92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna	May	13,'38†...*85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37†....63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37†....63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan.	21,'38†....72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37†....58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr.	1,'38†....62.	Mar. 19,'38
True Confessions (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37†....84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37.....80.	May 29,'37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37†...115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65.)				6
Wild Money 3651	Edward Everett Horton	July	9,'37.....69.	

Coming

Bar 20 Justice (G)	Wm. Boyd-Russell Hayden	June	24,'38†...*65.	Apr. 23,'38
Beneath Western Skies	Wm. Boyd-Russell Hayden			
Booloo	Colin Tapley-Suratna Asmaka	July	29,'38†.	
Give Me a Sailor	Martha Raye-Bob Hope	Aug.	5,'38†.	
Hunted Men (G)	Lloyd Nolan-Mary Carlisle	May	27,'38†...*65.	May 14,'38
If I Were King	Ronald Colman-Frances Dee			
Men With Wings	Fred MacMurray-Ray Milland			
Prison Farm	Lloyd Nolan-Shirley Ross	June	17,'38†.	
Professor Beware	Harold Lloyd-Phyllis Welch	July	15,'38†.	
(See production article, Feb. 19,'38, p. 16.)				
Sing, You Sinners	Bing Crosby-Fred MacMurray			
(See "In the Cutting Room," May 7,'38.)				
Spawn of the North	George Raft-Dorothy Lamour	Aug.	19,'38†.	
Texans, The	Randolph Scott-Joan Bennett			
(See " In the Cutting Room," Apr. 16,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland	July	1,'38†.	
(See "In the Cutting Room," Mar. 26,'38.)				
You and Me	George Raft-Sylvia Sidney	June	3,'38†.	
(See "In the Cutting Room," Feb. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37.....56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37.....61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†....56.	
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar.	28,'38†....65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters")				
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37.....53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37†....59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Boyd-Doris Weston	Feb.	16,'38†....66.	Feb. 26,'38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37.....62.	Nov. 13,'37
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen	Apr.	18,'38†....70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar.	7,'38†....55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec.	6,'37†....55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37.....57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37.....57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37.....53.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37†....64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37†....64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37†....64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele	Apr.	4,'38†....55.	
Gangs of New York	Chas. Bickford-Ann Dvorak	May	16,'38†.	
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37†....60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37.....53.	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37.....56.	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37.....56.	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†....56.	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb.	21,'38†....65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal-Tala Birell	Apr.	4,'38†....65.	Mar. 26,'38
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37.....64.	
(See "In the Cutting Room," May 15,'37.)				
King of the Newsboys (G) 7009	Lew Ayres-Helen Mack	Mar.	18,'38†....68.	Mar. 19,'38
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38†....70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37.....61.	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38†....67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37†....84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37.....63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37.....67.	
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan.	29,'38†....60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr.	14,'38†....55.	Apr. 30,'38
Outside of Paradise (G) 7097	Phil Regan-Penny Singleton	Feb.	7,'38†....68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38†....55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37.....72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar.	1,'38†....67.	Mar. 12,'38
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†....59.	Oct. 9,'37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan.	24,'38†....58.	Feb. 5,'38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37.....56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37.....60.	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37.....62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37†....56.	
Romance on the Run (G) 7012	Donald Woods-Patricia Ellis	May	11,'38†...*67.	May 7,'38
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May	12,'37.....60.	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37.....63.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37†....66.	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37†....60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb.	21,'38†....56.	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†....56.	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette	Apr.	20,'38†....65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37†....56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37.....62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37.....60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37.....62.	Oct. 23,'37

Coming

Army Girl	Preston Foster-Madge Evans			
Desert Patrol 7127	Bob Steele	May	30,'38†.	
Durango Valley Raiders	Bob Steele	July	11,'38†.	
Ladies in Distress	Alison Skipworth-Polly Moran			
Riders of the Black Hills 7117	Three Mesquiteers-Ann Evers	June	8,'38†.	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†....65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37.....58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'38.....60.	July 31,'37
Blind Alibi (G)	Richard Dix-Whitney Bourne	May	20,'38†...61½.	May 14,'38
Border Cafe (G) 730	John Beal-Armida	June	4,'37.....67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†....65.	Oct. 9,'37
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant	Feb.	18,'38....102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72.)				
Condemned Women (A) 813	Louis Hayward-Sally Eilers	Mar.	18,'38†....77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan.	7,'38†....61.	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov.	19,'37....101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37†....60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan.	28,'38†....62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan.	14,'38†....67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37†....67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37†....73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37.....67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†....63.	Sept. 4,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr.	22,'38†....70.	Apr. 16,'38
Gun Law (G)	George O'Brien-Rita Oehmen	May	13,'38†...*60.	May 14,'38
Hawaii Calls (G) 846	Bobby Breen-Juanita Quigley	Mar.	11,'38†....72.	Mar. 5,'38
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37.....58.	July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov.	26,'37†....70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec.	24,'37†....85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37.....64.	July 31,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.	Apr.	15,'38†....91.	Mar. 26,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May	6,'38†....61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37†....77.	Aug. 28,'37
Exploitation: Oct. 23,'37, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37†....61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar.	4,'38†...*65.	Mar. 12,'38
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37.....77.	Sept. 4,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37.....60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37†....81.	Sept. 18,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July	2,'37....100.	July 10,'37
(Exploitation: Oct. 9,'37, p. 70.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb.	25,'38†....60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37.....68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37.....68.	Mar. 20,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37†....59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie	Feb.	11,'38†....90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan.	21,'38†....73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37.....71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†....60.	Sept. 18,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May	7,'37....116.	May 8,'37
(Exploitation: Jan. 19,'37, p. 65; July 31,'37, p. 80.)				
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec.	31,'37†....72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb.	4,'38†....86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92.	Sept. 18,'37
(See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84; Apr. 9,'38, p. 56.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70.	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65.	Mar. 19,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109.	July 17,'37
(Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)				
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers-James Stewart	May 13,'38†	90.	May 7,'38
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58.	
(See "In the Cutting Room," May 29,'37.)				
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62.	June 5,'37
You Can't Buy Love (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61.	May 1,'37

Coming

Blond Cheat	Joan Fontaine-D. DeMarney	June 17,'38†	
(See "Muddled Deal," "In the Cutting Room," Apr. 16,'38.)			
Border G-Man	George O'Brien-Ray Whitley	Jnue 24,'38†	
Carefree	Fred Astaire-Ginger Rogers		
Crime Ring	Allan Lane-Frances Mercer	Aug. 19,'38†	
Ground Crew	Richard Dix-Chester Morris	July 29,'38†	
Having Wonderful Time 819	Ginger Rogers-D. Fairbanks, Jr.	July 1,'38†	
(See "In the Cutting Room," Oct. 9,'37.)			
Mother Carey's Chickens	Ruby Keeler-Anne Shirley	July 15,'38†	
Painted Desert	George O'Brien	Aug. 12,'38†	
Room Service	Marx Brothers	Sept. 2,'38†	
Saint in New York (G)	Louis Hayward-Kay Sutton	June 3,'38†	72. May 7,'38
Smashing the Rackets		July 8,'38†	
Strictly Accidental	Joe Penner	July 22,'38†	

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71.	May 8,'37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G)	Victor McLaglen-Louise Hovick	Apr. 22,'38†	84.	Apr. 2,'38
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37	83.	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58.	July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
(re-issue)				
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene	Apr. 29,'38†	85.	Apr. 23,'38
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14,'37	59.	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871	Will Rogers	Aug. 13,'37†	81.	May 5,'34
(re-issue)				
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evelyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840	Tyrone Power-Alice Faye	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 68, 69.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1,'38†	67.	Mar. 19,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers-Tony Martin	May 13,'38†	*85.	May 7,'38
King George VI Coronation 870	Color Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers-Rochelle Hudson	May 6,'38	78.	Mar. 25,'35
Life Begins in College (G) 810	Ritz Bros. Gloria Stuart	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre-Keye Luke	Mar. 25,'38†	71.	Apr. 16,'38
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
Rascals (G) 849	Jane Withers-Robt. Wilcox	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evelyn Knapp	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen	Mar. 4,'38†	85½	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57.	Feb. 13,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moo (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane	May 6,'38†	63.	Mar. 26,'38
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen	Mar. 11,38†	69.	Feb. 5,'38
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 5,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24, 37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
(See "In the Cutting Room," Apr. 30,'38.)				
Always Goodbye 852	Barbara Stanwyck-H. Marshall	July 1,'38†		
Hello Hollywood	Jane Withers-Gloria Stuart			
I'll Give a Million 855	Warner Baxter-Marjorie Weaver	July 22,'38†		
Josette 839	Simone Simon-Don Ameche	June 3,'38†		
(See "In the Cutting Room," Jan. 29,'38.)				
Kidnapped 846	Warner Baxter-F. Bartholomew	May 27,'38†		
(See "In the Cutting Room," Feb. 26,'38.)				
Little Miss Broadway 856	Shirley Temple-Jimmy Durante	July 29,'38†		
Lucky Penny	Shirley Temple-Joan Davis			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto	Peter Lorre-Mary Maguire			
(See "In the Cutting Room," Apr. 30,'38.)				
One Wild Night (G) 850	June Lang-Dick Baldwin	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband	Stuart Erwin-Pauline Moore			
Speed to Burn	Lynn Bari-Dennis Moore			
Suez	Loretta Young - Tyrone Power - Annabella			
Three Blind Mice 851	Loretta Young-Joel McCrea	June 17,'38†		
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58.)				
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15,'38†	91.	Jan. 15,'38
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou..	Feb. 4,'38†	109.	Jan. 29,'38
	(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59.)			
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec. 24,'37†	102.	Nov. 13,'37
	(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)			
I Met My Love Again (G).....	Joan Bennett-Henry Fonda.....	Jan. 28,'38†	80.	Jan. 15,'38
Knight Without Armour (G)...	Marlene Dietrich-Robt. Donat....	July 23,'37†	107.	June 19,'37
	(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)			
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.....	May 14,'37	87.	Feb. 13,'37
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence..	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G)..	Edmund Lowe-Ann Todd.....	Dec. 10,'37†	77.	Sept. 11,'37
	(Reviewed under the title, "The Squeaker.")			
Nothing Sacred (G).....	Carole Lombard-Fredric March...	Nov. 26,'37†	75.	Nov. 27,'37
	(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38. p. 68.)			
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept. 3,'37†	101.	Sept. 4,'37
	(Exploitation: Dec. 18,'37, p. 64.)			
Stand-In (A)	Leslie Howard-Joan Blondell.....	Oct. 29,'37†	91.	Oct. 9,'37
	(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)			
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug. 6,'37†	111.	July 31,'37
	(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)			
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29,'38†	88.	Nov. 13,'37
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks-Flora Robson.....	Oct. 8,'37†	88.	May 22,'37
	(Reviewed under the title, "Farewell Again.")			
Walt Disney's Academy Award Revue	Five Award Winners.....	June 18,'37†	44	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett.....	Sept. 17,'37†	108.	Aug. 7,'37
	(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)			
When Thief Meets Thief (A)...	D. Fairbanks, Jr.-V. Hobson.....	June 4,'37	87.	May 8,'37
	(Reviewed under the title, "Jump for Glory.")			
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May 7,'37	71.	May 1,'37
	(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)			
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29,'37	86.	Jan. 30,'37
	(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)			

Coming

Algiers	Charles Boyer-Sigrid Gurie.....		
	(See "In the Cutting Room," Apr. 30,'38.)		
Blockade	Madeleine Carroll-Henry Fonda...	June 17,'38†.....	
	(See "The Adventuress," "In the Cutting Room," Mar. 26,'38.)		
Earl of Chicago	Edw. G. Robinson		
Graustark	G. Cooper-M. Oberon-S. Gurie.....		
Heartbreak Town	Tommy Kelly-Ann Gillis.....		
Madamoiselle Docteur (A).....	Dita Parlo-John Loder.....	77.	Dec. 18,'37
Made for Each Other.....	Madeleine Carroll		
Mutiny in the Mountains (G).	Raymond Massey-Sabu	100.	Apr. 30,'38
	(Reviewed under the title, "The Drum.")		
Over the Moon.....	Merle Oberon-Rex Harrison.....		
Young In Heart, The.....	Janet Gaynor-D. Fairbanks, Jr.....		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils	Dick Purcell-Beryl Wallace.....	May 13,'38†	61.	
	(See "In the Cutting Room," Apr. 23,'38.)			
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012..	John Boles-Doris Nolan.....	May 9,'37	81.	May 1,'37
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept. 26,'37†	68.	
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept. 5,'37†	58.	
Black Doll (G) 2014.....	Nan Grey-Donald Woods.....	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb. 25,'38†	57.	
Boss of Lonely Valley 2052....	Buck Jones	Nov. 14,'37†	59.	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer.....	May 2,'37	67.	Apr. 8,'37
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct. 3,'37†	66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson.....	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5,'37†	57.	
	(See "In the Cutting Room," Sept. 11,'37.)			
Devil's Party, The.....	V. McLaglen-Beatrice Roberts....	May 20,'38†		
	(See "Hell's Kitchen," "In the Cutting Room," Apr. 9,'38.)			
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13,'38†	67.	
	(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)			
Girl With Ideas, A (G) 2015...	Wendy Barrie-Walter Pidgeon....	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012....	Alice Brady-Chas. Winninger.....	Apr. 1,'38†	70.	Mar. 26,'38
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037...	John Wayne-Sheila Bromley.....	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019....	Fay Wray-Kent Taylor.....	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor.....	Sept. 19,'37†	63.	Oct. 28,'37
Lady in the Morgue (G) 2077.	Preston Foster-Patricia Ellis.....	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1,'38†	56.	
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10,'37†	59.	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde...	Mar. 25,'38†	67.	July 10,'37
Love in a Bungalow (G) 1009..	Kent Taylor-Nan Grey.....	June 27,'37	66.	July 10,'37
Mad About Music (G) 2002....	Deanna Durbin-Herbert Marshall..	Mar. 4,'38†	96½.	Mar. 5,'38
	(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)			
Man In Blue, The (G) 1020....	Robert Wilcox-Nan Grey.....	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read.....	Aug. 29,'37†	96.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady.....	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intrduer (G) 2016....	Louis Hayward-Barbara Read.....	Feb. 6,'38†	68.	Jan. 29,'38
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.....	May 2,'37	67.	Apr. 24,'37
	(Exploitation: May 22,'37, p. 87.)			
Nurse from Brooklyn (G) 2022.	Sally Eilers-Paul Kelly.....	Apr. 15,'38†	67.	Apr. 16,'38
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May 16,'37	67.	Apr. 24,'37
	(Exploitation: May 22,'37, p. 87.)			
100 Men and a Girl (G) 2001..	Deanna Durbin-Adolphe Menjou..	Sept. 12,'37†	84.	Sept. 11,'37
	(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)			
Prescription for Romance(G)2013.	Wendy Barrie-Kent Taylor.....	Dec. 12,'37†	66.	Dec. 18,'37
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr. 8,'38†	*65.	Apr. 2,'38
Reported Missing (G) 1006....	Wm. Gargan-Jean Rogers.....	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug. 1,'37	103.	June 26,'37
	(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)			
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan. 23,'38†	56.	
Sinners in Paradise (G) 2011.	John Boles-Madge Evans.....	May 6,'38†	63.	May 7,'38
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent...	Nov. 28,'37†	64½.	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029.....	John King-Constance Moore.....	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19,'37†	59.	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan...	Oct. 24,'37†	62.	
	(See "In the Cutting Room," July 3,'37.)			
Trouble at Midnight (G) 2020..	N. Beery, Jr.-Catherine Hughes..	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn.....	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.....	July 11,'37	66.	
Westland Case, The (G) 2024..	Preston Foster-Carol Hughes.....	Oct. 31,'37†	63.	Oct. 2,'37
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....	June 6,'37	96.	Dec. 18,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland.....	May 23,'37	76.	Apr. 24,'37
You're a Sweetheart (G) 2004..	Alice Faye-George Murphy.....	May 23,'37	96.	May 15,'37
	(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67.)			

Coming

Afraid to Talk	Robt. Wilcox-Dorothea Kent.....	June 17,'38†.....	
Letter of Introduction.....	E. Bergen-"Charlie McCarthy"...	July 29,'38†.....	
	(See "In the Cutting Room," May 7,'38.)		
Rage of Paris, The.....	D. Darrieux-D. Fairbanks, Jr....	July 8,'38†.....	
Rocket Ship	Larry Crabbe-Jean Rogers.....		
Walls of San Quentin.....	Glenda Farrell-Barton MacLane..	July 15,'38†.....	
Western Trails	Bob Baker-Marjorie Reynolds....	June 3,'38†.....	
Wives Under Suspicion.....	Warren William-Gail Patrick....	June 3,'38†.....	
Untitled	Bob Baker-Cecilia Callejo.....	June 17,'38†.....	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222.	Ronald Reagan-Gloria Blondell...	Apr. 9,'38†	62.	Feb. 26,'38
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.....	June 26,'37	73.	Apr. 10,'37
	(See production article, Mar. 6,'37, p. 16.)			
Blazing Sixes 129.....	Dick Foran-Helen Valkis.....	June 12,'37	55.	
Blondes at Work 255.....	Glenda Farrell-Barton MacLane...	Feb. 5,'38†	63.	
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel.....	Aug. 14,'37	52.	
Expensive Husbands (G) 223...	Beverly Roberts-Patric Knowles...	Nov. 27,'37†	62.	Sept. 11,'37
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane..	June 19,'37	60.	June 12,'37
First Lady (G) 210.....	Kay Francis-Preston Foster.....	Dec. 4,'37†	82.	Sept. 11,'37
	(Exploitation: Feb. 19,'38, p. 84.)			
Footloose Heiress 123.....	Craig Reynolds-Ann Sheridan.....	Aug. 21,'37		
	(See "In the Cutting Room," Apr. 10,'37.)			
Great Garrick, The (G) 209....	Brian Aherne-O. de Havilland....	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221...	Frank McHugh-Jane Wyman.....	Mar. 19,'38†	57.	Dec. 11,'37
	(Reviewed under the title, "Larger Than Life.")			
Invisible Menace (G) 224.....	Boris Karloff- Marie Wilson.....	Jan. 22,'38†	55.	Oct. 23,'37
	(Reviewed under the title, "Without Warning.")			
It's Love I'm After (G) 207....	Leslie Howard-Bette Davis.....	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204.....	Bette Davis-Henry Fonda.....	Mar. 26,'38†	104.	Mar. 12,'38
Kid Comes Back, The (G) 214.	Wayne Morris-June Travis.....	Feb. 12,'38†	61.	Jan. 30,'37
	(Reviewed under the title, "Don't Pull Your Punches.")			
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis....	May 29,'37	101.	May 8,'37
	(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)			
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard.....	Oct. 2,'37†	116.	July 10,'37
	(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54.)			
Love, Honor and Behave(A)216.	Wayne Morris-Priscilla Lane.....	Mar. 12,'38†	71.	Feb. 19,'38
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.....	July 1,'37	68.	Aug. 14,'37
Over the Wall (G) 212.....	Dick Foran-June Travis.....	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch.....	Feb. 26,'38†	63.	Jan. 15,'38
Public Wedding 126.....	Jane Wyman-William Hopper.....	July 10,'37	58.	
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire....	Jan. 1,'38†	57.	Dec. 11,'37
Singing Marine, The (G) 101..	Dick Powell-Doris Weston.....	July 3,'37	108.	July 10,'37
	(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80.	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56.) May 7,'38, p. 56.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	98.	Dec. 4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121.	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64.	July 24,'37

Coming

Amazing Dr. Clitterhouse, The	Edw. G. Robinson-C. Trevor			
(See "In the Cutting Room," Apr. 9,'38.)				
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney-Pat O'Brien			
Brother Rat	Wayne Morris			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane	July 9,'38†		
(See "In the Cutting Room," Feb. 19,'38.)				
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell			
Garden of the Moon	Pat O'Brien-Margaret Lindsay			
Girls on Probation	Ronald Reagan - Jane Bryan			
Gold Diggers in Paris 206	Rudy Vallee-Rosemary Lane	June 11,'38†		
(See "In the Cutting Room," Mar. 19,'38.)				
In Every Woman's Life	Kay Francis-John Litel			
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65.	May 7,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane	July 16,'38†	*70.	Apr. 23,'38
Penrod's Double Trouble (G)	Billy and Bobby Mauch		*60.	Apr. 2,'38
Singing Cop, The	Dick Foran-Jane Bryan			
Sister Act	Lane Sisters-Jeffrey Lynn			
White Banners 208	Claude Rains-Fay Bainter	June 25,'38†		
(See "In the Cutting Room," Feb. 26,'38.)				

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60.	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58.	
Dawn to Dusk	Margaret Morris	Advance	Nov. 1,'37†		
Dead Marsh, The (A)	Boake Carter	Imperial	Sept. 15,'37†	73.	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75.	Aug. 7,'37
Lost Ranch	Tom Tyler	Victory	Nov. 30,'37†	62.	Nov. 20,'37
Million Dollar Racket (G)	Herman Brix	Victory	Oct. 1,'37†	62.	Nov. 20,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16,'37	76.	Oct. 23,'37
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Now Is the Time	Joby Jordan	Advance	Nov. 15,'37†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Roaring Six Guns	Kermit Maynard	Ambassador-Conn.	Oct. 15,'37†		
Squadron "B"	Margaret Morris	Advance	Sept. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin	Ambassador-Conn.	Nov. 15,'37†	*60.	Nov. 13,'37
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60.	Mar. 27,'37
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57.	June 12,'37
With Pleasure, Madame	Conrad Nagel	Imperial	Apr. 15,'37†	90.	
Young Dynamite	Frankie Darro	Ambassador-Conn.	Sept. 15,'37†		

Coming

Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70.	Apr. 30,'38
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 rls.		Apr. 23,'38.
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum			
(See "In the Cutting Room," Apr. 23,'38.)					
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Hoffberg	Oct. 15,'37†	82.	
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90.	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
All Men Are Wild	Paul Javor	Hungaria	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Bank Holiday (G)	John Lodge	General		86.	Mar. 26,'38
Big Fella (G)	Paul Robeson	British Lion		73.	July 10,'37
Break the News (G)	Maurice Chevalier	General		78.	May 14,'38
Bride from Torocko	Paul Javor	Hungaria	Oct. 1,'37†	10 rls.	
Business in Distress	Czech Film	Hoffberg	Oct. 15,'37†	90.	
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89.	Oct. 23,'37
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	World	Sept. '37†	78.	July 8,'37
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38.
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80.	Aug. 14,'37
Eighty Miles an Hour	Gy Kabos	Hungaria	Nov. 19,'37†	8 rls.	
Emil Und Die Detektive	Fritz Rasp	International		77.	
Fury Over Spain (G)		Modern Film		55.	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74.	Aug. 14,'37
Grand Illusion (A)	Erich von Stroheim	World		120.	July 3,'37
(Reviewed under the title "La Grande Illusion")					
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90.	
Green Fields (G)	Helen Beverly	Collective	Oct. 11,'37†	105.	Jan. 15,'38
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
Heart for Heart	Pager-Szorenyi	Danubia	Apr. 17,'38†	83.	
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	88.	
Hotel Springtime	Gy Kabos	Hungaria	Nov. 30,'37†	10 rls.	
"Housmaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radal	Danubia	Feb. 4,'38†	84.	
I Picked You for My Husband	Paul Javer	Hungaria	Nov. 4,'37†	9 rls.	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81.	Oct. 30,'37
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65.	
Jericho (G)	Paul Robeson	General		77.	Sept. 4,'37
Kainourgea Zoe	Rita Karmen	Norton	Nov. 7,'37†	115.	
Kate Plus Ten (G)	Jack Hulbert	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70.	May 22,'37
La Damicella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91.	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100.	May 14,'38
Life and Loves of Beethoven (G)	Harry Bauer	World	Dec. 15,'37†	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Loves of DuBarry	Gitta Alpar	Hoffberg	Mar. 30,'38†	78.	
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95.	Sept. 25,'37
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63.	
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78.	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105.	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70.	July 16,'37
Man Sometimes Errs	A. Tokes	Hungaria	Feb. 4,'38†	10 rls.	
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77.	June 5,'37
Meseante	Pertzel-Torzs	Danubia	Oct. 15,'37†	87.	
Miracle of Lourdes	John Bara	Danubia	Nov. 1,'37†	62.	
Monastery (G)	Menastic Film	World	Apr. 1,'38†	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77.	Sept. 18,'37
My Daughter Is Different	Turray-Kabos	Danubia	Oct. 20,'37†	88.	
Noches de Gloria (A)	Esperanza Iris	Buena		95.	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'35
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Orphan Boy of Vienna (G)	Hans Olden	General		77.	Sept. 18,'37
Pearls of the Crown (A)	Sacha Guitry	Lenauer	May 1,'38	99.	June 5,'37
Reborn	Elene Papadake	Nortes	Dec. 5,'37	90.	
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91.	
Ruler, The (G)	Emil Jennings	Amer.-Tobis	Oct. 15,'37	120.	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70.	July 17,'37
Sister Mary	Javor-Sved	Danubia	Oct. 10,'37†	91.	
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125.	Dec. 25,'37
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 9,'37†	90.	
South Riding (A)	Edna Best	United Artists		90.	Jan. 22,'38
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58.	Sept. 4,'37
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
Student's Romance, The (G)	Patric Knowles	Hoffberg	Oct. 10,'37†		July 9,'37
Sutyi, the Lucky Child	Adam Kiari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90.	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89.	
They Were Five	Jean Gabin	Lenauer	June 1,'38		
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85.	July 17,'37
This Is China		Guaranteed	Dec. 1,'37†	68.	
Three Spinsters	Rajnay-Kabos	Danubia	Oct. 30,'37†	72.	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102.	
Tomi (G)	Pecsi-Adam	Danubia	Sept. 11,'37†	81.	Oct. 30,'37
True Love	Sophea Domogioy	Norton	Oct. 3,'37†	85.	
Two Prisoners	Paul Javor	Hungaria	Oct. 12,'37†	10 rls.	
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77.	Nov. 27,'37
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		93.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70.	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65.	Nov. 20,'37
Yellow Roses	Kabos	Danubia	Mar. 1,'38†	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away Andy Clyde	May	13,'38†15½..
Big Squirt, The (10-2-37) Charlie Chase	Sept.	17,'37†18....
Bury the Hatchet (8-21-37)	Aug.	6,'37.19....
Calling All Curtains	Oct.	1,'37†16....
Calling All Doctors	July	22,'37.19½..
Cash and Carry (9-11-37) (3 Stooges)	Sept.	3,'37†18½..
Cuckoorancho	Mar.	25,'38†16½..
Doggone Mixup (2-12-38)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) (Collins-Kennedy)	Jan.	21,'38†17½..
Goofs and Saddles	July	2,'37.17½..
Gracie at the Bat Andy Clyde	Oct.	29,'37†17½..
Grips, Grunts and Groans (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood (All Star)	July	1,'38†17½..
Healthy, Wealthy and Dumb (3 Stooges)	May	20,'38†16....
He Done His Duty Andy Clyde	Dec.	10,'37†17½..
Jump, Chump, Jump Andy Clyde	Apr.	15,'38†19½..
Man Bites Love Bug Charlie Chase	Dec.	24,'37†18....
Mind Needer, The Charlie Chase	Apr.	29,'38†18....
Oh What a Knight (Herman Bing)	Nov.	12,'37†16½..
Old Rald Mule, The Andy Clyde	Mar.	4,'38†17½..
Playing the Ponies (3 Stooges)	Oct.	15,'37†17....
Sitter Downers, The (3 Stooges)	Nov.	26,'37†18....
Soul of a Heel, The (All Star)	June	4,'38†16½..
Tassels in the Air (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) (3 Stooges)	Jan.	7,'38†17....
Time Out for Trouble Charlie Chase	Mar.	18,'38†16½..
Wee Wee Monsieur (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec.	15,'37†10½..
Drug Store Follies (9-11-37)	Sept.	3,'37†10½..
Rooftop Frolics (10-16-37)	Oct.	1,'37†11....
Timberland Revels (11-27-37)	Nov.	5,'37†10....

COLOR RHAPSODIES

Air Hostess, The	Oct.	22,'37†.8....
Big Birdcast, The	May	13,'38†.....
Bluebird's Baby (3-12-38)	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38)	Mar.	26,'38†.8....
Gifts from the Air (re-issue)	Dec.	18,'37†.7½..
Hollywood Picnic (1-15-38)	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38)	Feb.	17,'38†.6½..
Indian Serenade	July	16,'37..8....
Little Match Girl (11-27-37)	Nov.	5,'37†.8½..
Scary Crows (9-11-37)	Aug.	20,'37..8....
Snowtime	Apr.	14,'38†.7....
Spring Festival (8-21-37)	Aug.	6,'37..8....
Stork Takes a Holiday, The	June	11,'37..8....
Swing, Monkey, Swing (10-2-37)	Sept.	10,'37..7½..
Window Shopping	June	3,'38†.....

Title	Rel. Date	Min.
COLUMBIA TOURS		
Haiti's Black Napoleon (8-21-37)	Aug.	6,'37..9....
Pirate Parts of the Caribbean	July	2,'37..9....
COMMUNITY SING		
(1st Series)		
Community Sing (No. 4)	June	18,'37.10½..
Community Sing (No. 5) (9-11-37)	July	24,'37.10½..
(2nd Series)		
No. 1 (9-11-37)	Aug.	20,'37†10....
No. 2 (10-16-37)	Sept.	17,'37†10....
No. 3 (10-16-37)	Oct.	15,'37†10½..
No. 4 (12-11-37)	Nov.	28,'37†10½..
No. 5	Feb.	5,'38†10....
No. 6	Feb.	25,'38†.9½..
No. 7 (3-26-38)	Mar.	18,'38†10....
No. 8	May	6,'38†.....
No. 9—	June	25,'38†.....
HAPPY HOUR		
Aladdin and the Wonderful Lamp	Dec.	18,'37†17....
Jungle Babies	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia)	June	1,'38†.1 rl..
KRAZY KAT CARTOONS		
19. Masque Raid, The	June	25,'37..7....
20. Railroad Rhythm	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs.	Feb.	22,'38†.6½..
22. Auto Clinic, The	Mar.	4,'38†.6½..
23. Little Buckaroo	Apr.	11,'38†.6....
24. Krazy Magic	May	20,'38†.....
25. Krazy's Travel Squawks.	July	4,'38†.....
SCRAPPY CARTOONS		
Canine Capers	Sept.	16,'37†.6½..
Clock Goes 'Round and 'Round (11-20-37)	Nov.	6,'37†.5½..
Dizzy Ducks (12-19-36)	July	18,'37..6½..
Fire Plug, The (11-13-37)	Oct.	16,'37†.6....
New Homestead, The (2-12-38)	Jan.	7,'38†.7....
Scrappy's Music Lesson	June	4,'37..7....
Scrappy's News Flashes (1-22-38)	Dec.	8,'37†.6....
Scrappy's Playmates	Mar.	27,'38†.6....
Scrappy's Trip to Mars	Feb.	4,'38†.7....
SCREEN SNAPSHOTS		
No. 10	June	4,'37..9....
No. 11	June	25,'37.10½..
No. 12 (10-16-37)	Aug.	13,'37.10....
No. 13 (10-16-37)	Sept.	10,'37.10....
(New Series)		
No. 1 (10-16-37)	Sept.	17,'37†10....
No. 2	Oct.	15,'37†.9½..
No. 3 (12-11-37)	Nov.	18,'37†.9½..
No. 4	Dec.	24,'37†10....
No. 5 (1-22-38)	Jan.	7,'38†.9½..
No. 6 (3- 5-38)	Feb.	4,'38†10....
No. 7 (4- 2-38)	Mar.	4,'38†10....
No. 8 (5-14-38)	Apr.	1,'38†.9....
No. 9	Apr.	29,'38†.....
No. 10—	May	27,'38†.....
No. 11—	June	24,'38†.....
SPECIAL		
SPORT THRILLS		
Cadet Champion (12-11-37)	Dec.	17,'37†.9....
Feminine Fun	Feb.	18,'38†10....
Future Stars	Aug.	30,'37..9....
Golf Magic (9-11-37)	Aug.	16,'37..9....
Play Ball (4-23-38)	Apr.	15,'38†10....
Set 'Em Up	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38)	Jan.	21,'38†10....
Sport of the Seasons	June	25,'37..9....
Sport's Greatest Thrills (8-21-37)	Aug.	3,'37..9....
Sport Stamina	Apr.	10,'38†.9½..
Trotting Thoroughbreds (10-16-37)	Sept.	30,'37†.9½..
Unusual Hunting (3-26-38)	Mar.	15,'38†10....
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38)	Dec.	10,'37†.9½..
Little Jack Horner (10-2-37)	Sept.	16,'37†.6½..
Silver Threads (12-11-37)	Nov.	12,'37†10½..
WORLD IN COLOR		
City of the Golden Gate (11-20-37)	Oct.	10,'37†.9½..
El Salvador (2-12-38)	Jan.	15,'38†.9....
Friendly Neighbors (Ontario)	Apr.	29,'38†.....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38)	Feb.	25,'38†10....
Ask Uncle Sol (10-23-37)	Oct.	8,'37†11....
Big Apple, The (10-2-37)	Sept.	17,'37†.9....
Calling All Crooners (12-4-37)	Nov.	19,'37†10½..
How to Dance the Shag	Dec.	17,'37†.8....
Love Goes West (1-15-38)	Dec.	31,'37†10½..
Miss Lonely Hearts (10-30-37)	Sept.	24,'37†10½..
Pot Luck (8-14-37)	Aug.	6,'37†11....
Rhythm Saves the Day (12-4-37)	Oct.	29,'37†11....
Trailer Paradise	Nov.	26,'37†.9....
TERRY-TOONS		
Barnyard Boss, The	Dec.	24,'37†.6½..
Big Top, The	May	12,'38†.1 rl..
Billy Goat's Whiskers, The	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra	Jan.	21,'38†.6½..
Close Shave, A	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37)	Oct.	15,'37†.6½..
Devil of the Deep	May	27,'38†.6½..
Dog and the Bone, The (11-27-37)	Nov.	12,'37†.6....
Farmer Al Falfa in Trailer Life	Aug.	20,'37†.5½..
Gandy the Goose (3-19-38)	Mar.	4,'38†.6....
Happy and Lucky	Mar.	18,'38†.6½..
His Off Day	Feb.	4,'38†.6½..
Homeless Pup, The	July	23,'37..7....
Just Ask Jupiter (2-19-38)	Feb.	18,'38†.6....
Kiko's Cleaning Day (10-2-37)	Sept.	17,'37†.6½..
Lion Hunt, The (1-15-38)	Jan.	7,'38†.7....
Maid in China	Apr.	29,'38†.7....
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Paper Hangers, The (8-14-37)	July	30,'37..7....
Pink Elephants	July	9,'37..7....
Robinson Crusoe's Broadcast (4-23-38)	Apr.	15,'38†.6½..
Saw Mill Mystery, The	Oct.	29,'37†.6½..
Timid Rabbit, The	Nov.	26,'37†.6½..
Villain Still Pursued Her, The	Sept.	3,'37†.6½..
TREASURE CHEST		
Grey Owl's Little Brother	Dec.	24,'37†10....
How to Ski	Aug.	20,'37†11....
Kingdom for a Horse (5-7-38)	Apr.	22,'38†10....
Music from the Stars (4-30-38)	Mar.	25,'38†11....
Not So Dumb	Dec.	10,'37†.9....
Private Life of the Gannets (9-25-37)	Sept.	10,'37†11....
Return of the Buffalo	Apr.	8,'38†.9½..
Sky Fishing (3-26-38)	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38)	Feb.	11,'38†10....
We Live in Two Worlds	May	27,'38†.1 rl..
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug.	6,'37†19....
Air Parade (2-12-38)	Jan.	14,'38†19....
Bashful Ballerina (10-2-37)	Sept.	17,'37†20....
Bashful Buckaroo, The	Dec.	3,'37†19½..
Beautiful But Dummies (4-14-38)	Mar.	25,'38†17....
Cactus Cavaliers	May	27,'38†.....
Cupid Takes a Holiday (2-19-38)	Feb.	4,'38†15....
Cute Crime	Apr.	29,'38†18....
Dates and Nuts (1-15-38)	Dec.	31,'37†19....
Dime a Dance	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38)	Jan.	21,'38†18....
Going, Going Gone	Oct.	6,'37†18....
Heir Today	Nov.	5,'37†18....
Hi-Ho Hollywood	Jan.	7,'38†16....
Hurray for Hooligan (12-4-37)	Nov.	19,'37†17....
Jitterbugs	May	20,'38†.....
Koo-Koo Correspondence School, The	Nov.	19,'37†18....
Love and Onions (3-26-38)	Mar.	11,'38†19....
Meet the Bride	Oct.	29,'37†17....
Miss They Missed, The (2-12-38)	Jan.	28,'38†18....
Money on Your Life	May	13,'38†18½..
Montague the Magnificent (8-14-37)	Aug.	27,'37†18....
Playboy Number One (12-4-37)	Nov.	26,'37†17....
Silly Night (10-23-37)	Oct.	1,'37†19....
Sing for Sweetie (4-14-38)	Apr.	15,'38†19....
Slacks Appeal	Aug.	13,'37†19....
Smart Way, The (10-30-37)	Oct.	15,'37†18....
Sweeties	Sept.	3,'37†15....
Timid Ghost, The	Sept.	24,'37†16....
Uncle Sol Solves It	Feb.	11,'38†15....
Wanna Be a Model?	Feb.	25,'38†16....
Who's Crazy?	Aug.	20,'37†19....
Will You Stop! (10-2-37)	Sept.	10,'37†17....
Who's Who?	Oct.	22,'37†20....

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday (4-2-38)	Feb.	5,'38†.9....
Captain's Pups	Apr.	30,'38†.9....
Cleaning House (3-5-38)	Feb.	19,'38†.8....
Poultry Pirates		.9....
CRIME DOESN'T PAY		
No. 11—Soak the Poor (10-2-37)	Aug.	21,'37.16....
No. 12—Give Till it Hurts (11-13-37)	Sept.	18,'37.20....
No. 13—Behind the Criminal (12-4-37)	Oct.	30,'37†21....
No. 14—What Price Safety.	Feb.	5,'38†21....
No. 15—Miracle Money	Mar.	26,'38†21....
No. 16—Come Across	May	14,'38†.....
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38)	Apr.	16,'38†.9....
Chile, Land of Charm (11-20-37)	Oct.	30,'37†.9...
Czechoslovakia on Parade	June	11,'38†.9....
Copenhagen	Nov.	27,'37†.9....
Glimpses of Austria	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38)	Mar.	19,'38†.8....
Glimpses of Peru (10-2-37)	Sept.	4,'37†.8....
Land of Incas	Dec.	25,'37..8....
Natural Wonders of the West (2-5-38)	Jan.	22,'38†.9....
Paris on Parade	July	19,'38†.....
Rural Sweden	May	14,'38†.8....
Serene Siam (6-26-37)	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37)	Oct.	2,'37†.9....
HARMAN-ISING (Happy Harmonies)		
33—Bosko and the Cannibals	Aug.	28,'37.10....
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8....
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (3-26-38)	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38)	Mar.	19,'38†11....
King Without a Crown, The (11-20-37)	Oct.	9,'37†.9....
Man in the Bara, The (1-1-38)	Nov.	20,'37†10....
Ship That Died, The	Feb.	19,'38†10....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct.	1,'37.10....
Forgotten Step, The	May	7,'38†10....
Have Courage (7-24-37)	June	12,'37.10....
Hollywood Handicap	May	7,'38†.....
Life in Some Town, U.S.A. (4-9-38)	Feb.	26,'38†10....
Optical Poem, An	Mar.	11,'38†.7....
Pacific Paradise (10-16-37)	Aug.	28,'37.10....
Rainbow Pass (10-30-37)	Oct.	9,'37.10....
Stroke of Genius (M-673)	Feb.	5,'38†11....
That Mothers Might Live	Apr.	30,'38†10....
What Do You Think, No. 2 (2-12-38)	Dec.	25,'37†10....
What Do You Think, No. 3	Jan.	15,'38†11....
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38)	Jan.	29,'38†21....
Girl's Best Years, A (2-20-37)	Dec.	25,'37.19....
Our Gang Follies of 1938 (1-8-38)	Dec.	18,'37†21....
Snow Gets in Your Eyes (R-604)	May	14,'38†20....
Sunday Night at Treadero (10-23-37)	Oct.	2,'37†20....
OUR GANG		
Bear Facts (4-2-38)	Mar.	5,'38†11....
Came the Brawn	April	16,'38†11....
Canned Fishing	Feb.	12,'38†11....
Feed 'Em and Weep	May	7,'38†11....
Fishy Tales	Aug.	28,'37.11....
Framing Youth (10-2-37)	Sept.	11,'37†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Mail and Female	Nov.	13,'37†11....
Pigskin Paiseka (11-27-37)	Oct.	23,'37†11....
Reamin' Holiday (7-31-37)	June	12,'37.11....
Three Men in a Tub	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs (1-1-38)	Dec.	11,'37†.9....
Deathless Champion (11-27-37)	Nov.	20,'37†10....
Equestrian Acrobatics	Aug.	14,'37..8....
Friend Indeed (1-1-38)	Jan.	1,'38†10....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.9....
Jungle Juveniles, No. 2 (2-5-38)	Jan.	29,'38†.9....
La Savate (4-9-38)	Mar.	12,'38†.8....
Modeling For Money	Apr.	30,'38†10....
Olympic Ski Champions (11-7-36)	July	3,'37.10....
Penny's Party (color) (5-14-38)	Apr.	9,'38†.9....
Pigskin Champion (9-25-37)	Aug.	14,'37.11....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct.	23,'37.10....
Ski Skill (4-10-37)	Oct.	23,'37.10....
(Reviewed under the title, "Ski Thrill")		
Surf Heroes	May	28,'38†10....
Three on a Rope (3-26-38)	Feb.	19,'38†10....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept.	18,'37†37....
Blotto (2-15-30)	Oct.	30,'37†26....
County Hospital (4-23-32)	Jan.	22,'38†17....
Perfect Day, The (3-18-27)	Dec.	11,'37†20....
ROBERT BENCHLEY		
Evening Alone, An	May	14,'38†.....
How to Figure Income Tax (4-9-38)	Mar.	19,'38†.8....
How to Start the Day (10-16-37)	Sept.	11,'37†10....
Music Made Simple (4-30-38)	Apr.	16,'38†.8....
Night at the Movies, A (11-20-37)	Nov.	6,'37†10....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan.	8,'38†20....
New Audioscopiks, The (2-5-38)		.8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38)	Feb.	25,'38†.7....
Candid Candidate, The (9-25-37)	Aug.	27,'37†.7....
Ding Dong Doggies	July	23,'37†.7....
Foxy Hunter, The	Nov.	26,'37†.1 rl..
Honest Love and True	Mar.	25,'38†.7....
Impractical Joker, The (7-3-37)	June	18,'37..7....
New Deal Show, The (10-16-37)	Oct.	22,'37†.7....
Out of the Inkwell	Apr.	22,'38†.7....
Riding the Rails (2-26-38)	Jan.	28,'38†.7....
Service with a Smile	Sept.	24,'37†.7....
Zula Hula (1-15-38)	Dec.	24,'37†.7....
COLOR CLASSICS		
Car-Tune Portrait, A (7-3-37)	June	25,'37..7....
Educated Fish (11-13-37)	Oct.	29,'37†.7....
Hold It	Apr.	29,'38†.7....
Little Lamby (1-8-38)	Dec.	31,'37†.7....
Peeping Penguins (9-18-37)	Aug.	27,'37†.7....
Tears of an Onion	Feb.	25,'38†.....
HEADLINERS		
Bob Crosby and Orch.	May	6,'38†10....
Frimi Favorites (7-3-37)	June	4,'37.11....
Rudolph Frimi, Jr., and Orch.		
From the Minuet to the Big Apple	Nov.	19,'37†.....
Hall's Holiday (4-23-38)	Apr.	8,'38†10....
George Hall and Orch.		
Himber Harmonies (2-26-38)	Jan.	28,'38†11....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct.	29,'37†11....
Hula Heaven (10-16-37)	Oct.	1,'37†11....
Eddie Peabody		
Installment Collector, The	July	2,'37.10....
Fred Allen		
Let's Go Latin (9-25-37)	Sept.	10,'37†11....
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38)	Feb.	18,'38†10....
Meet the Maestros	Jan.	7,'38†.....
Night in Manhattan	July	30,'37.11....
Oh Kay, Rhythm (1-8-38)	Dec.	17,'37†10....
Queens of Harmony	Aug.	20,'37†11....
Phil Spitalny and Girl Orch.		
Star Reporter, No. 3	Mar.	10,'38†.....
MUSICAL ROMANCE		
(In Color)		
Schubert's Serenade	July	23,'37..9....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec.	31,'37†10....
Bike Parade	Apr.	22,'38†10....
California Giant	Jan.	28,'38†.....
Aviator Shorty	July	23,'37.10....
Circus Comes to Town, The (7-3-37)	June	25,'37.10....
Cowboy Shorty (10-16-37)	Oct.	8,'37†10....
Gold (3-12-38)	Feb.	25,'38†10....
Inventor, The (10-23-37)	Nov.	5,'37†11....
It's a Good Stunt (9-25-37)	Sept.	10,'37†10....
Jungle Glimpses	Mar.	25,'38†10....
Killer of the Tonto	Aug.	13,'37†10....
Tuna	Dec.	3,'37†.....
PARAMOUNT PICTORIAL		
No. 11—Fishing Highlights	June	4,'37.11....
No. 12—(7-3-37)	July	2,'37.10....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug.	6,'37†.1 rl..
No. 2—Let's Count Horses —Nova Scotia Faces the Sea — Record Making (9-18-37)	Sept.	3,'37†10....
No. 3 — Modern Czechoslovakia—Southern Sketches — Doing Broadway in Style (10-16-37)	Oct.	1,'37†10....
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov.	5,'37†10....
No. 5—	Dec.	3,'37†.....
No. 6—	Jan.	7,'38†.....
No. 7—(2-26-38)	Feb.	4,'38†10....
No. 8—	Mar.	4,'38†.....
No. 9—	Apr.	1,'38†10....
POPEYE THE SAILOR		
Big Chief Ugh-Amugh-Un (5-14-38)	Apr.	15,'38†.7....
Football Toucher Downer	Oct.	15,'37†.....
Fowl Play	Dec.	17,'37†.....
House Builder-Upper, The	Mar.	18,'38†.....
I Like Babies and Inflnks (10-2-37)	Sept.	17,'37†.7....
I Never Change My Altitude	Aug.	20,'37†.7....
I Yam Love Sick	May	20,'38†.7....
Learn Polikeness (2-26-38)	Feb.	18,'38†.7....
Let's Celebrake	Jan.	21,'38†.....
Lost and Foundry	July	16,'37..7....
Morning, Noon and Night Club (6-26-37)	Jnue	18,'37..7....
Paneless Window Washer, The (2-27-37)	Jan.	22,'37..7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special)	Nov.	26,'37†.2 rls.
Protex the Weakerist (11-20-37)	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6	July	2,'37.11....
NEW SERIES		
No. 1 (9-18-37)	Sept.	3,'37†10....
No. 2 (11-20-37)	Nov.	12,'37†10....
No. 3	Jan.	14,'38†.....
No. 4	Mar.	18,'38†.....
SCREEN SONGS		
Magic on Broadway	Nov.	26,'37†.1 rl..
Jay Freeman and Orch.		
Thanks for the Memory	Mar.	25,'38†.8....
Whispers in the Dark (10-9-37)	Sept.	24,'37†.7....
You Came to My Rescue	July	30,'37..8....
Shep Fields and Orch.		
You Took the Words Right Out of My Heart (2-19-38)	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 37—Swing Stars (5-22-37)	May	14,'37.10....
No. 38—Pan-American Champion (7-3-37)	June	11,'37.10....
No. 39—Rhythm of the Game (7-10-37)	July	9,'37.10....
No. 40—Aquabats	Aug.	13,'37†10....
No. 41—Picking Pets (10-2-37)	Sept.	10,'37†10....
No. 42—Four Smart Dogs (10-16-37)	Oct.	8,'37†10....
No. 43—Pick Your Favorite (11-6-37)	Nov.	5,'37†10....
No. 44—Ball Tossers	Dec.	3,'37†.....
No. 45—Water, Water Everywhere (1-15-38)	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38)	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38)	Feb.	25,'38†10....
No. 48—Cops and Robbers	Mar.	25,'38†10....
No. 49—Win, Place or Show (5-14-38)	Apr.	22,'38†10....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 1	Aug.	6,'37†.1 rl..
No 2 (10-16-37)	Oct.	8,'37†10....
No. 3 (1-22-38)	Dec.	10,'37†10....
No. 4 (2-26-38)	Feb.	11,'38†10....
No. 5	Apr.	15,'38†10....
SPECIAL 3-REEL SHORT		
(Distributed by Paramount)		
River, The (12-11-37)		.31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-26-37)	Sept.	17,'37†10....
Murder in Swing Time (9-4-37)	Sept.	27,'37†10....
Prairie Swingaroo (12-25-37)	Oct.	15,'37†10....
LEON ERROL COMEDIES		
Berth Quake	May	6,'38†16....
Dummy Owner, The (1-1-38)	Jan.	7,'38†19....
His Pest Friend	Mar.	11,'38†18....
Rented Riot, A	Nov.	5,'37†17....
Should Wives Work (10-9-37)	Sept.	10,'37†19....
HEADLINER SERIES		
4—Swing Fever	July	25,'37.20....
1937-38		
No. 1—Trailing Along (10-16-37)	Oct.	8,'37†16....
No. 2—Music Will Tell (1-1-38)	Feb.	11,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38)	Jan.	28,'38†18....
Edgar and Goliath (12-25-37)	Nov.	19,'37†17....
False Roomers	Mar.	25,'38†17....
Kennedy's Castle	May	28,'38†17....
Morning Judge (10-16-37)	Sept.	24,'37†18....
Tramp Trouble	Aug.	6,'37.16....
MARCH OF TIME		
No. 12	July	9,'37.18....
No. 13	Aug.	6,'37.18....
1937-38		
No. 1 (9-11-37)	Sept.	3,'37†17....
No. 2	Oct.	1,'37†20....
No. 3	Oct.	29,'37†21....
No. 4	Nov.	26,'37†20....
No. 5 (1-1-38)	Dec.	25,'37†18....
No. 6	Jan.	21,'38†16....
No. 7	Feb.	18,'38†19....
No. 8	Mar.	18,'38†19...
No. 9	Apr.	15,'38†21....
No. 10	May	13,'38†.....
No. 11	June	10,'38†.....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)	Apr.	28,'38†10....
Latin Rhythm (3-5-38)	Feb.	18,'38†11....
Maids and Music	Apr.	22,'38†10....
No Sale (4-2-38)	Mar.	11,'38†11....
Phoney Boy (12-25-37)	Nov.	19,'37†11....
Radio Hookup, A	Jan.	25,'38†10....
Rhythm in a Night Court (9-4-37)	Sept.	24,'37†.9....
Salt Shakers	May	13,'38†11....
Skyline Revue	Apr.	1,'38†11....
Sweet Shoe (1-1-38)	Jan.	14,'38†11....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept.	10,'37†13....
No. 2 (12-18-37)	Nov.	5,'37†11....
No. 3 (1-22-38)	Dec.	31,'37†10....
No. 4 (2-26-38)	Feb.	25,'38†10....
No. 5	Apr.	22,'38†11....
No. 6	June	17,'38†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct.	22,'37†17....
Stuper-Visor, The (1-22-38)	Feb.	25,'38†17....
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec.	3,'37†20....
Mississippi Moods (7-31-37)	July	23,'37.17....
That Man Samson	May	28,'37.19....
Twenty Girls and a Band (1-22-38)	Apr.	8,'38†18....
RKO PATHE SPORTSCOPE		
Bit and Bridle	May	13,'38†11....
In the Swim (3-5-38)	Feb.	18,'38†10....
Pinehurst	Apr.	22,'38†.9....
Swinging Mallets	Apr.	1,'38†10....
White Magic	Jan.	28,'38†10....
Windward Way	Mar.	11,'38.10....
SMART SET		
Buckaroo Broadcast (3-26-38)	Apr.	22,'38†18....
Rhythm Wranglers (12-25-37)	Dec.	17,'37†19....
SPECIAL		
Quintupland (2-26-38)	Feb.	18,'38†19....
SPORTS WITH BILL CORUM		
Golf Timing (8-21-37)	July	23,'37.11....
Royal Steeds	July	2,'37.10....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July	9,'37.16....
WALT DISNEY CARTOONS		
Boat Builders	Feb.	25,'38†.7....
Clock Cleaners, The (8-28-37)	Oct.	15,'37†.8....
Donald's Better Self (2-26-38)	Mar.	11,'38†.8....
Donald's Nephews	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38)	Dec.	10,'37†.9....
Hawaiian Holiday (9-4-37)	Sept.	24,'37†.8....
Lonesome Ghosts (12-25-37)	Dec.	24,'37†.9....
Mickey's Trailer	May	6,'38†.8....
Moth and the Flame, The (3-19-38)	Apr.	1,'38†.8....
Old Mill, The	Nov.	5,'37†.9....
Pluto's Quinpuplets	Nov.	26,'37†.9....
Self Control (1-22-38)	Feb.	11,'38†.8....
Wynken, Blynken and Nod	May	27,'38†.8....
WORLD ON PARADE		
Jungle Playmate	July	30,'37..9....
Workshops of Old Mexico	July	9,'37.11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bene Bender Parade, The (8-14-37)	Aug.	6,'37.10....
Filming Modern Youth	Oct.	1,'37†.....
Filming Nature's Wonders	Dec.	3,'37†.....
Laughing at Fate (11-27-37)	Nov.	5,'37†.9½..
Motor Maniacs (9-25-37)	Sept.	3,'37†10....
Trailing Animal Stories (1-22-38)	Jan.	14,'38†.9....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct.	8,'37†.....
Italian Libya (12-4-37)	Nov.	12,'37†10....
Land of the Maple Leaf, The (1-22-38)	Dec.	10,'37†10....
Mexican Mural (10-16-37)	Sept.	3,'37†.9½..
Modern Dixie (2-12-38)	Jan.	28,'38†10....
Portraits of Portugal (8-7-37)	Aug.	6,'37.10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
111. Mickey's Amateurs (6-19-37)	June	4,'37†.1 rl..
112. Moose Hunters	Aug.	5,'37†.9....
SILLY SYMPHONIES		
113. Modern Invention (6-26-37)	June	17,'37†.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July	26,'37.10....
No. 39 (10-23-37)	Oct.	18,'37†.9....
No. 40 (12-4-37)	Nov.	1,'37†.9....
No. 41 (12-11-37)	Nov.	15,'37†.9....
No. 42	Nov.	22,'37†.9....

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Min.
No. 43	Dec.	6,'37†	.9....
No. 44	Jan.	3,'38†	.9....
No. 45 (2-26-38)	Jan.	29,'38†	.9....
No. 46	Feb.	28,'38†	.9....
No. 47	Mar.	21,'38†	.9½..
No. 48	Apr.	11,'38†	.9....
No. 49	Apr.	25,'38†	.9....
No. 50 (4-30-38)	May	9,'38†	.9....
No. 51	June	13,'38†	10....
No. 52	June	27,'38†	.....
MEANY-MINY-MOE CARTOONS			
Air Express (10-2-37)	Sept.	20,'37†	.8....
Country Store (8-7-37)	July	5,'37	..7....
Fireman's Picnic (10-16-37)	Aug.	16,'37	..8½..
Ostrich Feathers (10-2-37)	Sept.	6,'37†	.7....
Rest Resort (10-16-37)	Aug.	23,'37	..7....
MENTONE MUSICAL COMEDIES			
All Aboard (11-6-37)	Dec.	1,'37†	17....
Alpine Cabaret (8-14-37)	Aug.	4,'37.	10....
Bargain Matinee (3-20-37)	Apr.	14,'37.	10....
Cocktail Party, The (5-15-37)	May	12,'37.	10....
Down on the Barn (2-26-38)	Feb.	23,'38†	17....
Hawaiian Capers (9-18-37)	Sept.	8,'37†	17....
High Jack N' the Shew	May	18,'38†	17....
Latin Hi-Hattin' (4-30-38)	Apr.	27,'38†	17....
Music and Flowers	June	15,'38†	.....
Oh, Say Can You Hear? (12-18-37)	Dec.	29,'37†	15....
Rhapsody in Zoo (12-11-37)	Jan.	26,'38†	15½..
Show for Sale (10-30-37)	Nov.	3,'37†	21....
Singing Bandit, The (7-3-37)	July	7,'37.	10....
Somewhere in Paris (3-5-38)	Mar.	23,'38†	17....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct.	6,'37†	19....
OSWALD CARTOONS			
Dumb Cluck (12-11-37)	Dec.	20,'37†	.7....
Feed the Kitty	Mar.	14,'38†	.7....
Football Fever (12-4-37)	Nov.	15,'37†	.7....
Keeper of the Lions (11-13-37)	Oct.	18,'37†	.7....
Lamplighter, The	Jan.	10,'38†	.7....
Love Sick (11-6-37)	Oct.	4,'37†	.8....
Man Hunt (2-26-38)	Feb.	7,'38†	.7....
Mechanical Handy Man (10-30-37)	Nov.	8,'37†	.7....
Moviephony News	May	30,'38†	.....
Mysterious Jug, The (12-11-37)	Nov.	29,'37†	.7....
Nellie, the Sewing Machine Girl (5-14-38)	Apr.	11,'38†	.7½..
Problem Child, The (5-14-38)	May	16,'38†	.7....
Tail End	Apr.	25,'38†	.7....
Trade Mice	Feb.	28,'38†	.7....
Yokel Boy Makes Good (3-12-38)	Feb.	21,'38†	.7....
STRANGER THAN FICTION SERIES			
No. 38—Novelty (5-15-37)	July	19,'37.	.9....
No. 39—Novelty (7-24-37)	Aug.	16,'37.	.9....
No. 40—Novelty (9-18-37)	Sept.	6,'37†	.9....
No. 41—Novelty	Oct.	4,'37†	.9....
No. 42—Novelty	Nov.	1,'37†	.9....
No. 43—Novelty (12-4-37)	Nov.	29,'37†	.9....
No. 44—Novelty (12-11-37)	Dec.	27,'37†	.9....
No. 45—Novelty (2-26-38)	Jan.	17,'38†	.9....
No. 46—Novelty (2-26-38)	Feb.	21,'38†	.9....
No. 47—Novelty	Mar.	14,'38†	.9....
No. 48—Novelty	Apr.	4,'38†	.8½..
No. 49—Novelty (5-7-38)	Apr.	18,'38†	.8½..
No. 50—Novelty	May	2,'38†	.9....
No. 51—Novelty	June	6,'38†	.9....
No. 52—Novelty	June	20,'38†	.....
UNIVERSAL SPECIAL			
Bombing of the U. S. S. Panay	Dec.	30,'37†	23....
Breathless Moments (2-26-38)	Feb.	28,'38†	19....
Hollywood Screen Test (8-14-37)	Aug.	30,'37†	21....

VITAPHONE

Title	Rel.	Date	Min.
BIG TIME VAUDEVILLE REEL			
Vaude-Festival Fritz and Jean Hubert	June	26,'37	.....
Vaudeville Hits Elaine Arden	July	17,'37	.....
Vitaphone Broadwayites Medley-Dupree	Aug.	21,'37.	10....
BROADWAY BREVITIES			
Day at Santa Anita Sybil Jason	May	22,'37.	18....
Sound Defects (6-12-37) Rufe Davis	June	5,'37.	22....
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June	12,'37.	20....
Rhythm Roundup, The Estelle Taylor	June	19,'37.	21....
Little Pioneer, The (7-10-37) Sybil Jason	July	3,'37.	19....
Newsboy's Nocturne (7-10-37) Lane Tree & Edwards	July	10,'37.	20....
Flowers from the Sky (8-21-37) Josephine Huston	July	24,'37.	22....
Cut Out for Love Donald Novis-Dorothy Dare	Aug.	2,'37	.....
Du Barry Did All Right Irene Bordoni	Aug.	7,'37	.....
Doctor Cupid Ken Murray-Oswald	Sept.	4,'37†	.....
Postal Union Georgie Price	Sept.	11,'37†	.....
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept.	25,'37†	20....
Ups and Downs Hal LeRoy	Oct.	9,'37†	.....
Starlets (11-20-37)	Oct.	23,'37†	20....
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov.	6,'37†	.....
Joe Palooka in "Calling All Kids"	Nov.	20,'37†	17....
Man Without a Country, The John Litel	Nov.	27,'37†	.....
Here's Your Hat Cookie Bowers	Dec.	11,'37†	.2 rls.
One On the House Willie, West, McGinty	Dec.	18,'37†	.2 rls.
Wedding Yells Ken Murray-Oswald	Jan.	1,'38†	20....
Script Girl Cross and Dun	Jan.	15,'38†	.....
Romance Road Walter Cassell-Anne Nagel	Jan.	29,'38†	19....
Candid Kid, The (2-26-38) Josephine Huston	Feb.	12,'38†	20....
Waiting Around (2-26-38) Frank Libuse	Feb.	20,'38†	20....
Little Me Wini Shaw	Mar.	5,'38†	.....
Romance of Louisiana Addison Richards	Mar.	12,'38†	.....
Under the Wire Joe and Asbestos	Mar.	26,'38†	.....
Got a Match Joan Abbott	Apr.	9,'38†	.....
Hold That Ball Preisser Sisters	Apr.	23,'38†	.....
Forget-Me-Knots Bernice Claire	May	7,'38†	.....
COLORTOUR ADVENTURE (In Color)			
Gateway to Africa (6-12-37)	June	12,'37.	10....
Land of the Magyar (7-10-37)	July	3,'37	.....
Crossing the Sahara	Aug.	14,'37	.....
Long Bright Land (9-11-37)	Sept.	25,'37†	10....
It's Work	Oct.	23,'37†	.....
Mysterious Ceylon	Nov.	20,'37†	.....
Land of the Kangaroo (11-20-37)	Dec.	18,'37†	10....
India's Millions	Jan.	8,'38†	.....
Malayan Jungles (2-5-38)	Feb.	5,'38†	10....
What the World Makes	Mar.	12,'38†	.....
Crossroads of the Orient (4-30-38)	Apr.	2,'38†	.....
Taradja Land	Apr.	30,'38†	.....
Pearl of the East	May	21,'38†	.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"			
Attic of Terror (9-11-37)	Sept.	18,'37†	12....
Playing with Danger (11-20-37)	Oct.	30,'37†	13....
Danger—High Voltage	Dec.	4,'37†	.1 rl..
Alibi Mark	Dec.	25,'37†	.1 rl..
Bolted Door, The (2-5-38)	Jan.	22,'38†	13....
Hit and Run (2-26-38)	Feb.	19,'38†	12....
Shopgirl's Evidence	Mar.	19,'38†	.....
Dear Old Dad	Apr.	16,'38†	.....
Wanderlust	May	14,'38†	.....
LOONEY TUNES			
No. 37—Porky's Super Service (7-10-37)	July	3,'37.	.8....
No. 38—Porky's Bad Time Story	July	24,'37.	.7....
No. 39—Porky's Railroad (8-14-37)	Aug.	7,'37.	.7....
No. 40—Get Rich Porky	Aug.	28,'37	.....
No. 41—Porky's Garden	Sept.	11,'37	.....
No. 42—Rover's Rival	Oct.	9,'37†	.....
No. 43—The Case of the Stuttering Pig	Oct.	30,'37†	.....
No. 44—Porky's Double Trouble (11-20-37)	Nov.	13,'37†	.7....
No. 45—Porky's Hero Agency	Dec.	4,'37†	.7....
No. 46—Porky's Poppa	Jan.	15,'38†	.....
No. 47—Porky at the Crocadero	Feb.	5,'38†	.7....
No. 48—What Price Porky	Feb.	26,'38†	.....
No. 49—Porky's Phoney Express (2-26-38)	Mar.	19,'38†	11....
No. 50—Porky's Five and Ten	Apr.	16,'38†	.....
No. 51—Porky's Hare Hunt	Apr.	30,'38†	.....
MELODY MASTERS			
Lennie Hayton and Orch. (7-10-37)	July	10,'37.	10....
David Mendoza and Orch. (8-21-37)	July	31,'37.	10....
Russ Morgan and Orch.	Sept.	11,'37†	.....
Milt Britton and Orch.	Oct.	2,'37†	.....
Mal Hallett and Orch.	Oct.	23,'37†	.....
Arnold Johnson and Orch. (9-11-37)	Nov.	13,'37†	10....
Jan Rubini and Orch.	Dec.	4,'37†	.1 rl..
Henry King and Orch.	Dec.	25,'37†	.1 rl..
Leon Navara and Orch.	Jan.	15,'38†	.....
Erle Madriguera and Orch. (2-5-38)	Jan.	29,'38†	10....
Carl Hoff and Orch.	Feb.	12,'38†	.....
Benny Meroff and Orch.	Mar.	5,'38†	.....
Mike Riley and Orch.	Mar.	26,'38†	.....
Rubinoff and His Violin (5-14-38)	Apr.	16,'38†	10....
Carl "Deacon" Moore and Orch.	May	7,'38†	.....
MERRIE MELODIES (In Color)			
No. 38—Streamlined Greta Green (6-12-37)	June	19,'37.	.8....
No. 39—Sweet Sioux (7-10-37)	June	26,'37.	.8....
No. 40—Egghead Rides Again	July	17,'37.	.8....
No. 41—Plenty o' Money and You	July	31,'37.	.7....
No. 42—Sunbonnet Blue	Aug.	21,'37	.....
No. 43—Speaking of the Weather (8-21-37)	Sept.	4,'37.	.7....
No. 44—Dog Daze	Sept.	18,'37	.....
No. 45—I Wanna Be A Sailor	Sept.	25,'37†	.....
No. 46—The Lyin' Mouse	Oct.	16,'37†	.....
No. 47—Little Red Walking Hood	Nov.	6,'37†	.....
No. 48—Woods Are Full of Cuckoos	Dec.	4,'37†	.1 rl..
No. 49—September In the Rain	Dec.	18,'37†	.1 rl..
No. 50—Daffy Duck and Egghead	Jan.	1,'38†	.7....
No. 51—My Little Buckaroo	Jan.	29,'38†	.7....
No. 52—Jungle Jitters (2-5-38)	Feb.	19,'38†	.7....
No. 53—Sneezing Weasel, The (2-26-38)	Mar.	12,'38†	.7....
No. 54—A Star Is Hatched	Apr.	2,'38†	.....
No. 55—Penguin Parade (4-30-38)	Apr.	23,'38†	.7....
No. 56—Now That Summer Is Gone	May	14,'38†	.....
PICTORIAL REVIEWS			
No. 12—Pianos—Art (8-14-37)	July	17,'37.	10....
No. 13—Books—Furs	Aug.	28,'37	.....
(NEW SERIES)			
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept.	18,'37.	10....
No. 2—Mauch Twins—Table Tennis	Oct.	16,'37†	.....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov.	13,'37†	10....
No. 4—Boxers—Dolls	Dec.	11,'37†	.....
No. 5—Ice Cream—Jockeys (1-29-38)	Jan.	8,'38†	11...
No. 6—Hockey—Shoes (2-5-38)	Feb.	5,'38†	10....
No. 7—(2-26-38)	Mar.	5,'38†	10....
No. 8 — Song Writers — Bowling	Apr.	2,'38†	.....
No. 9 — Silverware — Ice Boating (4-23-38)	Apr.	30,'38†	10....
VITAPHONE NOVELTIES			
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June	26,'37.	10....
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov.	6,'37†	11....
VITAPHONE VARIETIES			
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept.	4,'37†	11....
Puppet Love (9-11-37) Salici's Puppets	Oct.	2,'37†	11....
Roping 'Em Alive	Nov.	6,'37†	.....
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec.	4,'37†	10....
Unreal Newsreel	Jan.	8,'38†	.....
Ski Flight	Jan.	22,'38†	.9....
Alibi Time (2-19-38) Radio Ramblers	Feb.	12,'38†	11....
Vitaphone Gambols Chaz Chase	Mar.	19,'38†	.....
Mr. & Mrs. Jesse Crawford (5-14-38)	Apr.	9,'38†	.9....
Juggling Fool, The Bobby May	May	14,'38†	.....

OTHER PRODUCT

Title	Rel.	Date	Min.
AMERICAN RED CROSS			
Why Not Live? (5-7-38)			10....
DEVLIN			
Beautiful and Gay Budapest (5-14-38)			10½..
Hong Kong, Gateway to China (2-19-38)			11....
Manila (2-26-38)			11....
Old Towns of Normandy (4-9-38)			10....
Resorts and Quaint Towns of the Blue Coast			10½..
Singapore (2-26-38)			11....
HOFFBERG			
Skiing on Your Feet	Jan.	14,'38†	.....
Catalina Island	Nov.	12,'37†	.....
MODERN			
America Marching On (1-29-38)			10....
U. S. DEPT OF AGRICULTURE			
I Pledge My Heart (8-7-37)			11....
SANDERS			
Life in Lapland (2-12-38)	Feb.	18,'38†	.8½..
WORLD			
Men of Ships	Sept.	10,'37†	.9...
Paper Hanger, The (Cartoon)	Sept.	1,'38†	.....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel.	Date	Min.
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept.	1,'37†	20.... (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec.	9,'37†	21.... (each)
Secret of Treasure Island, The (4-9-38) Don Terry-Gwen Gaze (15 episodes)	Mar.	17,'38†	19.... (each)

REPUBLIC

Title	Rel.	Date	Min.
Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug.	20,'38†	.....
Fighting Devil Dogs, The 7501 Lee Powell-Herman Brix	May	28,'38†	.....
Hawk of the Wilderness 7301 Lone Ranger, The 7401	Dec.	3,'38†	.....
(2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb.	12,'38†	18.... (each)
S. O. S. Coast Guard 6641 Ralph Byrd-Maxine Doyle	Aug.	28,'37†	.....
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov.	20,'37†	.....

UNIVERSAL

Title	Rel.	Date	Min.
Flaming Frontiers Johnny Mack Brown-E. Hansen	July	5,'38†	.....
Flash Gordon's Trip to Mars (2-19-38) Larry Crabbe-Jean Rogers (15 episodes)	Mar.	21,'38†	20.... (each)
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct.	4,'37†	.2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec.	27,'37†	.2 rls
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July	5,'37†	.2 rls. (each)

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

There now, if it isn't one thing it is several others. Our onions, radishes, beets, tomatoes, carrots, string beans, lettuce and sweet corn were all up and doing nicely and last night it rained all night and turned cold and this morning it was snowing. The doctor sent us home from Kansas and now we have to sit in the house and try to look pleasant, and, as the colored fellow said, we have to take the bitter with the sour. But then we are going to try to do as a fellow once wrote:

Cheer Up

Sure this world is full of trouble;
I ain't said it ain't.
Lord! I've had enough and double
Reasons for complaint.
Rain and storms have come to fret me;
Skies were often gray.
Thorns and brambles have beset me
On the road . . . but say—
Ain't it fine today?

▽

When we called on A. G. Miller of the Lyric theatre at Atkinson, Nebraska, we found his father tearing off tickets at the box office while A. G. was down to the post-office stamping postal cards for Jim Farley. A. G. puts in all of his time for Jim while his father operates the Lyric, and in this way Atkinson is pretty well taken care of.

▽

Not so very long ago A. F. Botsford operated the Royal theatre at Ainsworth, Nebraska, but, as we understand it, he leased it to Mr. Bailey and A. F. went down to live with the Longhorns in the Rio Grande valley. But A. F. still sticks to the HERALD and he sent us a check with the request that we have it sent to him at McAllen, Texas. It seems that A. F. knew a good spot to light in, because there is where they grow such luscious grape fruit and where Shine Mason operates two very lovely theatres, and besides that it is not very far over to Reonosa, Mex, where they have the bull fights.

▽

We understand that Bert Silver of Greenville, Michigan has sold his theatre and has retired. Bert has been in the theatre business all his life, and we'll betcha he is going to be mighty dissatisfied.

▽

Ever since the Moon theatre here in "the gateway to the west" played "Snow White and the Seven Dwarfs" business has been off at least 50 per cent and we are wondering if that picture had anything to do with it. You can't feed people huckleberry pie and make 'em like spinach.

▽

Sherm Fitch, manager of the RKO office in Sioux Falls, S. D., says he is going to go and call on his exhibitor accounts in Minnesota and South Dakota and wants us to come up and go with him. Yeah, but Sherm don't know that doctor of ours, and Sherm never killed a doctor yet, and we can't ask him to commence now.

▽

The other night we had a very pleasant visit with Harold and Hazel Dunn of the Jewell theatre at Valentine, Nebraska. They were on their way to Omaha to book pictures. They have recently dolled the Jewell up in fine shape, but then they are bound to keep up with the procession.

▽

That old saying that "we should never count the chickens before they are hatched" has been proven so many times in our case that we have about gone out of the hatchery business altogether, for—

When springtime comes and things look green
And the fruit trees are all out in bloom,
'Tis then that it would really seem
That winter blasts had lost their gloom.
But . . .

Our garden stuff looked fresh and bright,
And it grieves us very much to tell.
But Old Man Winter came last night
And froze our garden alltohel.

▽

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 70, Vol. 20.—New York Chinese hold big parade....Rice growers in California use airplanes to sow fields....Log jam in Maine....Ice skating show at night club....Army Air Force hold maneuvers in the east....Fashions....Louis and Schmeling sign for championship bout....Eyston tries for new speed in hydroplane boat....Seattle yacht club opens season....Lew Lehr.

MOVIETONE NEWS—No. 71, Vol. 20.—U. S. Air Mail hails 20th birthday....Shirley Temple sends air mail letter to Farley....Italian Army, Air Force and Navy in review for Hitler....Fire destroys French liner....Fashions....Lew Lehr....Dauber wins Preakness....Jimmy Hines wins Metropolitan Open title ....Wellesley girls turn out for crew practice.

NEWS OF THE DAY—No. 268, Vol. 9.—New York startled by "air" invaders....Chicago's baby drama stirs nation's mothers....New York Chinese march in sympathy for their fighters....The Woman's Page ....Loggers risk life in big Maine drive....600,000 at New York's preview of Fair....Winchell visits Government offices....Louis and Schmeling sign for June bout....Society girls as jockeys show fine form....Baby girl skater shows skill.

NEWS OF THE DAY—No. 269, Vol. 9.—Nation salutes the air mail's 20th birthday....Italy stages greatest peacetime military show....Wedding bells ring at Doorn, home of ex-Kaiser....Frog jumping season starts in west....Human cannonball in prodigious feats....Dauber wins Preakness.

PARAMOUNT NEWS—No. 81.—Girl jockeys hold snappy derby....U. S. Chinese unite for aid to homeland....Youngsters replace Fascists as Mussolini's guards....Lindbergh's new home....Louis and Schmeling sign for championship bout....Chicago baby undergoes eye operation....U. S. rushes training for new submarine fleet.

PARAMOUNT NEWS—No. 82.—French Army tests new tanks....Neighbors join in search for missing Marjorie West....Kaiser's grandson weds....Trap-shooting Contest....King George inspects Britain's new planes....Mussolini and Hitler review troops ....National fetes mark 20th year of air mail.... Muddy Preakness won by Dauber.

RKO PATHE NEWS—No. 85, Vol. 9.—Pageantry of old China in New York....Winchell meets beautiful girls in Government service....Runaway freight smashed to bits....Play marbles for school holiday ....Another San Jacinto tunnel link....Cleveland's needy hit by food crisis....Ice ballet in Broadway night club....Army pilots test city air defenses.... Girl riders at Pimlico track.

RKO PATHE NEWS—No. 86, Vol. 9.—Dauber wins Preakness....Ocean liner victim of fire....Polish flyers on 16,500 mile trip....Uncle Sam gives salmon a lift....Tests plane for fire hazards....King cotton reigns supreme....Chinese halt scrap iron meant for Japan....French army tests tank....U. S. celebrates air mail week.

UNIVERSAL NEWSREEL—No. 666, Vol. 10.—Airmen "defend" east....Chinese hold war protest.... Slum plan gets underway....Wrestling....Schmeling here for fight....Girls ride in turf classic....Sale of helium halted....Washington belles challenge Winchell....Old and new trains meet....1939 World's Fair preview...."Car of Tomorrow" shown....Baby skater cuts figures.

UNIVERSAL NEWSREEL—No. 667, Vol. 10.—Air mail week celebrated....Balloon barrage tested.... Scores die in hotel fire....Fire destroys liner.... Polish flyers on long hop....Giant tanks demonstrated....Hope Hampton off for coast....King Cotton is royally feted....Kiss-O-Meter gauges kiss.... Champion frog leaps 15 feet....Racing cars crash and burn....Dauber wins the Preakness.

Brewster Color Shown

Test reels filmed in a three-color process developed after 10 years of experimentation were shown to the trade press in New York last week by P. D. Brewster, president of Brewster Color Film Corporation of Newark. Advantages claimed for the system are greater definition and depth of field with almost the same lens speed as with ordinary black and white negative and with no requirements for special lighting. Mr. Brewster left for Hollywood immediately after the showing to submit the process to producers and negotiate for the construction of a laboratory on the coast.

Wanger Reports "Spies" Rush Studio Gates

During the production of "Blockade", Walter Wanger, producer, informed Secretary of State Cordell Hull this week, several strangers invaded the studio gates and headed for his sets, many of which showed the devastation of Spain's civil war, according to a United States dispatch from Hollywood.

The dispatch explained that Mr. Wanger had received a cable from London concerning the film, which is an espionage story with a Spanish civil war background. "Fear retaliation in Spain and Italy on future films after war is over," the cable said in part. "Suggest you contact Italian film envoy in New York and reassure him. Gossip here is that Hollywood is hotbed of political adventurers reporting on current film production." Mr. Wanger sent a copy of the cable to Mr. Hull.

Kent Due to Arrive From Europe Monday

S. R. Kent, Twentieth Century-Fox president, who went abroad to attend the company's London and Paris conventions, returns to New York Monday. Walter J. Hutchinson, foreign manager, who accompanied Mr. Kent to Europe, will return the following week.

Darryl F. Zanuck, head of Fox production, will arrive in New York from the coast the 29th, accompanied by Mrs. Zanuck, and will sail for Europe on June 1st, with Joseph M. Schenck, chairman of the board.

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the great national medium for showmen

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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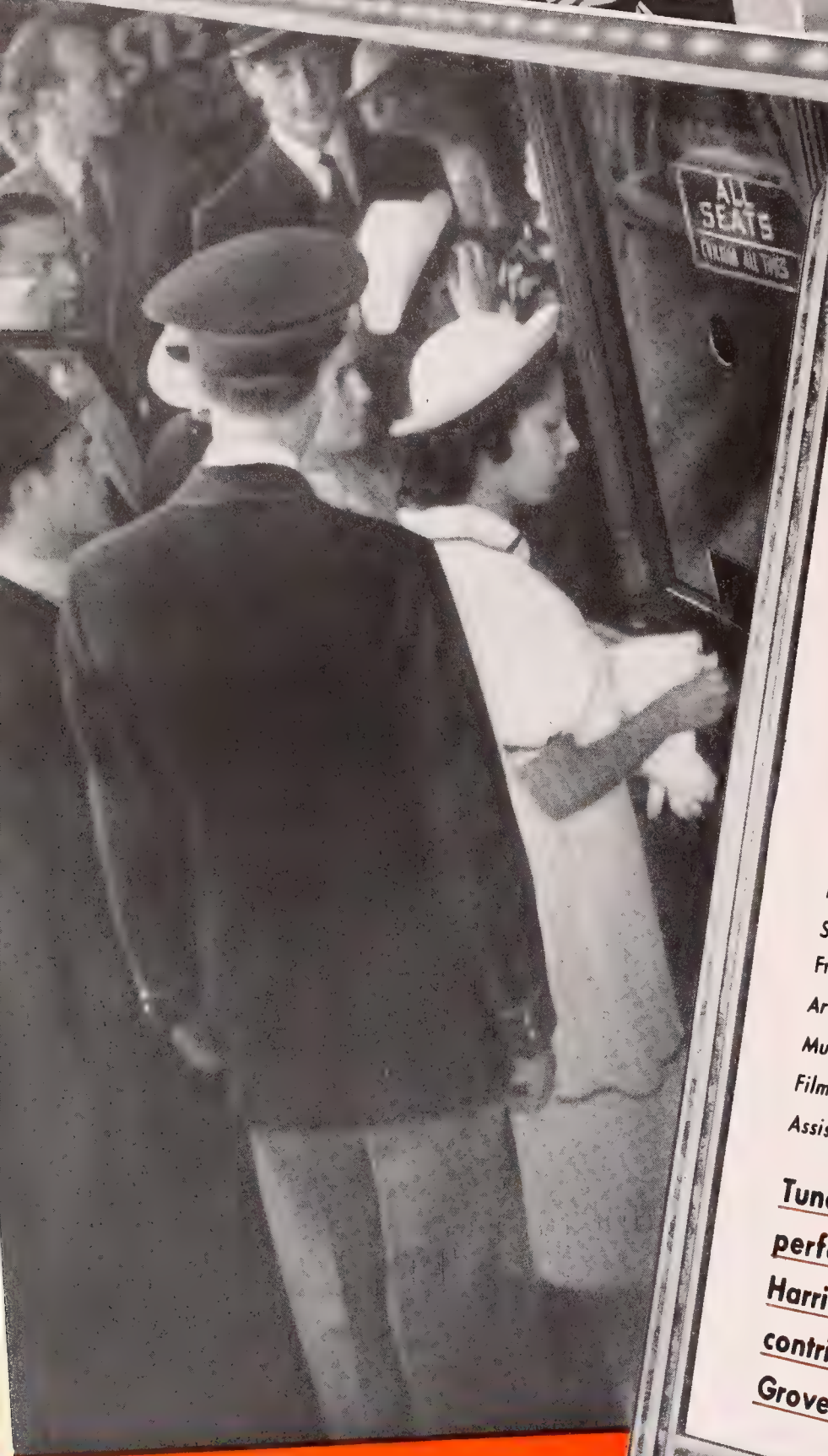
PANCHROMATIC NEGATIVE











THE Hollywood REPORTER

Speedy Musical Treats Eye and Ear

"COCOANUT GROVE"

(Paramount)

The Players: FRED MacMURRAY, Harriet Hilliard, Yacht Club Boys, Ben Blue, Eve Arden, Billy Lee, Rufe Davis, Harry Owens, Dorothy Howe, George Walcott, Red Stanley, Roy Gordon.

Director . . . . . Al Santell

Original and screenplay . . Sy Bartlett, Olive Cooper

Photography . . . . . Leo Tover

Songs: Ralph Freed and Frederick Hollander, Harry Owens, Frank Loesser and Burton Lane, The Yacht Club Boys, "Jock."

Art direction . . . . . Hans Dreier, Earl Hedrick

Music direction . . . . . Boris Morros

Film editor . . . . . Hugh Bennett

Assistant director . . . . . Roland Asher

Tuneful music, a story that's a pip, fine performances by Fred MacMurray and Harriet Hilliard, and spectacular sets, all contribute to make Paramount's "Cocoanut Grove" a simon-pure hit.

PARAMOUNT'S

"COCOANUT GROVE"

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Paramount Pictures

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exclusive statistical complete

JOSEPH M. SCHENCK

discusses——Double Bills, 'A' vs. 'B' Pictures, Headline Hunters, the Neely Bill, and 'Crackpots'

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5 THINGS

to remember in 1938-39






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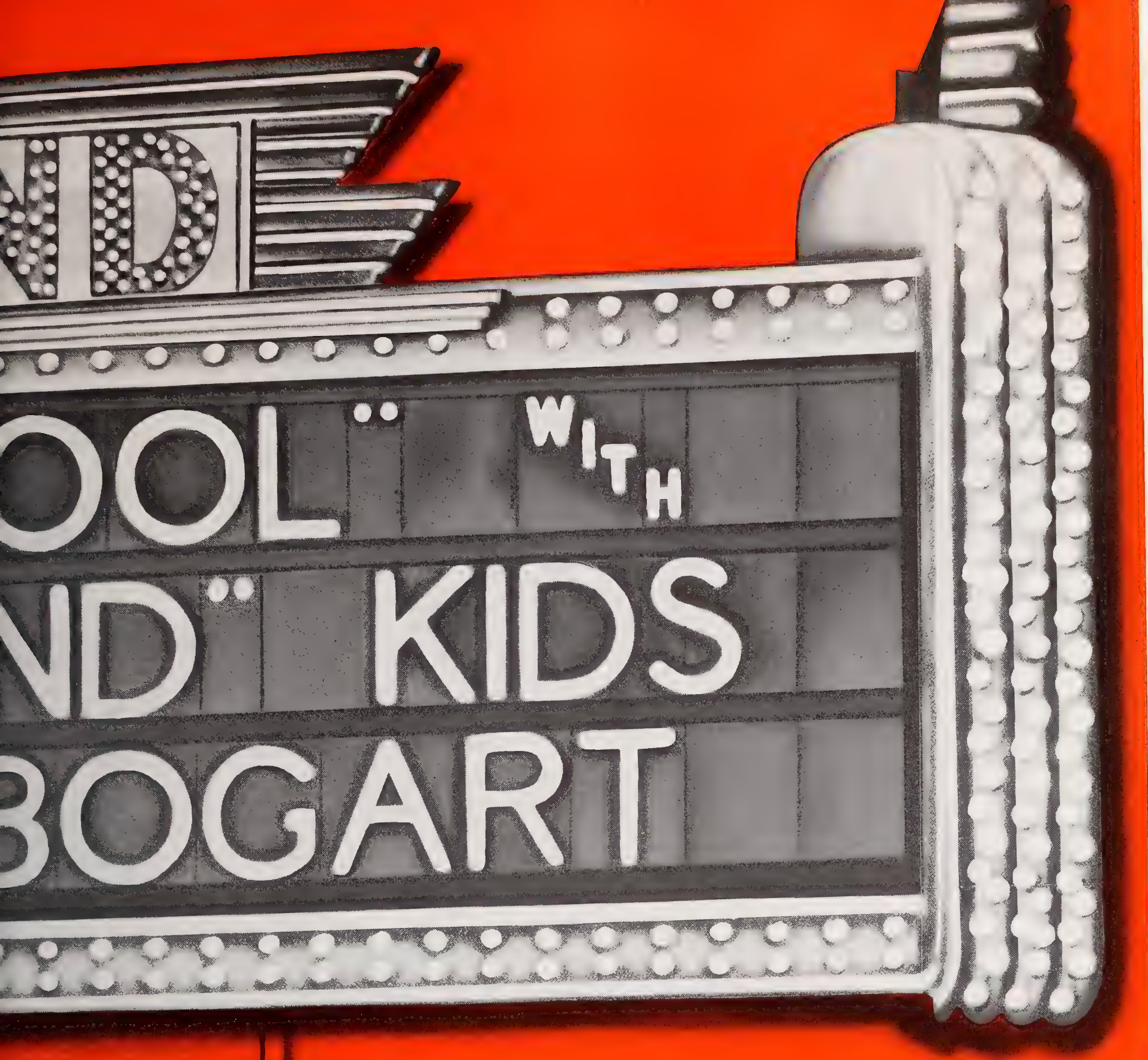
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A NEW HIT FROM 20TH CENTURY-FOX!

THE Hollywood REPORTER

'KIDNAPPED' A STANDOUT; ARLEEN WHELAN SURE STAR

Gorgeous Prod'n; Cast, Dir'n Fine

"KIDNAPPED"
(20th Century-Fox)

"Kidnapped" brings to the screen a great romance by a master story teller, and does it with beauty and power. Splendidly cast, superbly photographed, directed with sincere feeling for the dramatic values in Robert Louis Stevenson's classic tale of love and rebellion in the 18th Century Scottish Highlands, it has plenty of boxoffice values and should prove one of the standout productions of the day.

In achieving all this, 20th-Fox went even farther, and accomplished the all but impossible task of making a star overnight. In Arleen Whelan, playing her first screen role, Darryl Zanuck discloses an actress destined for the heights. Best of the newcomers for many a long day, she plays with a haunting sincerity and charm that make the picture a distinct personal triumph.

And this too, despite the fact that Warner Baxter and Freddie Bartholomew, giving top notch performances, head a cast in which every player is more than adequate. It is fast company for a novice, but Miss Whelan shows her speed.

In penning his tale of the Highland clansmen fighting English oppression, Stevenson wrote not one novel but two—"David Balfour" as well as "Kidnapped." The screenplay by Sonya Levien, Eleanor Harris, Ernest Pascal and Edwin Blum unites the two. And though it takes some liberties with them, in the main it follows not only in detail, but in feeling.

Most of the great scenes at which every lover of true romance has thrilled are here—the sword clash between Warner Baxter as Alan and the men who would bag him on the ship; the flight of Baxter and Arleen Whelan and Freddie Bartholomew through the Highlands; Baxter's capture and trial before the bewigged justices.

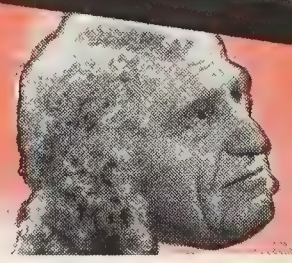
The story of Freddie's kidnapping aboard ship at the behest of his villainous uncle and of how his fate and Alan's become entwined is too well known to be rehearsed here. Suffice it to say the screen playwrights have kept the full values of the great old tale. And in its unfolding are midnight foray, clash and clang of sword blades, skirl of the bagpipes, and one magnificent scene filled with sound and fury of the drums of doom.

Baxter is magnificently rakish. C. Aubrey Smith's Earl of Argyle is a portrait to remember long. Freddie Bartholomew's David is a convincingly stern-metaled lad. Nigel Bruce plays a kilted and brogued Highlander to the life. Miles Mander's Uncle Ebenezer is sufficiently villainous for any appetite. Reginald Owen, John Carradine, Montagu Love, Ralph Forbes, H. B. Warner and Arthur Hohl play important roles to any romance addict's taste. Every part, indeed, is splendidly portrayed. But still Arleen Whelan stands out.

Kenneth Macgowan has given sumptuous production to this artful translation of a classic, and Alfred Werker's direction is smooth and adroit. Gregg Toland's photography, largely in sepia, conveys the feeling of the misty Highlands and brings some scenes as rich as an Old Master to the screen. Arthur Lange's musical scoring aptly fits the theme.



***And*, boys, wait till you see Arleen Whelan, the year's emotional find!**



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 9 — May 28, 1938

YES *also* NO

MANY implications and potential developments of most serious import are suggested by the proposal —an "industry proposal," says ***Motion Picture Daily,*** —that the United States Attorney General's office recommend "appointment of a permanent special master to act as arbiter . . . to settle all complaints on clearance and zoning which may be brought against Fox West Coast theatres . . . "

In essence this would be an invitation for the government to take an official and permanent seat at the management table of the motion picture industry.

The trend is enough in that direction, what with legislation pending and impending.

The tremors of the Neely Bill excitements and concerns have but begun to subside, for the moment.

So we have simultaneously a process of galloping off in two directions.

Obviously enough this is a practical industry in a world ruled by the pressures of propinquity. Today seems always more important than tomorrow, but tomorrow has ever a way of becoming today.

Out in Springfield, Illinois, this week before the state's bankers in convention, Mr. D. D. Emery, president of the National Small Business Men's Association, remarked:

"Government in business is like crab grass in your lawn. If you do not check it or kill it you will have no lawn . . . so does Government in business gradually strangle businesss . . . "

△ △ △

GREAT ALARUM!

NOT since we used to write Sunday supplement excitements in three colors has there come such a thrill of implied international intrigue and melodrama as has been trickling to the press the last fortnight anent a bit of merchandise known as "Blockade."

Either there are darksome doings in the world map all focussed diabolically on Mr. Walter Wanger's studio, or else some abandoned story-writer has got misplaced in the publicity department.

Mr. Wanger has had quite a time, you will be remembering, about this picture. It started out to be a derivative of a story entitled "The River Is Blue" and largely concerned with the internal war in Spain. The production was put in the hands of the writer and the director best known for their position on the extreme Left. Then it seems there was advice of possible difficulties ahead. The job was started over again, ostensibly at least under auspices more toward, if not on, the Right.

Interest in the matter and the project seemed to lack steam for rather a spell. Then the other day Mr. Wanger advised Mr. Cordell Hull, secretary of state of the United States of America, of strange goings on in Hollywood. It was related that "several strangers invaded the studio gates and headed for the sets," which sets pertained to devastated Spain.

As we write, one of the mysteries is the apparent fact of the complete escape of the mysterious strangers. In some studios people who headed for sets would be taken in hand by the studio police with a view to identification. The fingerprints, for instance, would doubtless have been interesting to Mr. Hull.

But, concurrently with this devilish manifestation in Hollywood, the story gets international. Mr. Wanger, and one can picture him reading, hair-on-end, a dispatch "from London" reading "Fear retaliation in Spain and Italy on future films after war is over," etc., etc. Mr. Hull was to get a copy of the cable. The wire, it seems, came from Mr. Wanger's London office.

Inquiry in New York, in pursuit of this altogether alarming tale, revealed that representatives of neither Spain, loyalist or insurgent, nor of Italy, those special representatives especially assigned to such matters, had in fact heard about the picture. It is now possible they will send someone to look at it.

Meanwhile, fun is fun, but it would seem to some conservatively minded persons that the general international situation is so sore now that it will not be helped by picking at it—even for publicity.

△ △ △

WHY SHOWMEN

"SHOWMANSHIP is not a lost art," observed Mr. Abraham Montague, general sales manager of Columbia Pictures Corporation, addressing a Chicago sales meeting.

And that reminds one of the remarks of Mr. Joseph Schenck the other day discussing the career of "Street Scene." He found that the picture required that infection of reaction that could only be had when the house was full. The discovery changed the whole technique of exhibition for that picture.

That was something that no genius of Hollywood could put in the can.

The fact is so very obvious that there is no important exhibition success in the whole of the industry that can be attributed to the product alone, none that does not check back to some man who runs the show. If that were not true, economic pressures would by now have reduced theatres to slot machines.

△ △ △

ONE is to be really charmed by discovery that the League of Nations announces a program of inquiring into the "spiritual, moral, artistic and technical progress" of Hollywood motion pictures. It seems that the League has in mind to "raise the intellectual standards of the public," and also to accustom that public "to appreciate the masterpieces of thought." Now that the League has solved all of the other international problems of the world, it is to be supposed it can give about all of its time to its movie chores.

△ △ △

THE lures of the springtide in the verdant Silvermine valley of Connecticut are full upon your lazy editor. Year before last it was the tent caterpillar; last year termites; this year the kingfishers have found the goldfish pond—next year the Japanese beetle. The situation calls for protection and zoning.

This Week

Exhibition Structure

The motion picture exhibition structure in the United States now springs from 17,541 theatres in 9,187 cities, towns and villages.

This is the highlight conclusion of a three months' survey of theatres in America, out of which it is established that total capacities of film houses in this country reach 10,924,-484; the average seating capacity is 623; only 117 theatres seat more than 3,000; 14,715 seat less than 1,000; theatres average eight audience turnovers weekly; 16 states do not have a single house seating 3,000 or more within their borders; 72 per cent of the country's theatres are located in towns of less than 50,000 inhabitants.

A six-page analyzation of exhibition in America starts on page 61.

Changes at Universal

Nate J. Blumberg, Universal president, and Matthew J. Fox, vice-president and assistant to Mr. Blumberg, arrived on the coast from New York this week for an indefinite stay at the studio but Mr. Blumberg was not expected to name any successor within the immediate future to Charles R. Rogers, who last Thursday was relieved of his post as vice-president in charge of production. The action, with reference to Mr. Rogers, was taken at a board of directors' meeting which was requested by Mr. Rogers. The session was preceded by widespread reports that Mr. Rogers was to seek a restatement by the board of his complete authority over studio matters. The board also elected Cliff Work, Pacific Coast divisional manager for RKO, a vice-president and general manager of Universal's studio.

A complete account of the Universal changes is on page 73.

"Arrival" of Television

Exhibits and demonstrations at the New York World's Fair will show that television has "arrived," Philo T. Farnsworth, head of Farnsworth Television, Inc., declared in Philadelphia this week. Mr. Farnsworth said at least five broadcasting stations should be prepared to offer regular television programs by the time the fair is opened. Two of the stations, he said, are located in New York, two in Philadelphia and one in Los Angeles. He explained that receivers will remain comparatively expensive, adding that "a study indicates it will take us at least five years to get them down to $125 and that won't be a good set." He described the latest development in television as an "image amplifier that makes it possible to "televise practically anything that can be photographed." The device, a tube for use in the television camera, amplifies the picture before it is dissected and scanned.

Percentage Basis

United Artists this week adopted an exclusive percentage policy for the leasing of pictures to exhibitors. The move was generally considered a part of the company's plan to attract "outside" product. Also as part of the "reorganization" the action of the board of directors in voting to reduce the number of directors from 12 to six. The week also brought the resignation of David Rose, vice-president of Samuel Goldwyn Productions, and the announcement by Edward Small Productions of eight features for the 1938-1939 season.

These and other developments concerning United Artitsts are discussed in detail on page 16.

Circuit Convention

Managers of Wilmer and Vincent theatres in the east convened at the Harrisburger Hotel, Harrisburg, Pa., Wednesday for their annual meeting. C. Floyd Hopkins, Harrisburg representative of the circuit, was host. About 27 delegates attended from the home office in New York, and from theatres in Easton, Allentown, Reading, Altoona, Johnstown, Harrisburg, Pa., and Norfolk and Richmond, Va., including Walter Vincent, Sidney Wilmer, J. D. Eagan, general manager; Frank Fowler and Franklin Maury.

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Circuit Wins Round

An unusual case concerning the right of a court to decide a damage suit in the face of a compromise stipulation filed with it in advance of its verdict will be determined in the fall by the supreme court which, on Monday, agreed to review a decision of the fifth circuit court of appeals on petition of Texas Consolidated Theatres, Inc.

The circuit, in its petition, told the court that suit was brought against it in the district court by a patron who was injured in its Abilene, Tex., theatre, and a verdict awarding $12,500 in damages, and costs, was rendered. The verdict was appealed and the case was heard by the fifth circuit court of appeals, but before a decision was reached a compromise was agreed upon and a stipulation filed under which the District Court verdict was to be reversed and a judgment entered against Texas Consolidated for costs, amounting to $4,750.

Despite the filing of that agreement, it was argued, the circuit court rendered an opinion affirming the decision of the district court, and the appeal to the supreme court asked for a determination of the right of the appellate court to ignore a settlement and stipulation filed before its decision was reached.

900 IATSE Delegates

More than 900 delegates representing 706 local unions will attend the 34th Convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine operators of the United States and Canada to be held in Cleveland, beginning June 6th. Daily sessions presided over by International President George E. Browne will take place in the Cleveland Public Auditorium. Convention headquarters will be the Hollenden hotel.

Widely published reports preceding the convention anticipate open discussion on reputed "dissention" in the ranks over IATSE management.

Protest WPA Stage

Charging that founders of the Federal Theatre Project had violated a pledge to "keep out" of the legitimate theatre district in New York City, 22 theatrical producers and producing firms signed a petition and sent copies to Harry L. Hopkins, WPA Administrator; Mrs. Hallie Flanagan, national director of the project, and George Kondolf, New York director. The petition followed an earlier protest by Brock Pemberton, producer, and others over the project's leasing of the St. James theatre in West Forty-fourth Street. Mr. Pemberton said the pledge was an oral one, although there was correspondence referring to it in the files of the League of New York Theatres.

Olive Branch

A pervading spirit of peace and conciliation dominated the British film world with all groups emphasizing by word and deed the necessity for and their intentions of settling all friction by calm arbitration. Concrete evidence of the will for peace between distributors and exhibitors was shown in the decision of the Kinematograph Renters' Society, following the first of a series of joint conferences, to abandon entirely their grading plan which was suspended under the terms of the recent armistice and which, in the larger view, was understood to be an immediate rather than a remote cause of dissension.

Aubrey Flanagan's London letter is on page 78.

Profits

Warner Brothers, Pathe Film Corporation, du Pont Film Manufacturing Corporation and Consolidated Industries were among the companies affiliated with the motion picture industry that released financial reports this week. Warner Brothers' report showed a net profit of $2,824,618 for the 26 weeks ended February 26th, Pathe had a net of $34,326 in the three months ended March 31st, Consolidated's profit for the same period as Pathe's was $157,681.

A financial story starts on page 72.

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Congressman Would Put U. S. in Film Business to Cut Studio Unemployment

by FRANCIS L. BURT

in Washington

WPA production of educational films, as a means of relieving unemployment in the motion picture industry, was advocated Wednesday in Washington by United States Congressman H. Jerry Voorhis, Democrat, California.

Unemployment among the various crafts engaged in picture production runs from 10 to 61 per cent, and the number of wage earners in 11 production companies declined 33 per cent between June, 1937, and March of this year, although at least six of the companies reported an increase of more than 25 per cent in net profits between 1936 and 1937, he charged, on the basis of a report by the Motion Picture Unemployment Conference.

Uneven production schedules, which call for the completion of a large number of pictures at one time of the year while at another period activities are almost at a standstill, is one of the major reasons for unemployment in Hollywood, Mr. Voorhis declared.

However, he said, "Another thing which will probably cause an increasing amount of permanent film unemployment in the future is the recently introduced practice in the big studios of using cleverly painted screens and canvases to give the illusion of large crowds and mob scenes." To check the growing practice of using such devices, he recommended that producers be required to disclose that they have used painted sets for such scenes. "The public which views the picture naturally believes that the money which it pays in admission fees is used in part to employ what looks to them like thousands of studio extras on the screen," he said. "When that is not true, they have a right to know it. 'Canned music' cannot be passed off as an original rendition in broadcasting, and painted images should not be allowed to pass for flesh-and-blood actors."

Establishment of work projects and extension of the WPA theatre project to include production would do much to solve the problem, the Congressman declared.

The latter, he explained, would permit the employment of idle film labor in the making of pictures in a field which the Government has long neglected.

"There is no doubt that visual education has certain great advantages over ordinary methods of instructions," he declared, "and I believe that if the Federal Government were to produce moving pictures which would enable school children to see with their own eyes a reenactment of the birth and growth of our country, its various geographic aspects, and its variety of industrial and agricultural pursuits and processes, it would not only be a sensible step forward in educational technique, but would also give future generations of Americans a love for their country and pride in its traditions and ideals which some people are afraid are now in danger of being lost.

"Once this project is established it should in a short time be almost, if not completely, self-liquidating and self-supporting. There would be no need for fabulous salaries or million-dollar bonuses paid out to executives. By eliminating that drain on the income, it would probably be possible to charge a comparatively small admission and still take in sufficient funds to pay for the cost of the project and provide the workers involved an adequate living wage."

Censor Fever

"The Birth of a Baby," recent clinical offering for entertainment on the screen and "The Birth of a Nation," the film which marked a milestone in the progress of the screen toward its goal of entertainment figured antithetically in controversies involving state censorships and title rights with the news between these two poles featuring such titles as "The Pace That Kills," "Assassin of Youth," "Mysteries of Sex" and "Miracle of Life." In Pennsylvania a member of the censor board reported threats to her life because of the banning of a Soviet picture.

The controversies are detailed on page 9.

How it looks to JOSEPH M. SCHENCK





"WHEN TIMES are good people go to the pictures three or four times a week. In bad times they go once or twice a week. When they go four times a week they see every good picture playing; when they go only once they select the best, so the best picture does not suffer even in bad times. The other pictures suffer in proportion to their lack of merit and appeal. We have not reached the position of 1929 to 1932 when people went to the pictures once a week, or once every two weeks. Pictures like 'Chicago,' 'Snow White,' 'Hurricane' and 'Robin Hood' have not suffered in the current situation. But no studio can produce great pictures only."

The "boxoffice strike" statements of Samuel Goldwyn and Harry Brandt were mentioned. Mr. Schenck was unmoved. "They must have been talking for 'page one,' not for the business," he remarked. "Millions are refuting them at the box office every day. Mr. Goldwyn knows the picture business. He likes Mr. Goldwyn best."



And he's heard the "fewer-and-better" argument. "But, I never heard of a producer leaving a great story on the shelf because he had to make some others not so good."



Then they looked at the Neely Bill—Mr. Schenck and Irene Kuhn, his interviewer—and remarked about Section 4, requiring a guaranteed synopsis in the contract. "Ridiculous—the producer could stand it but not the exhibitor."

"EXHIBITORS should align themselves with the producers for the common good. When associations fight the exhibitor is always in the middle."

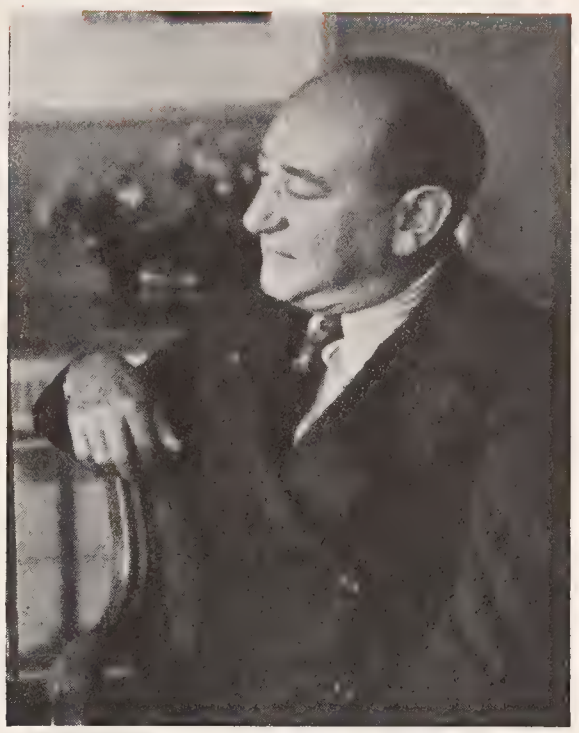
JOSEPH M. SCHENCK



"If double bills are the evil some say they are—if they are—let the independent exhibitors and the circuit men meet, pledged to a majority rule, and vote, a vote for each theatre. If the vote is to eliminate, let it be tried for a stipulated period.



"Never mind what a few crackpots have to say, the great majority of the people have endorsed the motion picture by continued attendance, the silent vote at the box office. I'll take the opinion of eighty million customers who pay for it.

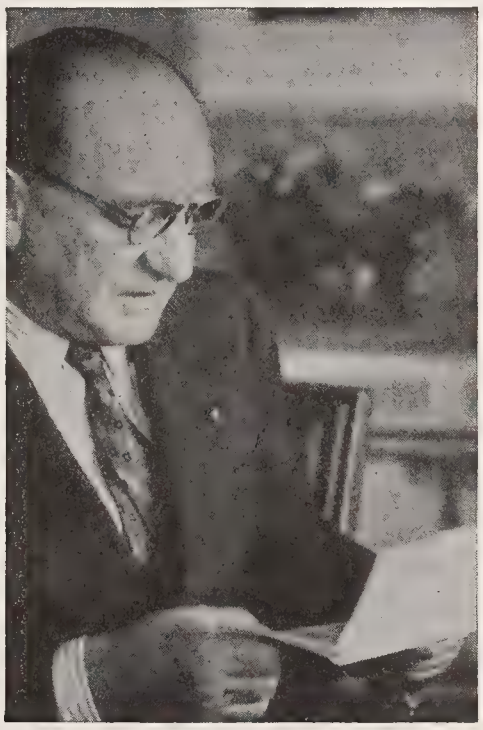


"It is unfortunate that the classification of pictures "A" and "B" by budget, has become public knowledge because it puts an entirely artificial and unfair handicap on the product. Meanwhile if a "B" proves an "A" the exhibitor gets it at the same price.



"The 20th Century-Fox formula is story first, next a cast of stars related to their parts. No one can save a bad story, but a good story can save a bad actor.

Photos by Jimmy Sileo



"Truth is the plus quality that makes a picture great. That gives opportunity to the adventure-biographical story. Even a poor speaker with something real to say is eloquent.



"Exhibitors should align themselves with the producers for the common good. There is no good in associations fighting each other, or fights to settle grudges. The exhibitor is left still in the middle, just as the common man is with the rival labor unions. This industry needs loyalty."



This Week In Pictures

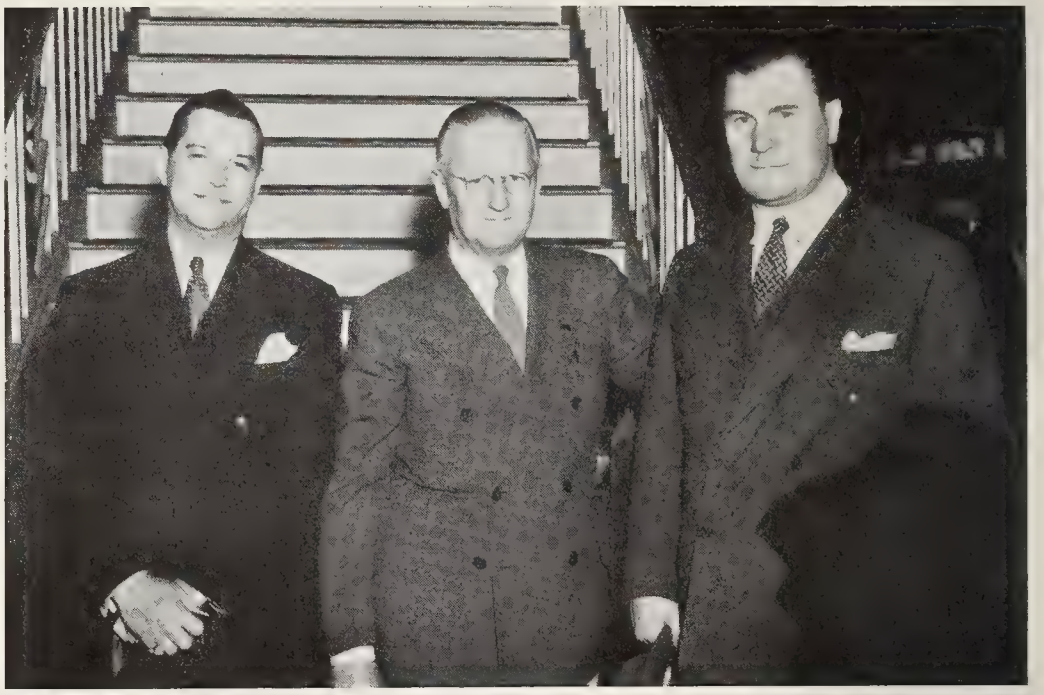
JUST about quart size. Sidney R. Kent, Twentieth Century-Fox president, explains earnestly to a customs official on disembarking in New York from the Queen Mary *after his European trip.*

John W. Hicks, Jr., below, Paramount vice-president, flanked by Charles Reagan, western division manager, and Fred Lange, continental European manager. All arrivals on the Queen Mary.

Roy Disney, business manager for his brother's Disney Enterprises, left below, returning from Europe with his son Roy, Jr., is met at the pier in New York by Ned E. Depinet, vice-president of RKO Radio.



Metropolitan Photo



Gene Raymond leaves New York for Chicago on a personal appearance tour and for Hollywood to rejoin his wife, Jeanette MacDonald.



A substantially still-life study by Josef Israels II, famed as an artist of the candid camera. The dark background is the boskage of Ursula Parrott's well irrigated Connecticut garden, where she raises fancy fiction and parties. The subjects are Irwin Wheeler, the only exhibitor recorded smiling this season, and at his left a skeptical friend and local farmer.



Marking his fifteenth year as manager of the Loew-Poli Majestic theatre, Bridgeport, Conn., last Saturday, Morris Rosenthal is honored at a dinner, right, attended by film men of the territory, the press and civic officials. On the dais, Edward A. Platt, sheriff; E. T. Buckingham, former mayor of Bridgeport and chairman of the arrangements committee; Harry F. Shaw, divisional manager of the Loew-Poli circuit and toastmaster; Mrs. Rosenthal; the guest of honor, and his brother, Abe Rosenthal. Standing: James J. Leon, Joseph Lederer, Morris Lebowitz, Bob Sherns, Abe Gudildig, Harry Aaronshon, Jack Schwartz and Rudolph Mantler.



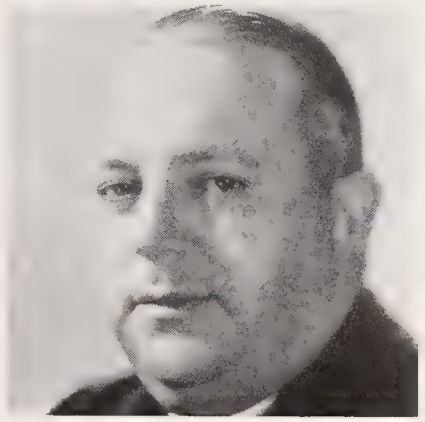


Left, James A. Farley, postmaster general; Miss Marion Weldon, sent to Washington by Paramount to insure representation for "Men with Wings" in National Air Mail Week publicity, and a model of an early mail plane.





Archie Silverman of the Strand theatre, Providence, greets Monogram stars John Carroll and Movita on a personal appearance tour.



Right, Cliff Work, newly appointed vice-president of Universal and general studio manager.

Olivia de Havilland, above, star of "The Adventures of Robin Hood," with Mort Blumenstock, Warner Brothers advertising manager, and W. G. Van Schmus, her host at a press reception in the studio apartment in the Music Hall, where the picture currently is engaged. Flowers by Mr. Van Schmus and his Music Hall management.

Nathan Wise, right, director of publicity for the RKO theatres in Dayton, Ohio, receives a Quigley Silver Plaque, emblematic of the Managers' Round Table Award for the first quarter in the annual showmanship competition, from Mayor Charles J. Brennan. Watching the presentation is Millard M. Blaettnar, RKO city manager.







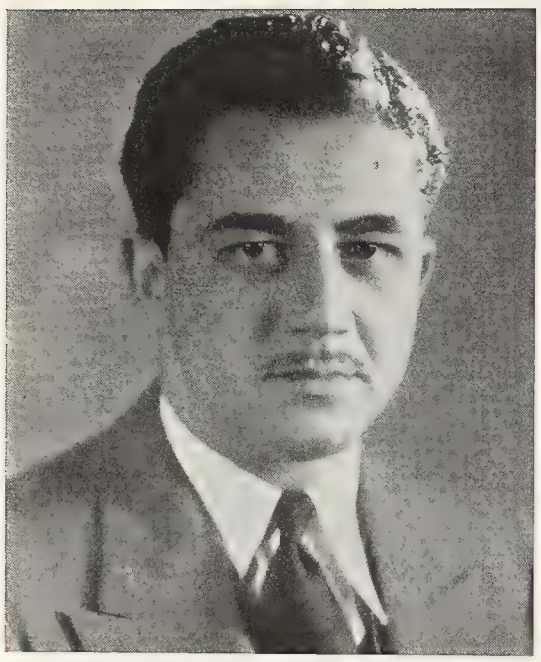
Subscribers cheer editor's departure. Maurice M. Bessy, managing editor of the French fan publication, Cinemonde, *leaving Paris for his first visit to New York and Hollywood, receives at the St. Lazare station the* hommage *of his friends of the press and the "Cinema Publicity Association," who brought placards and a brass band. M. Bessy, in a grey suit, watches the demonstration from the carriage window.*



Above left, Dr. Oscar Zayas, president of Peliculas Cubanas, S. A., producers of "Sucedió en Havana," first all-Cuban picture produced in Havana, with Mrs. Zayas in the New York offices of Teatro al Dia, *and, above, Tom Hogan, who has contracted with Dr. Zayas as chief cameraman and technical adviser.*



Dorothy Lamour makes a cake and eats it, too, for and with Leo Robin, lyric writer, on the occasion of his birthday.



Irving Asher, who is occupying offices at the Denham studios of Alexander Korda's London Films preparatory to producing for that organization.

At the opening in Paris of "Snow White," right, Paul Buchanan, who supervised the dubbing of the French version, Roy Disney and Bill Levy, European representative of Disney Enterprises, applaud not the picture but a performance by a children's choir which preceded the screening, a point emphasized, with special Gallic politesse, *by the French caption writer who deemed it execrable taste to have them "seem to applaud their own film."*





Charity Group Golf Guests

THE unobtrusive and not too candid camera reports impartially on bridge, kibitzers, highballs, conversation and golf at a party at the Quaker Ridge Golf Club, Mamaroneck, given by David Bernstein, treasurer of Loew's, Inc., for film executives and exhibitors who were members of the committee in the last drive for the Federation of Jewish Charities. Mr. Bernstein was co-chairman with Albert Warner. Cosmo-Sileo Photos

At the interrupted bridge game, left, players and non-players from left to right are Major Warner, J. J. Murdock, retired; Charles C. Moskowitz, Loew Theatres; Arthur Israel, Paramount; Eugene Picker, Warners; Oscar Doob, Loew Theatres; Leopold Friedman, Loew's, and, in the foreground, Mr. Bernstein.



Left, William Brandt, New York exhibitor, with the winning hand, and Herman Robbins, National Screen Service.

And golf, too. Right, Jules Levy, RKO; George Skouras, Charles Moses, Edward Rugoff and A. H. Schwartz, exhibitors.

Startled. Below, William Klein, Marcus Heiman, and Paul Felix Warburg.







The conversationalists above are Judge Isidor Frey, Loew's; Mr. Moskowitz and Sam Rinzler, Randforce Circuit, Brooklyn.





Between drives. Above, Jack Mills, Jack Robbins, Howard Phillips, Arnold Bernstein, and, standing, Max Rudnich.

A new deal. Left, Major Warner, Mr. Friedman and Walter Reade.

UA ADOPTS PERCENTAGE ONLY PLAN FOR SELLING ALL OF ITS PRODUCT

Board Acts to Reduce Board to Six Members, Seen as Preliminary to Transfer to New York; Edward Small Plans Eight

An exclusive policy of leasing pictures to exhibitors on a percentage basis only was adopted this week by United Artists as the corporation advanced its plans for expansion, started three weeks ago when a system was adopted increasing producer-partners' share of profits and reducing distribution charges to outside producers to encourage new producer affiliations. A large share of the company's contract dealings with exhibitors heretofore has been on a percentage basis.

The percentage system, termed "the only fair way to both exhibitor and patron of determining the producer's return," was decided upon when the United Artists producers met at the home of Samuel Goldwyn on the coast.

Other developments in the company's affairs included:

A move by the board of directors to reduce the number of directors from twelve to six, which was seen as a preliminary step to the ultimate transfer of the board to New York.

Announcement by Edward Small Productions of plans for producing eight features for the coming season, of which the first will be "The Duke of West Point."

The resignation of David E. Rose as vice-president of Samuel Goldwyn Productions, effective this Saturday.

The taking of a position with London Films by Irving Asher, who recently resigned as head of Warner Brothers British production.

Attending the meeting at which it was decided to sell pictures on a percentage basis exclusively were Mr. Goldwyn, David O. Selznick, Mr. Small, Walter Wanger and Maurice Silverstone, who represented Alexander Korda. The full announcement of the policy was preceded by an explanation that George Schaefer, vice-president in charge of domestic distribution, had been instructed to put the method into effect immediately. The announcement follows:

"That in order to attract patrons to the box office, the constant United Artists policy of producing motion pictures only of the highest entertainment quality is more important today than ever before and will be continued as inflexible.

"That since it is impossible in advance to guage correctly the number of patrons who will see a motion picture, the only fair way to both exhibitor and patron of determining the producer's return is the merit system—participation in gross recepits determined solely by attendance at the theatres.

"The merit system as stated above will be a firm policy in the distribution of United Artists pictures for the coming season."

Naming of Attorneys Expected

Under the board's plan of reducing the number of directors, the five partner-owners may name either themselves or their individual appointees to the board. It is expected the partner-owners will name their New York attorneys, thus facilitating the establishment of board headquarters in New York in line with the general operation of the company from the home office under Mr. Silverstone, newly elected chairman of the executive committee.

Indications are that Dennis F. O'Brien will replace Neil A. McKay as Mary Pickford's representative; that E. C. Raftery will replace Clarence E. Erickson as representative for Douglas Fairbanks; that Charles Schwartz will replace Alfred Reeves as Charles Chaplin's representative, and that James Mulvey will replace Mr. Rose as Mr. Goldwyn's representative. Mr. Mulvey is Mr. Goldwyn's eastern representative while the other three named are New York attorneys. It is expected that Sir Connop Guthrie will continue to represent Mr. Korda.

At the same meeting of the board, formal approval was given to the contract under which Hal Roach will become a United Artists producer. He will make four to six pictures yearly for the next eight years, the first to be delivered about December 1st.

Edward Small Titles

The announcement of Mr. Small's product lineup for the coming season was made by Mr. Schaefer after weekend conferences with Mr. Small and Dr. A. H. Giannini, United Artists president. In the first of the eight pictures, "The Duke of West Point," Jack Dunn, championpion skater, will head the cast. George Bruce is doing the screenplay. The other seven films will be:

BEACH BOY
THE MAN IN THE IRON MASK
KING OF THE TURF
TWO ORPHANS
COLLEGE CARNIVAL
THE LOST WORLD
THE ADVENTURES OF BEAU BRUMMEL

Commenting on the lineup, Mr. Schaefer said: "This program presents a most impressive list of pictures. Edward Small has concentrated his efforts on getting rights to stories of proven calibre, worthy of the substantial production background with which he will endow them.

"Mr. Small's past efforts in the independent production field have proven his ability to make pictures of outstanding value and United Artists feels that the elaborate program he has prepared will be a decided contribution to its product offering."

Mr. Asher's affiliation with London Films was expected. When he and Mr. Korda left New York recently they indicated that a deal had been concluded under which Mr. Asher would join Mr. Korda's production staff. In London it was anticipated that the former Warner Brothers executive would hold a high executive position as a producer for London Films that he probably would be placed in charge of the production of "Prison Without Bars."

A routine session of United Artists' board of directors was held Monday and was adjourned to convene again Friday. No statement was issued concerning the meeting.

Mr. Schaefer and Mr. Mulvey left the coast by train for New York Tuesday night.

SILENT PRODUCTION URGED FOR CHAPLIN

Although Charles Chaplin is in favor of his speaking in his next picture, objections to the plan have been voiced by Charles Reisner, director, with whom Mr. Chaplin is working on a vehicle for United Artists release. No story has been selected as yet. The latest having been given consideration was a murder mystery with the leading character in pantomime, but it has been discarded.

Samuel Goldwyn's first picture upon resumption of production may not be "Graustark," starring Gary Cooper and Merle Oberon, but instead another Cooper-Oberon vehicle, "Kiss in the Sun," it was said in Hollywood.

Monte Prosser has joined Walter Wanger's staff for special exploitation work.

Federal Arbiter Plan Is Studied

Attorneys for the large film companies are working out details of a proposal that the United States Attorney General's office recommend the appointment of a permanent special master to serve as arbiter with full and final authority to settle all complaints on clearance and zoning which may be lodged against Fox West Coast Theatres.

The move is said to have been planned in order to avoid future legal actions and Federal investigations involving the circuit and distributors, such as that which ended in the Government-West Coast consent decree of August, 1930.

Under the proposal, scheduled to be acted upon soon, decisions of the special master would be binding on both parties to a dispute without appeal. The proposal contemplates that no new anti-trust actions would be instituted by the Government on matters which could be heard and settled by the special master.

At present attorneys are preparing definitions of complaints which would be submitted to the special master and delineating his specific authority.

The implications of the proposal are new to the industry in that the major distributors and a leading exhibition branch would voluntarily place their future relations in the hands of a representative of the government. Supervision and ultimate control of the large circuit's film buys and playing provisions, thus, would rest with a Federal agent under the plan.

Clearance and zoning complaints from California independent exhibitors involving alleged violations of the 1930 consent decree by the circuit have been filed with the Department of Justice during the past few years and last year they led to a Federal investigation of the Southern California exhibition situation. The investigation is still under way, but, presumably, it would be discontinued if and when a special master was named to hear and settle existing or new complaints against the circuit.

Tenor Sails for Italy

Carlo Buti, Italian tenor who has been making theatre appearances and singing over the radio in the United States, will sail for Italy, Saturday, on the *Conte di Savoia*. He will make three features for Romolus Film Company which produces in the new Italian Hollywood near Rome.

BIRTHS OF "BABY" AND "NATION", AND ACID HURLING FIGURE IN DISPUTES

State Trooper Assigned to Pennsylvania Censor While G-Men Investigate; Negroes Protest "Birth of a Nation" Reissue

Motion picture censorship arguments, officially inspired and otherwise, scaled this week from "The Birth of a Baby" to "The Birth of a Nation," and even involved reports of death threats and attempts to spray Pennsylvania censors with acid for their banning of the Soviet film, "The Baltic Deputy."

"Hygiene" films of all kinds and description, and pictures having political or racial implications, were the subjects of controversy, among them "Souls For Sale," "The Pace That Kills," "Assassin of Youth," "Mysteries of Sex," "Lash of the Penitentes," "Miracle of Life." "Motherhood, or Childbirth," "Birth of a Child," "A Child Is Born," and whatnot, besides "Baltic Deputy," "The Birth of a Baby" and David Wark Griffith's 23-year-old "Birth of a Nation."

Meanwhile, Eleanor King, the actress in the controversial "Birth of a Baby," became the mother of an eight-pound boy at Doctors' Hospital, New York, according to a publicity statement from Special Pictures, distributors of "The Birth of a Baby."

Pennsylvania has been a hotbed of argument over the censorship of various "political" and "Red" motion pictures, and this week Mrs. Margaret F. Palmer, widow of A. Mitchell Palmer, onetime United States attorney general, asked for and obtained police protection after, she said, threats had been made on her life and acid had been hurled at her, burning her clothes, apparently because the Pennsylvania Board of Motion Picture Censors, of which she is chairman, had banned the Amkino Russian "Baltic Deputy."

Trooper and G-Men Assigned

Pennsylvania's Governor George H. Earle assigned a state trooper to act as Mrs. Palmer's bodyguard until further notice, and J. Edgar Hoover assigned agents of his Federal Bureau of Investigation to study the series of incidents which began about six weeks ago.

Mrs. Palmer had voted to ban the picture on the ground that it was subversive propaganda. Amkino's Philadelphia representatives appealed to Judge Curtis Bok, who reversed the board on March 17th.

The censor board chairman voiced the belief that her late husband's activities as alien property custodian, just after the World War, when he was active in obtaining deportation of radicals caused her to be singled out instead of her two associates on the board, Mrs. Hester M Fyre and Patrick A. Duffy.

The last of seven incidents which Mrs. Palmer reported, she said, came last Wednesday night in the hotel where she lives. A man posing as Norman Macauley, Governor Earle's secretary, threw a vial of acid into her room.

"I jumped back, but the contents of the bottle splashed on the hem of my dress," she said, according to the New York *Times*. "It is just possible that that was what was meant by a threat that I would be 'fixed' so I would not review any other pictures—blindness from acid."

This threat, Mrs. Palmer was quoted as re-

SAYS FILMS ARE 100% IMPROVED

"Motion pictures are 100 per cent better than they were 15 years ago," Mrs. Edward T. MacDonnell, film chairman of the Ohio Federation of Women's Clubs, said this week in Columbus.

"There are few indecent pictures today," she said. "Ninety-six per cent of the films released in the last year have been placed on the approved lists of all groups crusading for high film standards. Public demand has raised standards of film production."

calling, was made by persons, including a "short, dark man, speaking in rather broken English," who approached her on various occasions near her office on Vine Street.

Leaders of the Communist Party in Philadelphia called the charges "Fascist twaddle."

Negroes Protest "Nation"

The pages of history were turned back this week in East Orange, N. J., in the vicinage of Thomas Edison's pioneerings in motion pictures, where the local courts are to rule on complaints of a group of Negroes against the racial implications of "The Birth of a Nation," old Griffith film which has been resurrected by Stone Film Library and is to be reissued immediately in New York and New Jersey. The picture, during its early exhibitions, in 1915 and thereafter, was the subject of attacks by Negroes, particularly in Chicago and Boston, who charged that it stirred race hatred. The Negroes would have the authorities censor the picture on the same grounds.

Adolph J. Rettig, manager of the Ormont theatre in East Orange, was summoned to appear before Police Recorder Albert L. Vreeland to answer a charge that he violated a New Jersey statute by showing "The Birth of a Nation."

Mr. Rettig was arrested and paroled in custody of his counsel, Edward R. McGlynn of Newark. Mr. Rettig is a former big league baseball player.

The complaint was signed by two local Negro physicians, Dr. Theodore R. Inge and Dr. Harry W. Mickey. The two alleged that Mr. Rettig violated Chapter 151 of the laws of 1935, which makes it a misdemeanor to show "any picture, photograph or representation which in any way incites, counsels, promotes, advocates or symbolizes hatred, violence, or hostility against any group of persons by reason of race, color, religion or manner of worship."

The exhibitor waived examination and the case was referred automatically to the Essex County grand jury. His counsel said he intends to ask D. W. Griffith to testify.

Dr. Inge said the picture had been prohibited in California, Kansas, West Virginia and Ohio.

The film was shown at the Ormont from May 8 through May 11. On May 9 Negro leaders submitted a protest, bearing 609 signatures, to the City Council. The manager deleted those parts which he understood were considered particularly objectionable.

East Orange authorities said that, as far as they know, this case was the first in which the 1935 statute had been invoked. The act provides for a fine of $200 to $5,000 and 90 days to three years imprisonment, or both.

"Birth of a Nation" also met with opposition in Hartford, Conn., where two Negro ministers, the Reverend C. A. Moody and the Reverend J. C. Jackson, succeeded in having exhibition halted at the local State theatre.

One of the greatest mass defeats for socalled "sex films" came this week in New York when licenses were denied three pictures on appeal by the Board of Regents. In each instance, Irwin Esmond, motion picture censor, had refused to grant a license. The pictures were "Souls for Sale," "The Pace That Kills" and "Assassin of Youth."

Three members of the Board reviewed the films, Miss Susan Brandeis, daughter of the United States Supreme Court justice, Gordon Knox Bell and George J. Ryan.

International Road Shows had submitted "Souls for Sale" Oct. 28, 1937. It was refused a license Nov. 3, 1937, Mr. Esmond maintaining that the picture "would tend to corrupt morals."

Third Revision

"The Pace That Kills" was under appeal by Bernard Kulick, secretary of Syndicate Exchanges. The version screened was the third revision of the film, which originally was submitted by Melbert Pictures, in March, 1936. A revised print was presented, rejected, and a new revision offered on April 18, 1936. Appeal by Melbert Pictures at that time went to Herman Cooper, assistant commissioner of education, who, acting for Dr. Frank P. Graves, screened the film at the Madison theatre in Albany and refused a license.

Subsequently, Syndicate applied for a license on March 24, 1938. Director Esmond denied the application, contending "The Pace That Kills" was "indecent" and "immoral." The ruling was appealed.

On the third picture, "Assassin of Youth," the regents' sub-committee again upheld Director Esmond in his refusal to license. Distributorship rights are believed to be held by Leo J. McCarthy. Attorney for Mr. McCarthy was State Senator John J. McNaboe, chairman of the Law Enforcement Committee. Appearing for the Department of Education in all three cases was Charles A. Brind, Jr., law director.

Cummins Appeal Allowed

Another phase of Samuel Cummins' prolonged fight in the federal court over his sex pictures was witnessed this week when federal judge Robert P. Patterson, in New York, allowed the appeal of Jewel Productions, Inc., to the circuit court of appeals in the suit brought by Jewel against Henry Morganthau, Jr., secretary of the United States Treasury, and Harry M. Durning, as collector of the port of New York.

The suit had charged unwarranted interference by the Government with distribution of the picture "Mysteries of Sex." Jewel sought an injunction, denied in the lower court.

Maryland's State Board of Censors won a fight instituted in city court, Baltimore, over "The Lash of the Penitentes," dealing with the New Mexico religious sect. The board had refused a permit and Mike J. Levinson filed an appeal. Judge George A. Solter upheld the board, calling the film "incredibly stupid."

Second to the unsuccessful battle waged in New York State for an exhibition certificate was Special Pictures' fight in Cincinnati to clear its "Birth of a Baby."

Public showing of the picture, stopped there by police after it had been passed by the Ohio

(Continued on following page)

LICENSES DENIED THREE "SEX FILMS"

(*Continued from preceding page*)

State Board of Censors, was resumed on Wednesday. Judge Charles S. Bell, in common pleas court, on Monday restrained the city from interfering with the scheduled public showing of the picture of the American Committee on Maternal Welfare. In an 18 page opinion the judge ruled that the state had preempted the field of motion picture censorship and the city had no such censorship powers of its own. "The Birth of a Baby" opened in Cleveland Monday.

Cincinnati had become the testing ground on the picture, scheduled to open a week's run at Keith's theatre, when City Manager C. O. Sherrill banned the film, acting on a report by Eugene T. Weatherly, chief of police, who witnessed a preview Thursday evening. "The picture is positively terrible, and I can see nothing educational in it," was the terse report of the police chief.

Ike Libson, operator of Keith's, protested, and City Manager Sherrill agreed to lift the ban providing the actual birth scenes were eliminated and attendance limited to persons over 18 years of age. William Skirball, president of Select Pictures, Cleveland, state franchise holder, informed Mr. Libson that no deletions would be tolerated, and the case went to court.

The question of whether the city manager had authority to prohibit or censor the film, rather than the propriety of the picture itself, was the issue on which Judge Bell based his decision.

Two Detroit Decisions

Sergeant Charles W. Snyder, police film censor, issued a permit for the showing of "The Birth of a Baby" in Detroit theatres, on condition that it run under the restrictions, such as single-billing, imposed by the producers.

On the other hand, in the same city, Judge Robert M. Toms in circuit court upheld the refusal of Police Censor Snyder to issue a permit for the local showing of Samuel Cummins' Jewel Production, "Motherhood, or Childbirth."

Sponsor Asks Injunctions

The American Committee on Maternal Welfare, Inc., sponsor of "The Birth of a Baby," filed suit in New York supreme court this week to enjoin Jewel Productions and Samuel Cummins and Burt Lewis, officers and directors of Jewel, from advertising, exhibiting and distributing any motion or still pictures using the titles "Birth of a Child," "Child Birth," "A Child Is Born," or any other title similar to "The Birth of a Baby." The suit attacked alleged changes of title of Mr. Cummins' "Motherhood, or Childbirth," to resemble "The Birth of a Baby."

At the same time a show cause order issued by Justice Samuel I. Rosenman directed the defendants to appear before Justice Bernard L. Shientag.

The American Committee on Maternal Welfare, Inc., acting further to protect the title of "The Birth of a Baby," obtained injunctions in New Jersey and in California, and the title "Birth of a Child" was withdrawn.

Writ Refused in Cleveland

Cleveland's Judge Frank J. Lausche in common pleas denied to Samuel Horwitz, attorney, of the Union Trust Building, representing the American Committee on Maternal Health, an injunction seeking to restrain the Associated Enterprises, Inc., George Young and E. C. Flanagan, operators of the Roxy theatre, from exhibiting the feature "Miracle of Life," advertised as "showing actual birth scenes." The only relief granted the respondents was an order to prevent advertising the film in any manner which might lead to confusing it with the picture "A Baby Is Born."

Conviction in Ontario

The first conviction in the drive inaugurated by Chairman O. J. Silverthorne of the Ontario Board of Moving Picture Censors against the use of uncensored films was recorded against Russell Harris in Toronto police court. Harris was found guilty of possessing obscene motion pictures. The accused, a resident of Toronto, was ordered held in custody before sentence is imposed pending further investigation by the authorities as to the source of the films.

Omaha Ordinance Shelved

Omaha's Mayor Butler has pigeon-holed a proposed ordinance which would extend powers of city censor board over all forms of entertainment.

The city council adopted a new criminal code which is merely a revision of the city's decency and morals law and amusement regulations.

Ohio Eliminations

The Ohio division of film censorship, at Columbus, reviewed 500 reels in April and ordered 21 eliminations. There was but one elimination in 135 reels for the week ended April 15, in which "The Birth of a Baby" was passed. These figures compare with 676 reels and 33 eliminations in March of this year, and 606 reels with 35 eliminations in April, 1937.

Exhibitors Study Bingo Ordinance

The possibility that the legalizing of Bingo by the town council at Richmond, Ohio, may establish a precedent is causing considerable apprehension among exhibitors in certain Ohio situations where the game, sponsored by various societies and organizations, is making inroads on theatre attendance.

The ordinance, one of the first of its kind to be passed by an Ohio municipality, provides that five per cent of the proceeds of each game be diverted to the local relief fund; three per cent to state tax, and 12 per cent to the owner or sponsor of the game. The remaining 80 per cent goes to the players.

Several exhibitors in New Jersey who have been notified of impending suit over Bank Night royalties have indicated that they will settle their bills out of court, according to Milton Unger, Newark attorney, who has been retained by Edward Goldstein, Bank Night distributor for that area.

Following a conference held with representatives of two local markets and theatres in East Providence and East Greenwich, R. I., Attorney General John P. Hartigan has given Bank Night a week of grace. S. Everett Wilkins, Jr., attorney for the Big Chief Market, contended that there is a distinction between awards given by business establishments such as markets, where no admission is charged, and giveaways in theatres.

The Florida supreme court overruled an order restraining enforcement of a lower court injunction against operation of Bank Night by the Little River Theatre Corporation of Miami.

Dan Myers, head of the Hollywood Amusement company, distributors of Wahoo, Bank Roll and other giveaways, has closed the Oklahoma City office of the company and moved to his home in Muskogee, Okla.

California and Quebec Owners Elect Officers

Two exhibitor organizations elected new officers this week—in California and Quebec; a third, the Southeastern Theatre Owners Association, set June 7th as the date for its election and annual convention, the while Allied's new unit in New York was meeting to consolidate gains following organization.

Morris Loewenstein, national secretary of the Motion Picture Theatre Owners of America said this week that a poll of sentiment for the site of the national convention will be taken by mail in the near future.

Albert A. Galston, manager of the Marcal, Hollywood, has been elected president of the Independent Theatre Owners of Southern California. He succeeds Jack Y. Berman, retired. Other officers are: C. A. Ferry, first vice-president; E. S. Calvi, second vice-president and treasurer, and Mr. Berman, R. D. Whitson, Mrs. Jenny Dodge, Max Sinker, William Woodworth and Manny Feldstein, directors. Robert H. Poole continues as secretary and business manager.

Quebec Allied Theatrical Industries, meeting in Montreal, re-elected B. E. Norrish, president; E. N. Tavah, treasurer, and D. A. Burpee, secretary. C. O. Auclaire, T. W. Trow, George Ganetakos, L. K. Jones, Arthur Hirsh, N. Lawand and Mr. Burpee were named to the executive committee.

Dissatisfaction over the present standard exhibitor contract with distributors, the prohibition of children at theatres and "burdensome taxation which is placing the industry in a serious economic position" were taken under advisement by nearly 100 exhibtors from all parts of the province. J. J. Fitzgibbon, general manager of Famous Players Canadian Corporation, and Henry Chauvin, Montreal lawyer, addressed the meeting.

Proposed changes in the Canadian License Agreement (standard exhibitor contracts) submitted to Toronto exchanges, following a series of conferences between the Independent Theatres Association committee and representatives of the Motion Picture Distributors and Exhibitor Association of Canada, have been rejected by the ITA.

The Southeastern Theatre Owners Association, affiliated with the MPTOA, will hold its annual convention at Lookout Mountain Hotel, Chattanooga, Tenn., June 5-7, inclusive. Milton C. Moore, president, of Jacksonville, and Mrs. H. T. Wood, secretary, of Washington, Ga., will attend. Convention officers are Sam Borisky, general chairman, Chattanooga, and Lee Castleberry, vice-chairman, Nashville.

Plans to increase the membership of the recently formed Allied of New York unit will be discussed at its next meeting, Wednesday. Max A. Cohen, state chairman, will visit Albany early in June to consolidate the membership there. He said the upstate organization will function separately from the New York City unit, with William Smalley of Cooperstown, state vice-chairman in charge.

Colonel H. A. Cole, Dallas, a member of Allied, is expected to visit Kansas City shortly to sound out exhibitors on the possibility of establishing an Allied unit in the area.

TRUST
EVERYONE
BUT CUT
THE CARDS



WHEN JOE SALESMAN DROPS IN WITH THAT PROP NEW-SEASON SMILE

"How are you Mr. Exhibitor?"



and tells you the product is going to be **COLOSSAL,** (no matter *what* company he represents) **BELIEVE HIM, TRUST HIM**

But cut the cards



For example, ask him

—What pictures are they planning at the studios?

—What great properties do they own?

—What stars have they got that mean box-office?

—What *contracted for* promotion will they offer?

—What are they doing to earn the good-will of exhibitors?

AND WHEN YOU'VE DONE THIS YOU'LL KNOW THE ANSWER

SIGN WITH M-G-M



READ THIS EDITORIAL!

It's from THE EXHIBITOR
(Jay Emanuel Publications)
and it's typical of what the whole trade is thinking!

Metro Praise

During the past few seasons, Metro has gained a lot of good will from exhibitors. Not so long ago, the company indicated it was not filling its higher brackets just for the purpose of getting more revenue. Exhibitors liked this. Now, the exhibitors should greet the Metro sales policy in the same fashion.

Frankly, Metro is just pursuing that line of reasoning which says that a satisfield account is the best account. We'll wager that the company will close its possibilities during the new season faster than ever before.

THAT M-G-M STAR LIST KEEPS GROWING!

a handful
when M-G-M
started





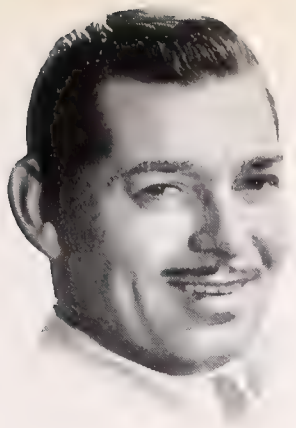
an armful now,
because every year
Leo, the Star-Maker, builds new personalities for the idol-worshipping fans—

(Alphabetical order)

LIONEL BARRYMORE
FREDDIE BARTHOLOMEW
WALLACE BEERY
JOAN CRAWFORD
ROBERT DONAT
NELSON EDDY
CLARK GABLE
GRETA GARBO
FERNAND GRAVET
MYRNA LOY
JEANETTE MacDONALD
MARX BROTHERS
ROBERT MONTGOMERY
ELEANOR POWELL
WILLIAM POWELL
LUISE RAINER
ROSALIND RUSSELL
NORMA SHEARER
MARGARET SULLAVAN
ROBERT TAYLOR
SPENCER TRACY



NORMA
SHEARER



CLARK
GABLE



MYRNA
LOY



WILLIAM
POWELL



ROBERT
TAYLOR



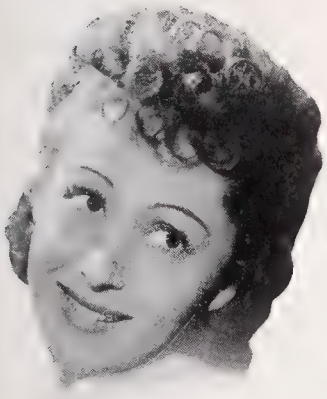
GRETA
GARBO



NELSON
EDDY



JEANETTE
MacDONALD



LUISE
RAINER



JOAN
CRAWFORD



ELEANOR
POWELL



SPENCER
TRACY



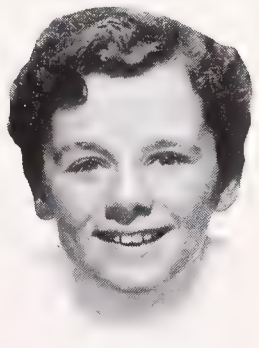
MARGARET
SULLAVAN



ROBERT
MONTGOMERY



WALLACE
BEERY



FREDDIE
BARTHOLOMEW



LIONEL
BARRYMORE



FERNAND
GRAVET



MARX
BROS.



(*Produced by Hal Roach*)
STAN LAUREL &
OLIVER HARDY



ROSALIND
RUSSELL



ROBERT
DONAT

TALK ABOUT PROMOTION!

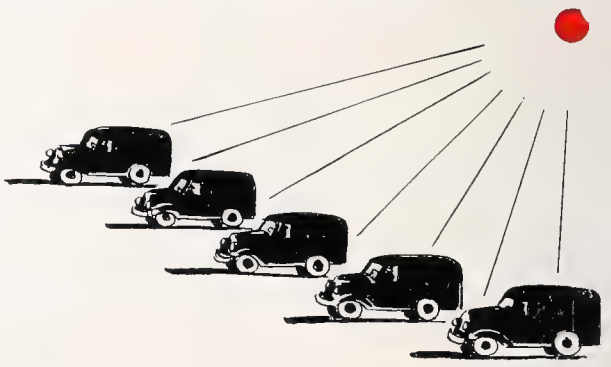
M-G-M's BILLBOARD CAMPAIGN SELLS TICKETS!

In addition to its vast newspaper and magazine campaigns, M-G-M has thousands of 24-sheet stands in 1200 cities reserved for its great attractions! It doesn't cost you a nickel, but oh boy, how it builds grosses!

THIS IS A BILLBOARD MAP SHOWING POSTER DISTRIBUTION CENTERS IN THE SALT LAKE CITY DISTRICT!



(Other maps covering entire country by Branches are shown on following pages)



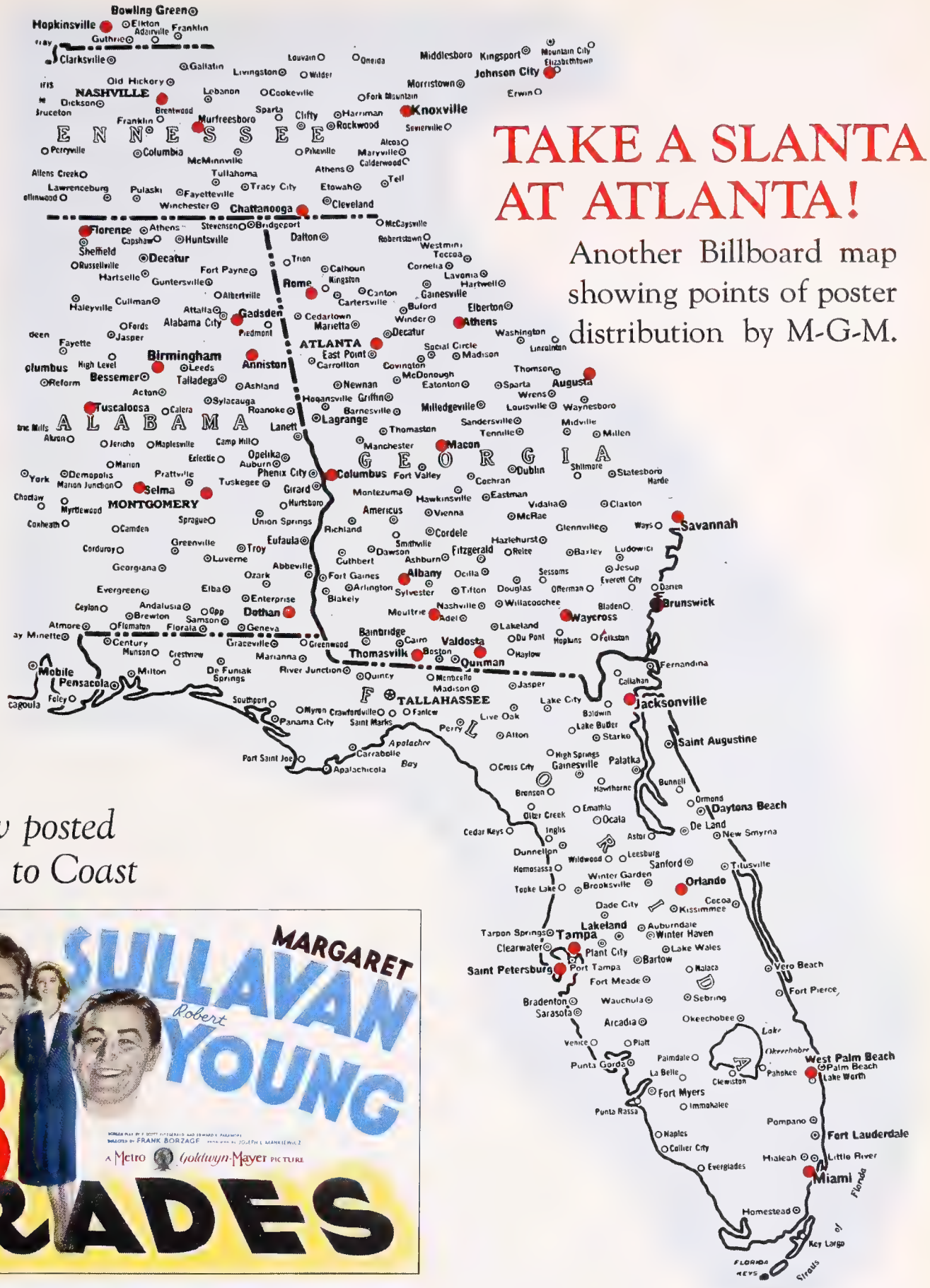
Each dot on the map represents a poster plant. Radiating for miles from each dot are billboard locations, hand-picked and under contract to M-G-M from Spring to Winter. Only one company does it!

"Leo's all over the map"



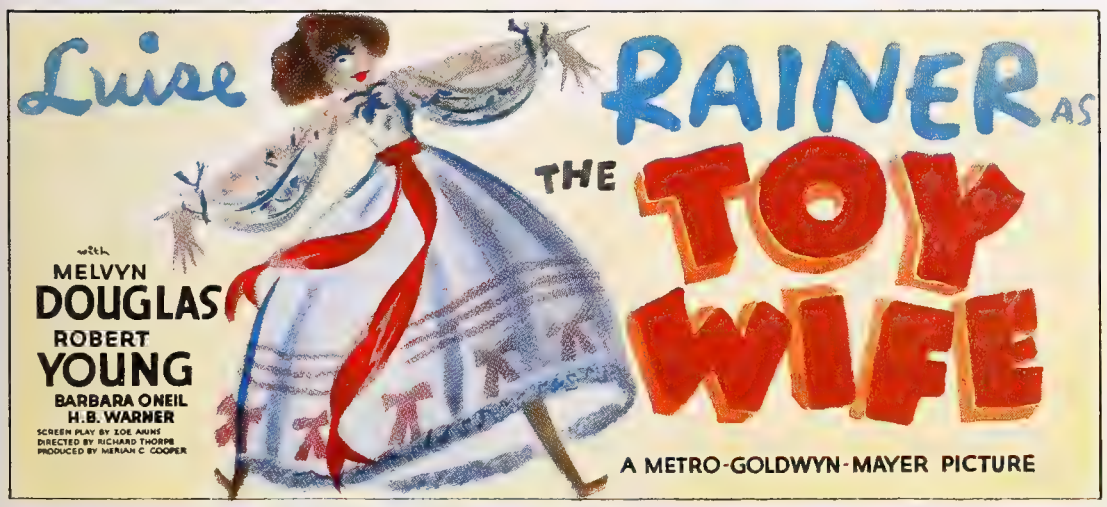
TAKE A SLANTA AT ATLANTA!

Another Billboard map showing points of poster distribution by M-G-M.

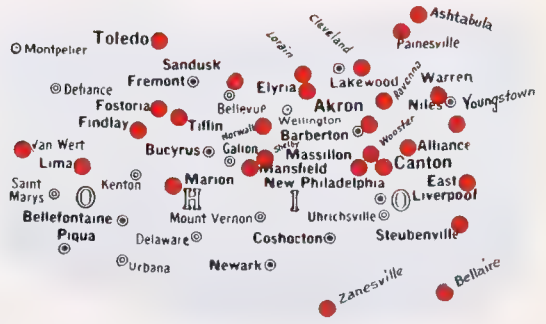


Now posted Coast to Coast

Next posting, June



IN CLEVELAND IT'S M-G-M TOO!

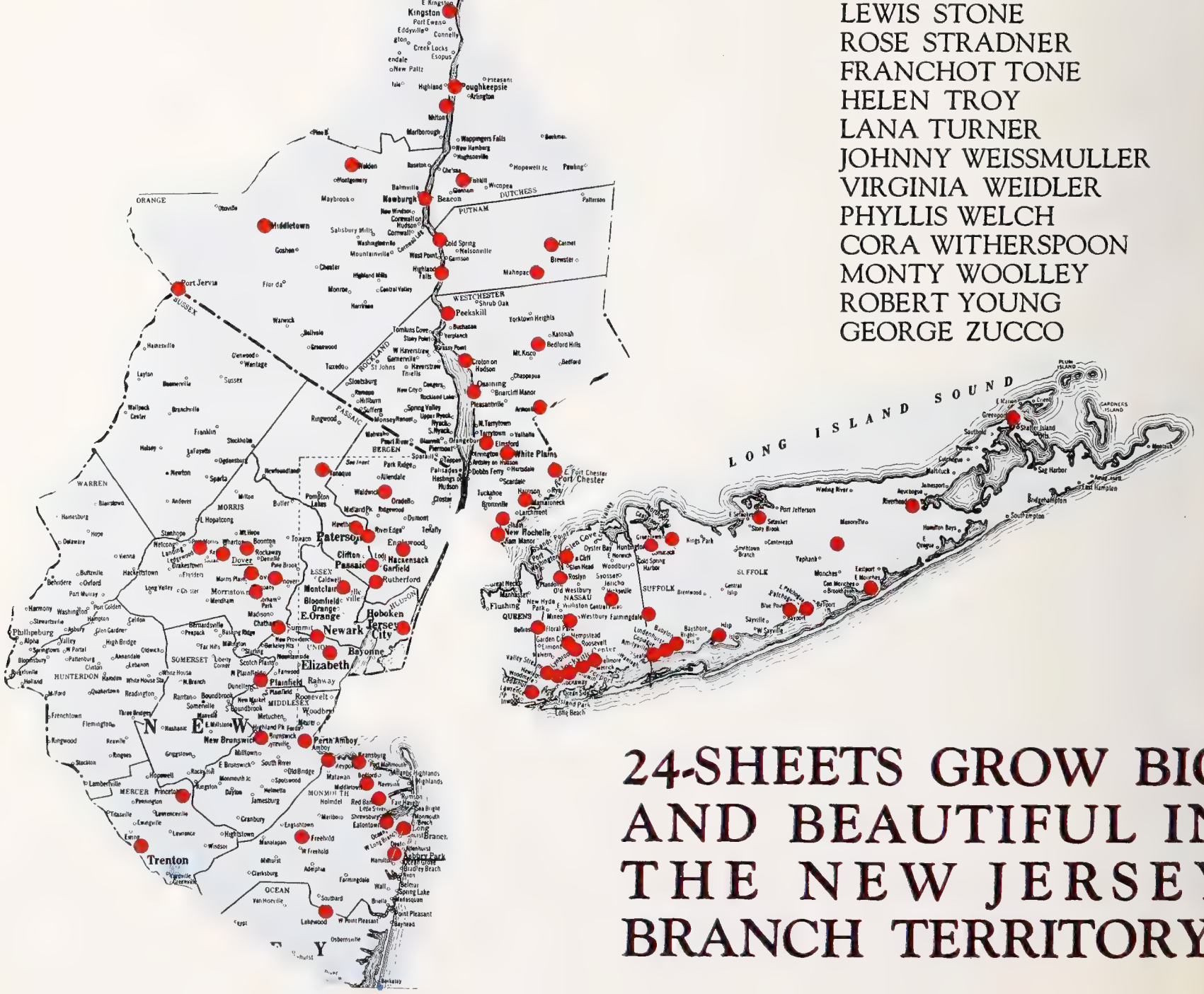


WHAT'S A "FEATURED PLAYER"?

To convey an idea of the importance at the Box-Office of many of the names below, whenever another company borrows an M-G-M Featured Player, they advertise them as Stars!

(alphabetically)

ELIZABETH ALLAN
JOHN BEAL
JANET BEECHER
ROBERT BENCHLEY
RAY BOLGER
FANNY BRICE
VIRGINIA BRUCE
BILLIE BURKE
LYNNE CARVER
JEAN CHATBURN
ALAN CURTIS
MELVYN DOUGLAS
BUDDY EBSEN
CARL ESMOND
REGINALD GARDINER
JUDY GARLAND
GREER GARSON
CHARLEY GRAPEWIN
VIRGINIA GREY
WILLIAM HENRY
FAY HOLDEN
HENRY HULL
RUTH HUSSEY
BETTY JAYNES
RITA JOHNSON
ALLAN JONES
GUY KIBBEE
MILIZA KORJUS
HEDY LAMARR
JACQUELINE LAURENT
DELLA LIND
ELEANOR LYNN
ILONA MASSEY
DOUGLAS McPHAIL
UNA MERKEL
FRANK MORGAN
CLAUDIA MORGAN
STANLEY MORNER
GEORGE MURPHY
DENNIS O'KEEFE
MAUREEN O'SULLIVAN
REGINALD OWEN
BARNETT PARKER
CECILIA PARKER
NAT PENDLETON
WALTER PIDGEON
EUGENE REYNOLDS
FLORENCE RICE
MICKEY ROONEY
LIONEL ROYCE
ANN RUTHERFORD
GALE SONDERGAARD
JAMES STEWART
LEWIS STONE
ROSE STRADNER
FRANCHOT TONE
HELEN TROY
LANA TURNER
JOHNNY WEISSMULLER
VIRGINIA WEIDLER
PHYLLIS WELCH
CORA WITHERSPOON
MONTY WOOLLEY
ROBERT YOUNG
GEORGE ZUCCO



24-SHEETS GROW BIG AND BEAUTIFUL IN THE NEW JERSEY BRANCH TERRITORY!



BEST SELLERS AMONG M-G-M's VAST STORY PROPERTIES

(✓ *Books owned by M-G-M are checked on list at right*)

Week after week "Northwest Passage" and "The Citadel" have led America's Best Selling Books. Among non-fiction best sellers "Madame Curie" and "How To Win Friends" have long been favored. In the following pages you'll find other top-of-the-list book hits. From these, M-G-M draws story material presold to the public for future box-office sensations.

What

NEW YORK Herald Tribune BOOKS

has arranged with the leading booksellers of the country to report each week their sales of the first six titles in fiction and non-fiction to give our readers an accurate picture of what is being read in America. Only titles reported three or more times are charted.

	Albany—R. F. Clapp, Inc.	Atlanta—Rich's, Inc.	Baltimore—Remington-Putnam	Boston—Old Corner Book Store	Boston—Personal Book Shop	Buffalo—Otto Ulbrich Co.	Burlington, Vt.—McAuliffe's	Cedar Rapids—Morris Sanford Co.
FICTION								
✓ The Citadel—A. J. Cronin	●	●	●	●	●	●	●	●
✓ Northwest Passage—Kenneth Roberts	●	●	●	●	●	●	●	●
The Rains Came—Louis Bromfield	●			●	●	●	●	
The Turning Wheels—Stuart Cloete	●		●	●		●	●	
Enchanter's Nightshade—Ann Bridge				●	●		●	●
✓ The Nutmeg Tree—Margery Sharp	●			●	●	●		●
✓ And So—Victoria—Vaughan Wilkins		●				●		●
Imperial City—Elmer Rice								
Serenade—James M. Cain								
To Have and Have Not—Ernest Hemingway								
A City of Bells—Elizabeth Goudge	●		●					
✓ They Seek a Country—Francis Brett Young					●			●
Home for Christmas—Lloyd C. Douglas								
Gone With the Wind—Margaret Mitchell		●						
Katrina—Sally Salminen							●	
Rumbin Galleries—Booth Tarkington		●						
Victoria 4:30—Cecil Roberts			●					
The Trojan Horse—Christopher Morley								
NON-FICTION								
Woollcott's Second Reader—Alexander Woollcott	●	●	●		●	●	●	●
✓ Madame Curie—Eve Curie	●	●	●	●	●		●	
The Arts—Hendrik Willem Van Loon	●		●		●	●	●	●
✓ How to Win Friends and Influence People—Dale Carnegie	●	●		●		●	●	●
The Importance of Living—Lin Yutang	●			●	●	●		
Andrew Jackson—Marquis James						●		
The Birds of America—John James Audubon			●					●
Assignment in Utopia—Eugene Lyons								
Pepita—V. Sackville-West							●	
Cleopatra—Emil Ludwig		●		●				
Island of Bali—Miguel Covarrubias								
Last Flight—Amelia Earhart							●	
America's Sixty Families—Ferdinand Lundberg								
Great Contemporaries—Winston Churchill			●					
Life With Mother—Clarence Day	●			●				
This Is My Story—Eleanor Roosevelt					●			
Four Hundred Million Customers—Carl Crow								
Of Men and Music—Deems Taylor						●		

America Is Reading

Reprinted from N. Y. Herald Tribune

3	Chicago—Kroch's
4	Cincinnati—John G. Kidd & Son, Inc.
4	Cleveland—Burrows
4	Cleveland—Fred Harvey
4	Cleveland—Korner & Wood
5	Denver—Kendrick-Bellamy Co.
5	Detroit—Doubleday, Doran
6	Fort Worth—The Fair
6	Hartford—Brentano's
8	Indianapolis—L. S. Ayres & Co
10	Ithaca—Corner Book Store
10	Kansas City—Fred Harvey
10	Los Angeles—J. W. Robinson
17	Milwaukee—Schuster's
22	Nashville—Stokes & Stockell
30	New Orleans—F. F. Hansell & Bro.
33	New York City—Brentano's
47	New York City—Doubleday, Doran
47	New York City—Putnam's
38	New York City—Womrath's
37	Oakland—Kahn's Book Shop
35	Pasadena—Vroman's
28	Philadelphia—Doubleday, Doran
25	Pittsburgh—Joseph Horne Co.
11	Portland, Me.—Campbell Book Store
11	Portland, Ore.—The J. K. Gill Co.
8	Providence—The Booke Shop
8	Richmond—Miller & Rhoads
7	Rochester—Scrantom's
7	Sacramento—Levinson's Book Store
6	St. Louis—Fred Harvey
6	San Francisco—Paul Elder & Co.
5	San Francisco—Gelber, Lilienthal
5	Santa Barbara—Osborne's Book Store
5	Seattle—Harry Hartman
5	Springfield, Mass.—Johnson's Bookstore
5	Syracuse—Dey Brothers
3	Trenton—Travers
3	Washington, D. C.—Brentano's
	TOTALS

TYPICAL OF M-G-M IN 1938-39 ARE THESE GREAT ATTRACTIONS

There will be a Minimum of 44 and a Maximum of 52 M-G-M Pictures in '38-'39

Contemplated or already in production is this list, among others, of pictures planned for the new season. It is recognized by those who have done business with us for many years that the nature of studio production makes early plans subject to change. Such rights to change are reserved *only* for the purposes of improvement, making it possible by giving leeway to the studio, to inject every last element of box-office appeal into the line-up as the season progresses. (*Note: The story of each of the pictures below is included in a section, several pages further on, called "M-G-M's Multi-Million-Dollar Library."*)

"MARIE ANTOINETTE"
NORMA SHEARER
TYRONE POWER
W. S. VAN DYKE directs

"TOO HOT TO HANDLE"
CLARK GABLE
MYRNA LOY
JACK CONWAY directs

"THIN MAN RETURNS"
WILLIAM POWELL
MYRNA LOY
W. S. VAN DYKE directs

"NORTHWEST PASSAGE"
(Technicolor)
ROBERT TAYLOR
SPENCER TRACY
WALLACE BEERY
W. S. VAN DYKE directs

"GOODBYE MR. CHIPS"
ROBERT DONAT
SIDNEY FRANKLIN directs

"IDIOT'S DELIGHT"
NORMA SHEARER
CLARK GABLE
CLARENCE BROWN directs

"THE CITADEL"
ROBERT DONAT
ELIZABETH ALLEN
ROSALIND RUSSELL
KING VIDOR directs

"MAIDEN VOYAGE"
Star Names To Be Announced

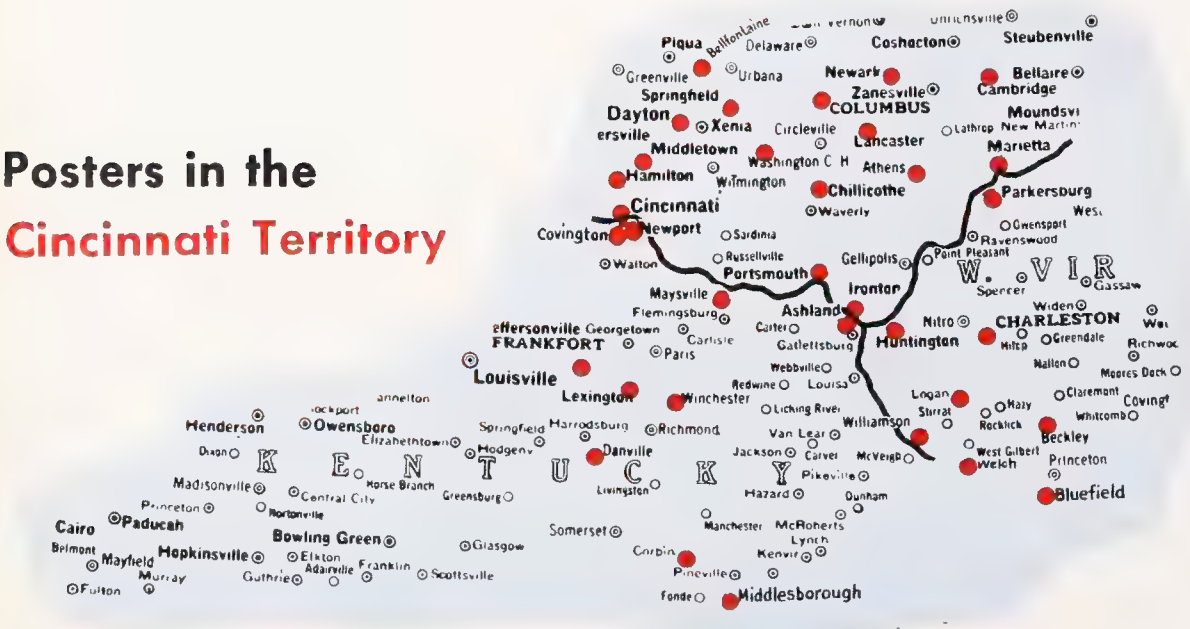
"THE WOMEN"
NORMA SHEARER
and Great Cast of Women Stars

"HOW TO WIN FRIENDS"

"SEA OF GRASS"
SPENCER TRACY
MYRNA LOY

"GREAT CANADIAN"
CLARK GABLE

Posters in the Cincinnati Territory



(continued)

"FIDELITY"

JOAN CRAWFORD

"I LOVE YOU AGAIN"

WILLIAM POWELL

and MYRNA LOY

"STAND UP AND FIGHT"

WALLACE BEERY

"ONE YOUNG AMERICAN"

WALLACE BEERY

FREDDIE BARTHOLOMEW

"BOYS TOWN"

SPENCER TRACY

MICKEY ROONEY

"A DAY at the CIRCUS"

MARX BROTHERS

"BROADWAY MELODY OF 1939"

Eleanor Powell, Fanny Brice, Frank Morgan, Judy Garland, Buddy Ebsen, Ray Bolger and others

"GREAT WALTZ"

LUISE RAINER

FERNAND GRAVET

MELIZA KORJUS

"SWEETHEARTS"

JEANETTE MacDONALD

NELSON EDDY

"BALALAIKA"

ILONA MASSEY

among others

"WIZARD OF OZ"

(Technicolor)

JUDY GARLAND

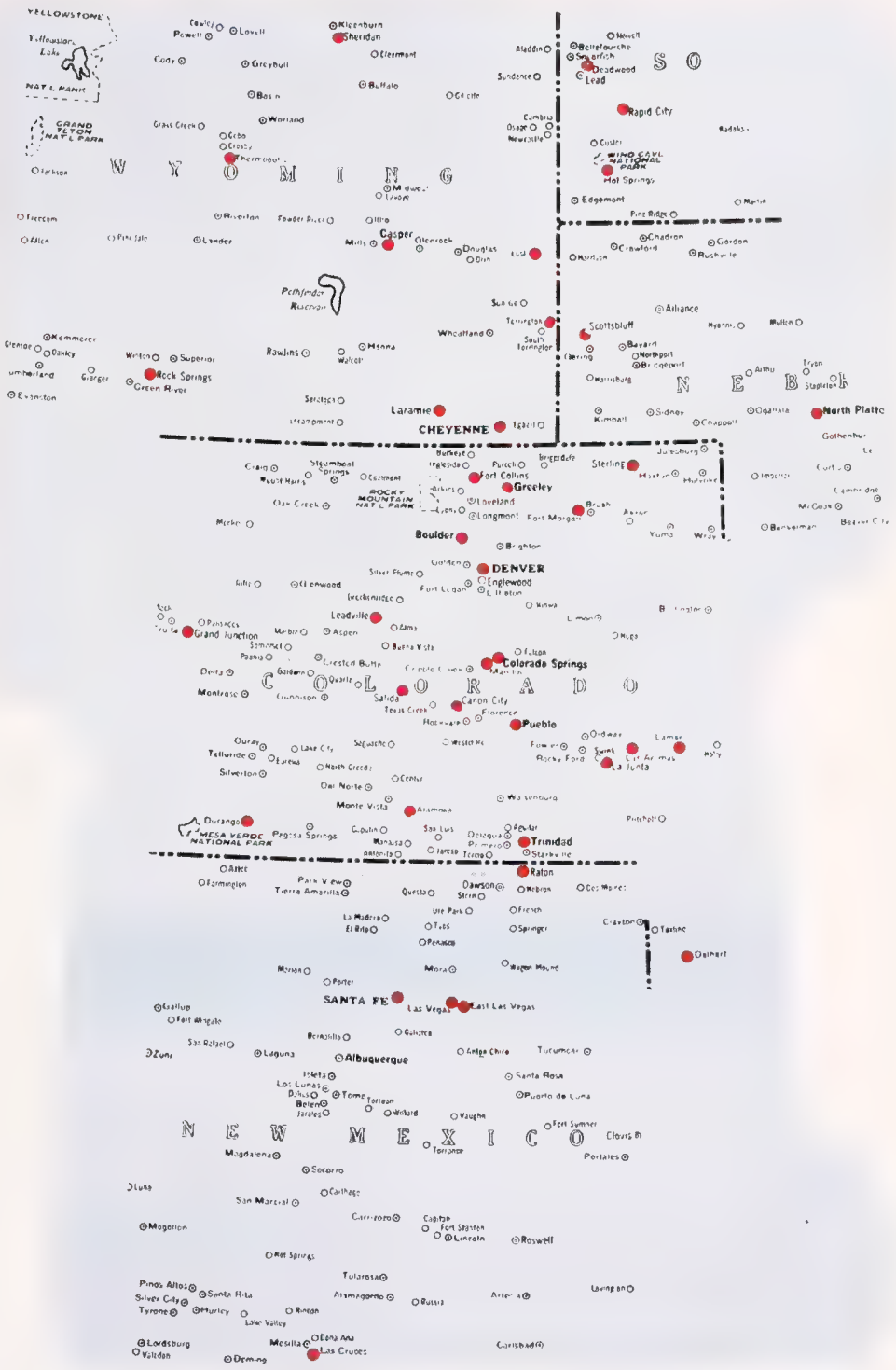
RAY BOLGER

"HANDS ACROSS THE BORDER"

ROBERT TAYLOR

AND WHAT A LINE-UP TO DISPLAY ON THE NATION'S BILLBOARDS!

Denver Territory Below



M-G-M WILL ALSO RE-ISSUE 4 WORLD-RENOWNED HITS IN THE SUMMER OF 1939

For the millions who missed them, for the millions who want to see them again, for the new generation of young film fans:

"MUTINY ON THE BOUNTY"

(Clark Gable, Charles Laughton and Cast of Thousands)

"SAN FRANCISCO"

(Clark Gable, Jeanette MacDonald)

"ROSE MARIE"

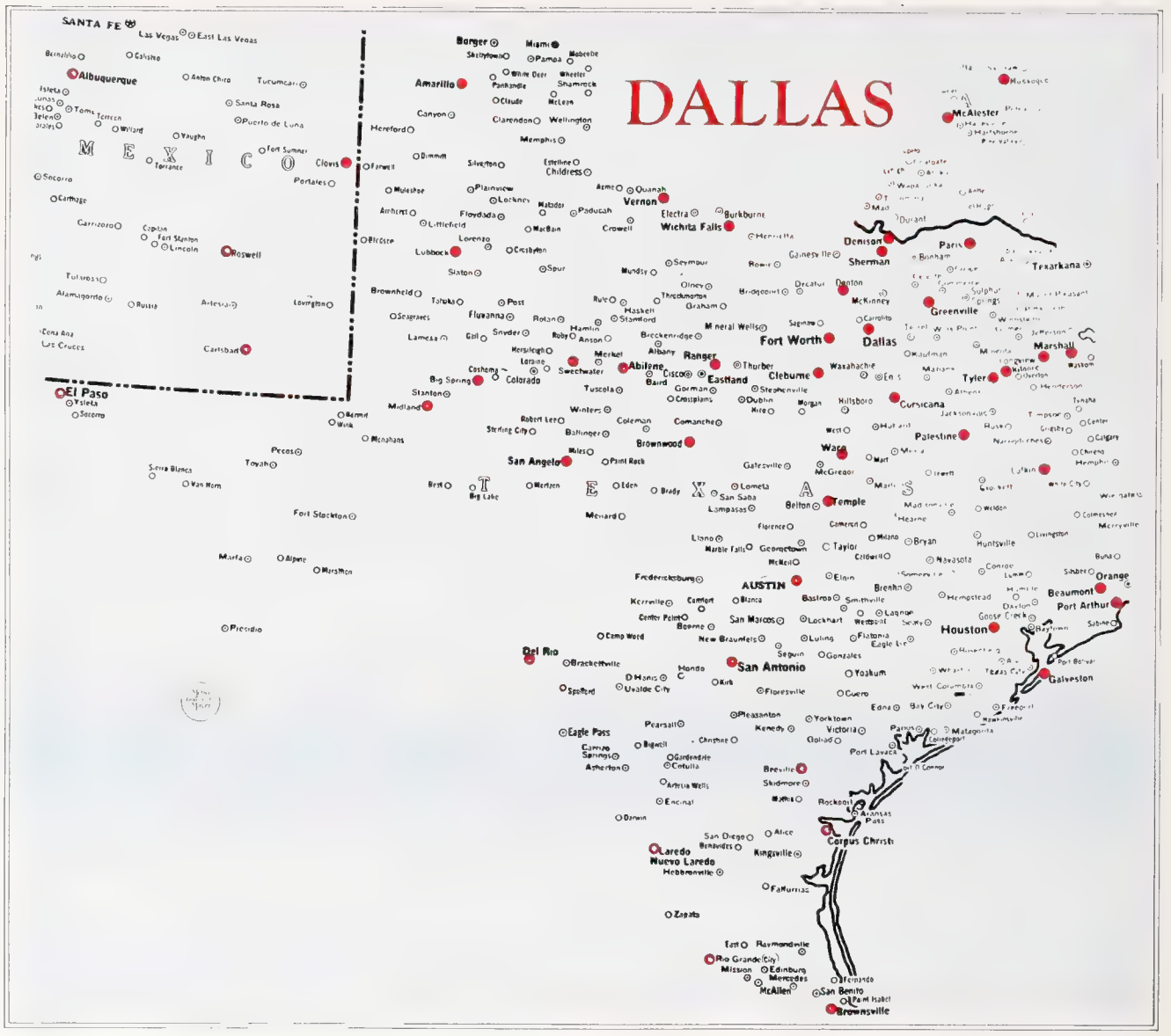
(Jeanette MacDonald, Nelson Eddy)

"THE CHAMP"

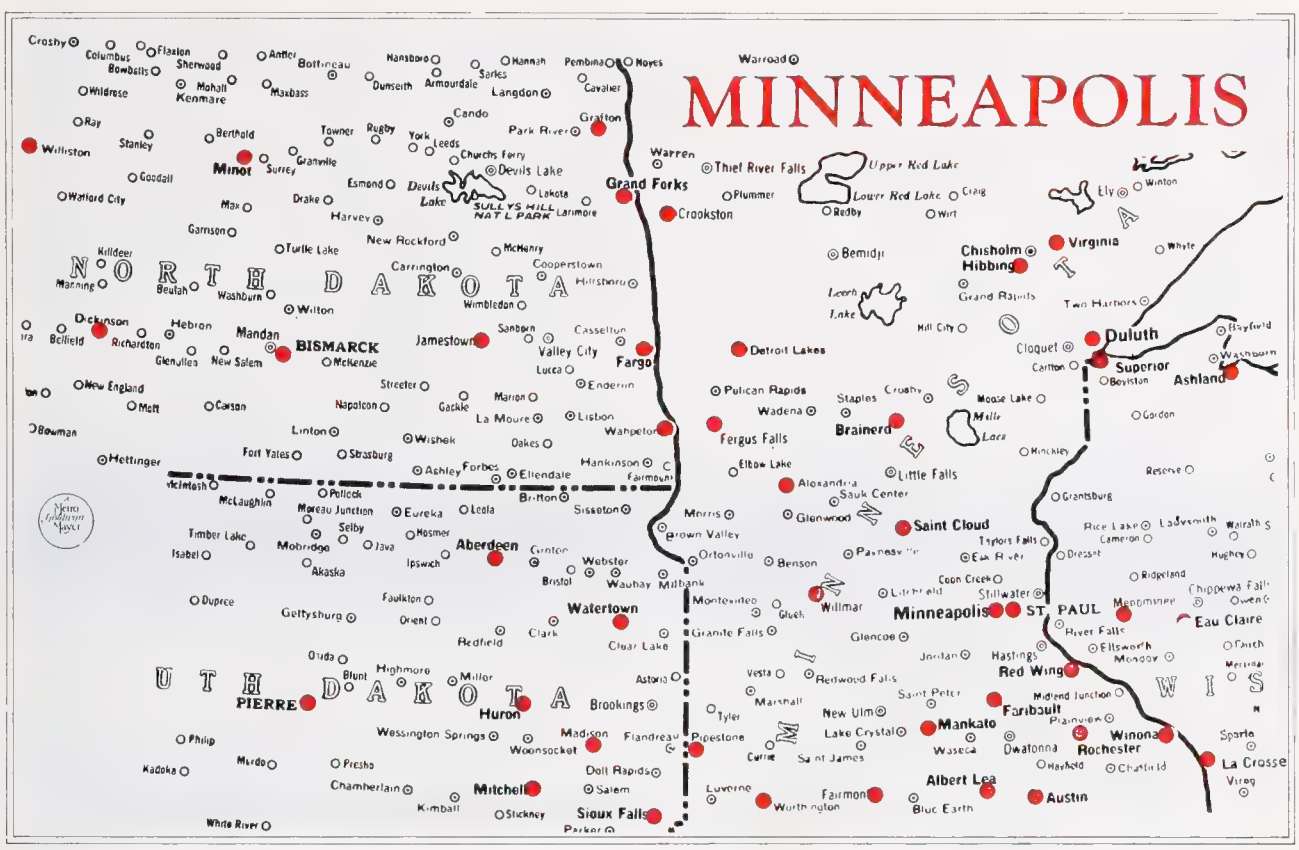
(Wallace Beery, Jackie Cooper)

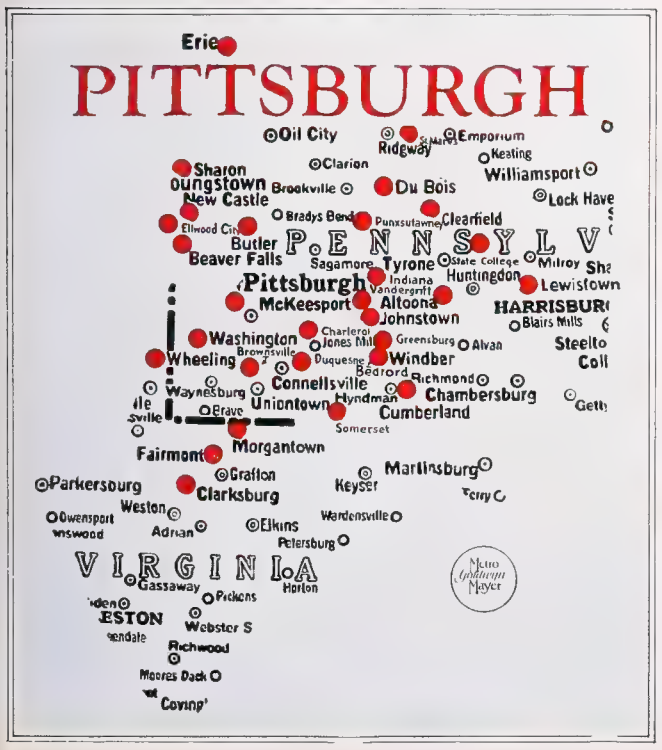
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STABILITY!

"There is nothing wrong with this industry that good pictures cannot cure."—NICHOLAS M. SCHENCK, President

These men, true and tried, experts in production, the cream of industry creative talent, are all under long term contract to M-G-M.

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WRITERS (Alphabetically)

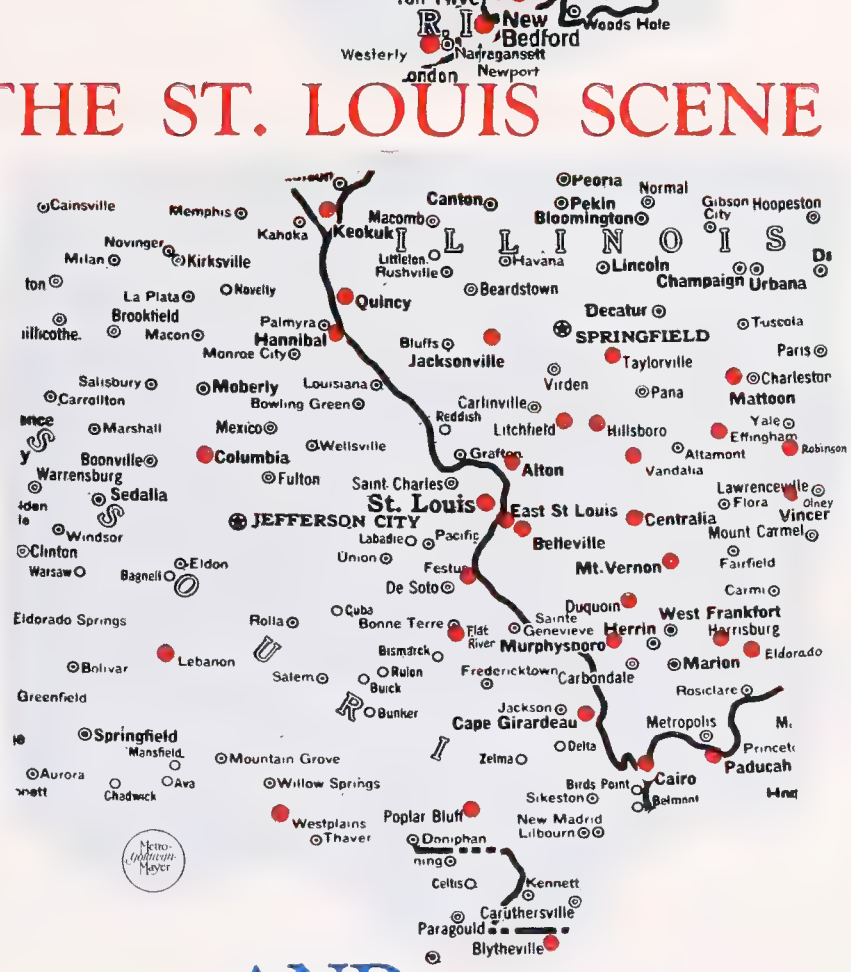
Major G. O. T. Bagley
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Melville Baker
Mrs. Jean Bello
Robert Benchley
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Irving S. Brecher
Hugo Butler
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BOSTON'S BRIGHT BILLBOARDS!



THE ST. LOUIS SCENE



AND CHICAGO





The Return of NORMA SHEARER

How fitting that America's Beloved First Star returns to millions of picture-goers in the role of the warm, vital young beauty who became Queen of France in an era that shook the world. With "Marie Antoinette" M-G-M adds another great attraction to its illustrious Hall of Fame.

TWICE DAILY

"MAR



The Industry's Next Great Attraction

Astor *Theatre* News

EXTRA! B'WAY at 45th ST.

E ANTOINETTE"

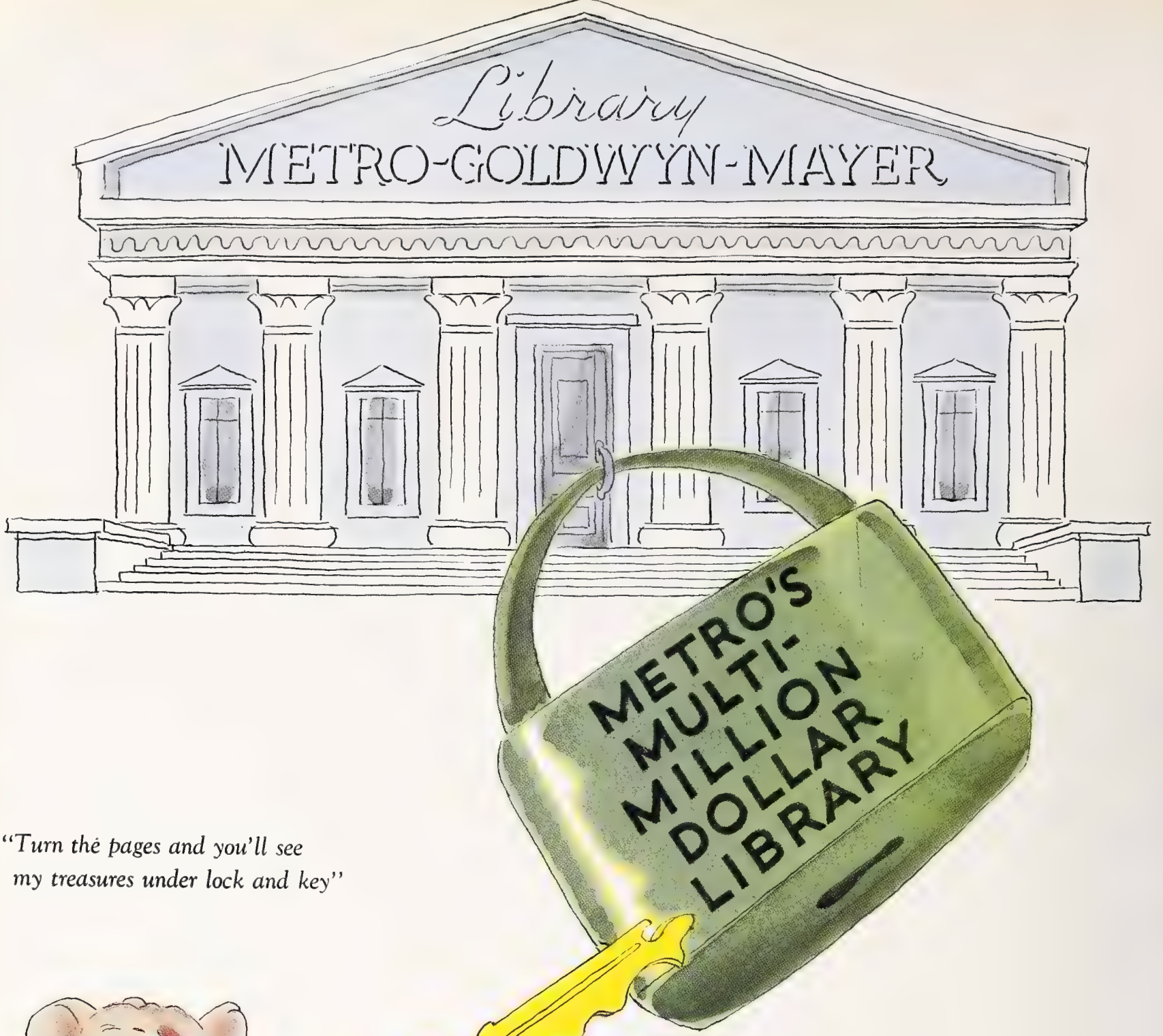
M-G-M PRODUCTION STARRING

NORMA SHEARER
TYRONE POWER



HOLLYWOOD, CAL.—The talk of this film colony is "Marie Antoinette," W. S. Van Dyke's production starring Norma Shearer, Tyrone Power with John Barrymore, Anita Louise, Robert Morley, Joseph Schildkraut, and thousands of others. It is M-G-M's most ambitious picture in years.





"Turn the pages and you'll see my treasures under lock and key"



THE STORY'S THE THING!

And Leo has the key to the industry's gold-mine of properties! M-G-M has amassed for your box-office protection the greatest library of celebrated stage hits, best-selling popular books and unusual original stories ever owned by any one company. On the following pages are brief descriptions of some of M-G-M's properties purchased in keenest competition. M-G-M Exhibitors may justly feel secure in the knowledge of the treasure-house of source material from which come New Season Sensations.

MARIE ANTOINETTE

Norma Shearer, Tyrone Power
W. S. Van Dyke, Director
Based in part on the book by Stefan Zweig

As we go to press, M-G-M's production of "Marie Antoinette" has been seen practically completed in our private studio projection rooms. Time alone will confirm our brief statement here that it is one of the greatest motion pictures of all time, a production of unparalleled beauty and thrill, with a wealth of star name value, truly a Roadshow that joins the company of M-G-M's immortal Roadshows. The story of the little Austrian Princess waked from her innocent child-dreams, sold into marriage for reasons of State, seeking affection and finding it vicariously, plunging into riotous extravagances and dangerous intrigues as a release from her blighted marital life. In all her days Norma Shearer has never been so beautiful and so moving. Her performance looms certainly toward highest industry awards and thrilling box-office acclaim. Each of the cast delivers memorable work. Tyrone Power, handsomely exciting as the romantic and courageous young champion of the Queen; Robert Morley, who will win fame never accorded a newcomer by virtue of his superb picture of Louis. Morley gives infinite sympathy to the pathetic figure of the lonely and bewildered man who was King. John Barrymore, Anita Louise, Joseph Schildkraut, Gladys George—each one is marvelous. And when the cauldron of revolution boils over, you will see tense drama; breath-taking suspense will grip you. Director Van Dyke has fashioned his greatest! M-G-M's entire resources and renown have gone into the making of a truly staggering attraction.

NORTHWEST PASSAGE
(Technicolor)

Robert Taylor, Spencer Tracy, Wallace Beery
W. S. Van Dyke, Director
Novel by Kenneth Roberts

Month after month one of the nation's best sellers! The dramatic story of Major Robert Rogers, commander of His Majesty's rangers in North America; his search for the Northwest Passage; his amazing battles against the Indians; the desperate trek of the rangers back to civilization after disaster in the wilds; one of the most fantastic pages in American history told in a graphic, gripping narrative, with the romance of young Langdon Towne, artist, dreamer and soldier, and Ann, the girl he loves, woven into its surge and thunder. New England and the Great Lakes, in pre-Revolutionary days, for the locale.

IDIOT'S DELIGHT

Norma Shearer, Clark Gable,
Clarence Brown, Director
Pulitzer Prize Play By Robert E. Sherwood

Alfred Lunt and Lynn Fontanne scored a country-wide success in this story of an American hoofer who finds himself and a troupe of girl performers stranded in a European inn. He meets a former sweetheart who has become a celebrated woman of mystery entangled with a maker of war munitions. A dramatic story of international intrigue unfolds, spiced with fun, romance and philosophy.

FAMED TITLES TO BLANKET AMERICA!

Seattle's Billboard Showing and Philly's





SEA OF GRASS

Spencer Tracy, Myrna Loy
Novel by Conrad Richter

An epic drama of the settling of the West half a century ago, of a man who became known as the "czar of the cattle country" and his beautiful but restless wife who deserted him for the man who fought everything her husband stood for.

RETURN OF THE THIN MAN

William Powell, Myrna Loy
W. S. Van Dyke, Director
By Dashiell Hammett

Dashiell Hammett's detective, Nick Charles, and his wife, as played by William Powell and Myrna Loy, in another hectic and comical adventure. They visit New York, with Asta, the dog, and their baby, for there is now a baby in the family. A sensational murder occurs. Nick, who has vowed to retire and devote himself to being a proud father, becomes enmeshed in the case, there are thrills in the underworld and in night clubs, and Nick emerges victorious and sure the baby will be proud of his Daddy some day

THE CITADEL

Robert Donat, Rosalind Russell, Elizabeth Allan
King Vidor, Director
Novel by A. J. Cronin

Leading the best-seller list for months! The struggle of idealistic young Dr. Andrew Manson against the reactionary "system" of medicine; his defeat by it; his dramatic rise above it at last, and his beautiful romance with his loyal wife Christine. He incurs the wrath of the "fashionable doctor" clique, is finally hailed before the medical board, where in a great, dramatic defense speech, he exonerates himself and exposes the sham and money-chasing that has held back progress in his chosen field.

THE WOMEN

Norma Shearer
Play by Clare Booth

One of the most popular comedy dramas in recent years, famed throughout the nation, "The Women" is now in its second year on Broadway and simultaneously enjoying sensational attendance on tour, adding to its nation-wide pre-selling. An all-female cast delivers incisive dialogue, human drama and deep-rooted characterization. A story in which women see themselves with daring frankness and men learn plenty about women.

HOW TO WIN FRIENDS AND INFLUENCE PEOPLE

All-Star Cast to be announced
By Dale Carnegie

One of the literary sensations of the day, which has sold almost 900,000 copies already and still going strong. It describes the art of making friends, deals with tact, consideration, practical methods of subtle flattery, cultivating friend-making qualities, and in general, the whole subject of the art of being liked. From this Metro-Goldwyn-Mayer scenarists are dramatizing a sprightly story in which Carnegie's teachings will be worked into drama, romance and laughter, as a sort of lesson in likability told in terms of entertainment.

HANDS ACROSS THE BORDER

Robert Taylor
Original story by Gene Towne and Graham Baker

Rivalry of the Military Academy at West Point and the Royal Military College at Ontario, Canada, for hockey supremacy. Hard fought hockey duels, showing the details of one of the fastest sports in the world, and the gay fraternal associations that follow the international sports events, are the background for a college romance.

I LOVE YOU AGAIN

William Powell and Myrna Loy
Novel by Octavus Roy Cohen

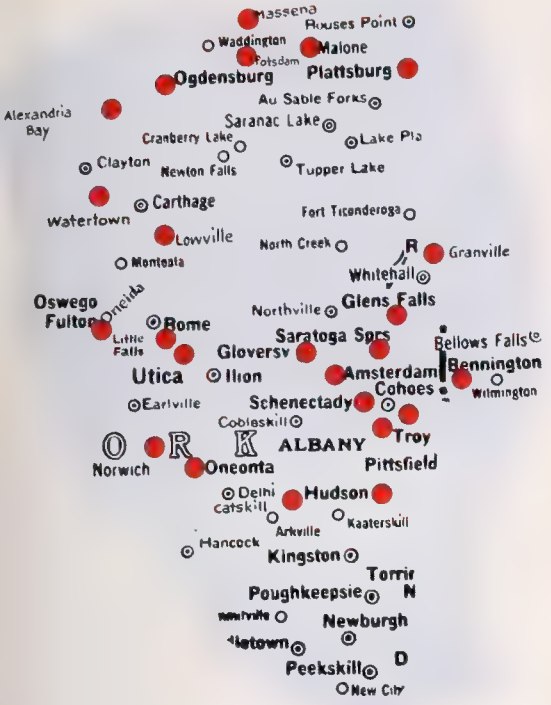
Story of an amnesia victim who recovers to find himself married to a beautiful woman and the last eight years of his life a complete blank. He learns he is wanted in his own city for embezzlement, is called upon to testify in a murder case involving his best friend, and finds himself at an emotional crossroads trying to clear both his own name and that of his friend.

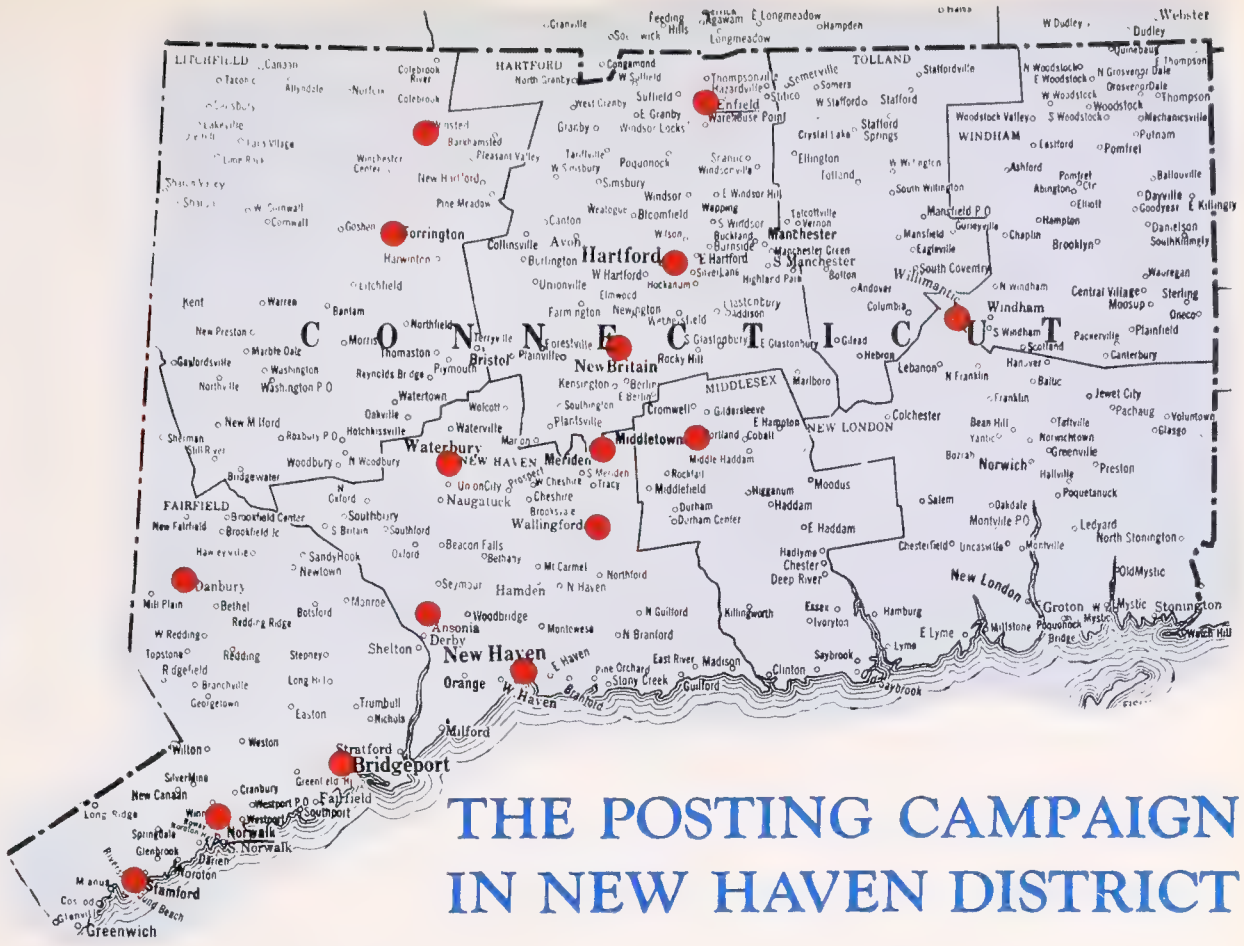
STAND UP AND FIGHT

Wallace Beery
By Forbes Parkhill

A spoiled young man leaves the luxury of his Eastern birthright to go west to operate a stage line which he has inherited. He is waylaid and suffers many hardships before he can establish himself and prove his identity. Meantime, he has been befriended by a lovely actress who has made it possible for him to prove his manhood and her last sacrifice for him makes him realize he loves her.

OUTDOOR ADS AT ALBANY





THE POSTING CAMPAIGN IN NEW HAVEN DISTRICT

BOYS' TOWN

Spencer Tracy, Mickey Rooney

This is the story of Father Flanagan, who founded the unique organization near Omaha, Neb., in which several hundred boys govern themselves. The story shows how Father Flanagan, operating a rescue mission, realizes that elderly derelicts are a hopeless task, and that if destitute boys are taken in time they will not grow up into criminals or wanderers. He pawns his trinkets and starts a boys' home. Gradually it builds, more boys are added, the work he has done recognized. Through it runs the enmity, later the friendship, of a couple of boys in the home. There are many boy characters, and many comical details linked to the central story of the far-seeing clergyman and his struggle to achieve the success of his life work.

SWEETHEARTS

Jeanette MacDonald, Nelson Eddy

Music by Victor Herbert. Book and Lyrics by Fred De Gressac, Harry B. Smith and Robert B. Smith

Victor Herbert's tuneful operetta will present Jeanette MacDonald and Nelson Eddy in modern garb rather than period for the first time. They will play the modern roles of a musical comedy team of the New York stage, and Victor Herbert's tuneful song hits will run through a glittering tale of the theatrical world.

A DAY AT THE CIRCUS

Marx Brothers

The Mad Marx Brothers get a job under the Big Top and amid the acrobats and equestrians, lions and elephants, and their trials and tribulations become fast and furious. The action is back-stage and in the ring with a real circus which the Marx Brothers proceed to turn topsy-turvy.

TOO HOT TO HANDLE

Clark Gable, Myrna Loy

Original Story by Lawrence Stallings

Another two-fisted, appealing role for handsome Mr. Gable. A quick-moving story dramatizing the happenings behind the newsreels with Clark as a daring cameraman and Myrna Loy as an intrepid aviatrix. Breath-taking adventures in war-infested China and in the maze of the Amazonian jungles. The "inside" on the men who risk their lives to bring the news events to the screen. Another thrill in the "Test Pilot" manner!

GOODBYE, MR. CHIPS

Robert Donat

Director, Sidney Franklin

James Hilton's best-selling novel

The lovable story of an old Latin master who becomes a legend in the history of an English school through his understanding and long service and his heart-stabbing fragmentary romance.

THE GREAT CANADIAN

Clark Gable

Original story by Robert Hopkins and Vicki Baum

The exciting, intensely vivid life of a rough-and-tough hockey star. Women trail after him and he reciprocates every advance, but bars marriage. When the owners of his team ask him to sign a new contract forbidding marriage for three years, he complies willingly. Then he really falls in love and the girl, who discovers the obstacle, buys the team so she can give him a new contract without the marriage clause.

BROADWAY MELODY OF 1939

Eleanor Powell, Fanny Brice, Frank Morgan, Judy Garland, Buddy Ebsen, Ray Bolger and others

The story will be laid in a radio background, with the inner workings of a great broadcasting station serving to display the talents of Eleanor Powell, Fanny Brice, Frank Morgan, Judy Garland, Buddy Ebsen, Ray Bolger and others. A love story runs through the merry melange of fun and tuneful music, with spectacular sets.

ONE YOUNG AMERICAN

Wallace Beery, Freddie Bartholomew

Novel by Frederick Hazlitt Brennan

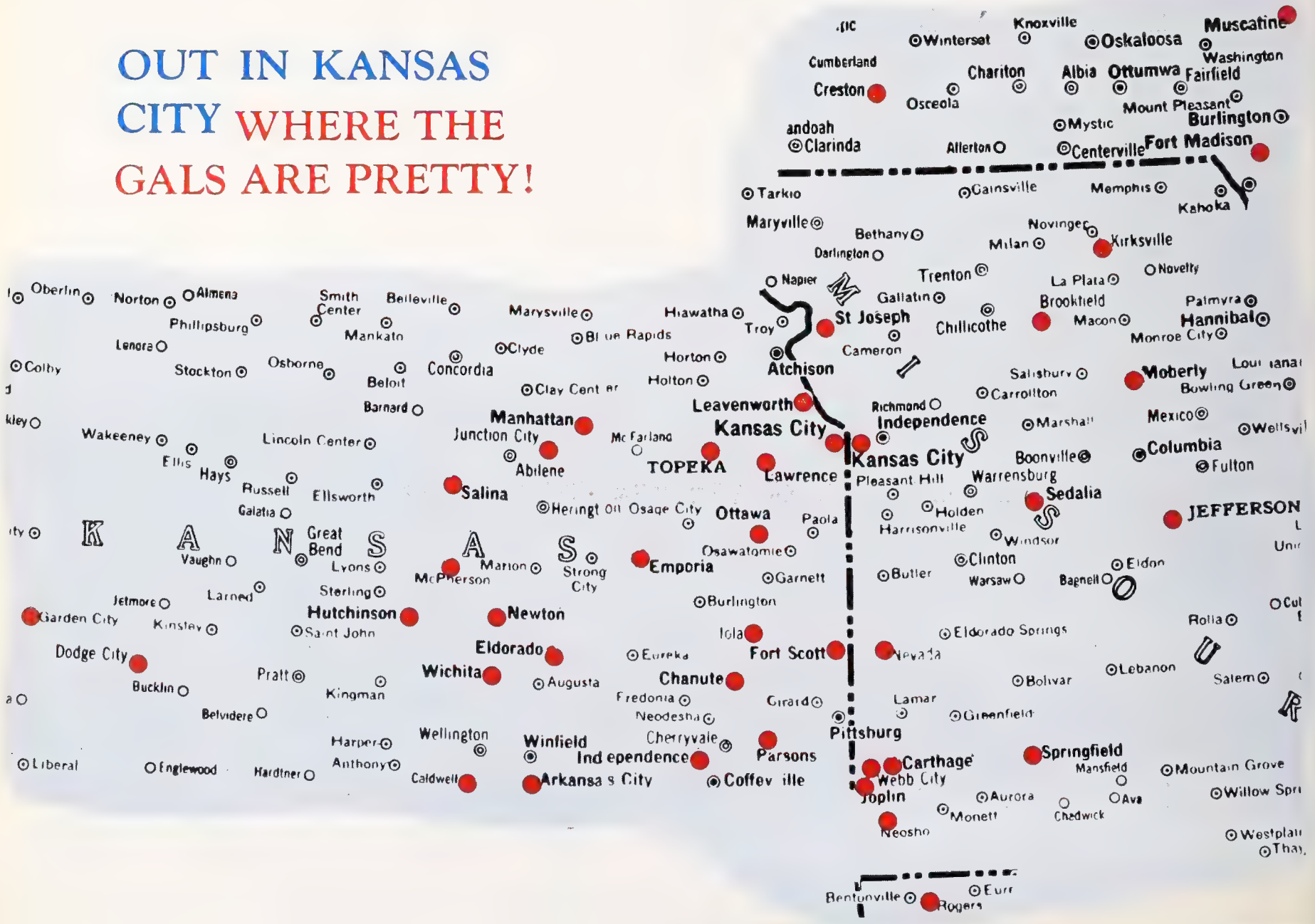
Rich little Robert Lacey, Jr. idolizes "Paw" Merrithew, an ancient river rat who lives nearby on an old Mississippi river steamer stuck in the mud. Several other derelicts also live on the deserted boat. Robert's mother offers to help but is refused. One of Robert's father's barges rams the old steamer. Afraid of a lawsuit, the barge owner sends a detective to "get something" on the river dwellers. When the detective disappears, "Paw" is accused of his murder. Robert finds the "murdered" man locked in an old ice house, "Paw" is freed, and he and the boy resume their friendship undisturbed.

THE AMERICAN FLAGGS

Novel by Kathleen Norris

The story of a young girl, daughter of a happy-go-lucky Irish family that has never known a moment of real security, who refuses to marry a millionaire, and when she does—as a favor—she is forced to battle the snobbishness of the matriarch of the Flaggs.

OUT IN KANSAS CITY WHERE THE GALS ARE PRETTY!



THE WIZARD OF OZ

(Technicolor)

Judy Garland, Ray Bolger and others

By L. Frank Baum

The fantastic adventures of Dorothy, who finds herself in the land of the Munchkins, strange but lovable little dwarfs in a magic kingdom. She starts for the abode of the great wizard Oz, to ask him to send her back home. On the way she makes friends with many strange creatures, including a Scarecrow, the Tin Woodman, the Cowardly Lion, and the Flying Monkeys. In a series of fantastic adventures and experiences with magic, they reach the abode of Oz, who gives them the biggest surprise of all. A daring production idea with excitement crowded into a truly modern fairy tale.

MAIDEN VOYAGE

Male and Female Stars to be announced

By Ernest Vajda

On the maiden voyage of the world's newest and most magnificent steamer are a gay, charming millionaire from Australia and a mysterious, exotic girl. The millionaire is present when the latter is accused by the boat detective of a past crime. He intercedes, the two fall in love. Finally the wealthy Australian admits he, too, is a detective, while the girl admits being in the confidence racket. The past is dropped overboard, and a fresh start made all around.

FIDELITY

Joan Crawford

Story by Ursula Parrott

A wife, married for eight years, returns from a protracted absence to find another woman in her home. She plans to sue for divorce, learns that the other woman is one he had known in other years, before his marriage. Resentful and unable to understand, she proceeds with her divorce plan until she meets the man she loved when she was nineteen, just prior to her marriage. In the dramatic developments that follow she understands her husband again, and they resume their life's journey with a new viewpoint and a newer and greater love.

BALALAIKA

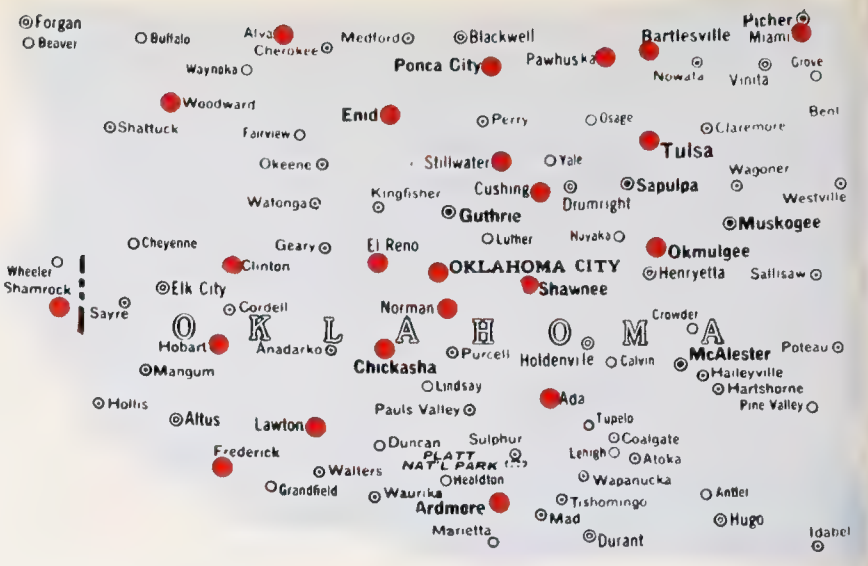
Based on the European stage hit of that title

This romantic success which ran more than a year in London is the story of a young officer in the Imperial Guard and a beautiful opera singer in Russia during the World War and later the Revolution. They fall in love, he not knowing her father is a revolutionist, she not knowing his father is head of the Russian secret service. A dramatic climax follows the disclosure. There are spectacular sequences in Paris, as well as in Russia of the Imperial days. Nelson Eddy will sing special song numbers by Sigmund Romberg and Gus Kahn.



FOR THE 'FRISCO FANS!





THE BILLBOARDS ARE WAITING TO BROADCAST THESE TITLES

(*left—above*) Milwaukee Branch Posting (*right*) Oklahoma City

AND SO—VICTORIA

Novel by Vaughan Wilkins

One of America's best-sellers. Court intrigue, international politics, hair-breadth adventure in many parts of Europe, are woven into a thundering background for the romance between Christopher Harnish, whose mother was a princess of England, and his sweetheart Margaret. He is used as a pawn in a game of revenge played by a Frenchwoman and later fights valiantly against his uncles to save the throne for the future Queen Victoria. A gripping cross-section of the "under-cover" politics of Victoria's time.

THE GREAT WALTZ

Luise Rainer, Meliza Korjus, Fernand Gravet

The international musical success of the title ran for a year at the Center Theatre in New York

This is the heart warming, tender story of the Johann Strausses, father and son . . . of young "Schani" Strauss and his love for the lovely young Resi . . . of the jealousy of the elder Strauss, the Waltz King, of his son's success . . . and of Schani's ultimate triumph and acclamation by the world for his musical genius when he conducts the immortal "Blue Danube Waltz."

DELILAH

Play by Ferenc Molnar

Marianne and her husband Virag live happily, operating their little restaurant in Budapest, until Virag wins a fortune in the lottery. Ilonka, pretty waitress, turns her charms on him, and plays her cards so skillfully that Virag wants to divorce Marianne and marry the younger woman. Marianne asks the lottery money as a property settlement. When she gets it, she gives it to Ilonka, who promptly deserts Virag for a younger lover. As for money—it was an excellent investment, according to Marianne.

DRAMATIC SCHOOL

Play by John Szekeley and Zoltan Egyed

The dramatic story of a girl who lives in her dreams; a glimpse into the lives of students at the Royal Academy of Dramatic Acting in Budapest, and the ambitions, joys, and disappointments of these young people, who form a caste by themselves apart from the rest of the social strata. Mary, who dreams, plays with life and loses the game, only to win it in realization of the truth of life itself rather than her dreams. A young man's suicide for her sets her feet in the one path that she can follow.

EXCURSION

Play by Victor Wolfson

A benign old sea captain, taking the excursion boat *S. S. Happiness* on its last trip between Manhattan and Coney Island, decides to lift his diverse aggregation of passengers from their humdrum existence by heading for a paradise island in the Caribbean Sea. What happens when the startled passengers learn of their destination makes for a most heart-warming and stimulating story involving love, hate, frustration and philosophy.

THE FORSYTE SAGA

Novels and Short Stories by John Galsworthy

Millions have read them. Millions await them on the screen. The story of the Forsytes, English family of Victorian vintage and the "middle classes," springing from the soil, becoming merchant princes, branching out into the professions, marrying into great families. The fortunes of this unforgettable family are followed down to the present-day in a cross-section of human motives, ambition, and the changing generations. A cross-section of British life and the British social system.

ANYTHING CAN HAPPEN

By Thornton Martin

The head of a great trucking firm, built through years of two-fisted labor, tries to make a man of his son. He succeeds only in suppressing the qualities he desires to develop. Then the boy, to prove his worth and avenge the death of his father's partner, goes to work for a rival company, to expose its highjacking activities and its traffic with Gangland, and saves his father's organization from ruin. Amid the thrills, fights, struggles and intrigue runs the romance of the young man and a secretary who first scorns, then learns to admire and love him.

HE WHO GETS SLAPPED

By Leonid Andreyev

In a European circus, because of the nature of his act, the clown was known as "He Who Gets Slapped," but everyone knew that the tragic face on which a smile was painted was that of one who, in the outside world, was a great man of some sort. Consuelo, the bareback rider, is being made the tool of her dissolute father. A rich nobleman covets her. The clown, loving her, watches over her, and, when nothing else can save her from the marriage she detests, he solves her problem—and his.

IF I WERE YOU

By Guy Bolton and P. G. Wodehouse

Delightful tomfoolery in the story of Tony, Earl of Broitwich, whose aunt Lydia gets him engaged to a society girl; an estate mix-up over a barber who claims the heritage on a "shuffled baby" plea. Earl and barber change places in life, there's a love-tangle, the Earl marries the manicure girl, the barber decides that a barber's life's the best for him, and all ends hilariously.

KIM

By Rudyard Kipling

Rudyard Kipling's epic masterpiece of the mystery and romance that is India The strange story of the white boy who led a native life until he was old enough to join the Indian secret service. Wild adventures in the mystic jungles of this occult land as told by the great story teller.

MADAME CURIE

By Eve Curie

Her own daughter wrote this internationally best-selling biography of Marie Curie, the world's most famous woman scientist who with her husband discovered radium and who gave her life to her work. The powerful, moving story of a woman who rose from oppressive poverty to become one of the greatest scientists of all time. The love that bound Marie to Pierre Curie was as flaming and consecrated as their devotion to science itself. Their contributions to knowledge were the fruit of their courage; they were an inspiration to each other and walked hand-in-hand to immortality.

THE MISSING MINIATURE

Novel by Eric Kastner

A beautiful girl is commissioned to deliver a rare miniature, runs into a gang of crooks aboard train, and becomes involved in a romance with a young insurance executive sent along to keep an eye on her.

NATIONAL VELVET

Novel by Enid Bagnold

The intriguing story of a fourteen-year-old girl who trains her own race horse and, posing as a boy, rides him to victory in the Grand National.


Texarkana
Shreveport
Marshall
Minden
Monroe
El Dorado
Greenville
Vicksburg
JACKSON
Meridian
MONTGOMERY
Selma
Natchez
Alexandria
Hattiesburg
McComb
Laurel
Bogalusa
LOUISIANA
Lake Charles
Orange
Beaumont
Port Arthur
Galveston
BATON ROUGE
New Iberia
New Orleans
Houma
Biloxi
Gulfport
Mobile
Pensacola
Pascagoula
Panama City
Dothan
Greenwood
Yazoo City
Forest
Hazlehurst
Brookhaven
Natchitoches
Opelousas
Crowley
Lafayette
Jennings
Abbeville
Donaldsonville
Thibodaux
Morgan City
Franklin
Berwick
Gretna
Shell Beach
Pointe a la Hache
Bohemia
Buras
Port Bolivar
Sabine
Leesville
Fullerton
Oakdale
Kinder
Eunice
Jennings
Lake Arthur
Milton
Crestview
Marianna
Greenwood
River Junction
Geneva
Samson
Andalusia
Opp
Troy
Luverne
Abbeville
Enterprise
Elba
Ozark
Eufaula
Clayton
Union Springs
Tuskegee
Auburn
Opelika
Phenix City
Columbus
Montgomery
Selma
Demopolis
Marion Junction
Meridian
Philadelphia
Durant
Lexington
Kosciusko
Canton
Union
Newton
Decatur
Huntsville
Scottsboro
Fayetteville
Pulaski
Columbia
Florence
Tuscumbia
Corinth
Iuka
Tupelo
Aberdeen
Starkville
West Point
Winona
Greenwood
Clarksdale
Cleveland
Greenville
Vicksburg
Natchez
Baton Rouge
New Orleans
Lake Charles
Shreveport
Texarkana
Monroe
Alexandria
Hattiesburg
Meridian
Montgomery
Mobile
Pensacola
Dothan
Columbus
Tupelo
Memphis
Little Rock
Pine Bluff
Hot Springs
Arkadelphia
Prescott
Magnolia
Camden
Monticello
Warren
McGehee
Hope
Ashdown
Fordyce
Arkansas City
Lake Providence
Tallulah
Bastrop
Farmerville
Homer
Ruston
Sibley
Minden
Mount Pleasant
Pittsburg
Jefferson
Caddo Lake
Marshall
Waskom
Overton
Henderson
Tenaha
Timpson
Center
Calgary
Chireno
Hemphill
Pineland
Jasper
Kirbyville
Silsbee
Orange
Beaumont
Port Arthur
Sabine Pass
Port Bolivar
Galveston
Texas City
Houston
Baytown
Liberty
Dayton
Anahuac
Winnie
Port Neches
Nederland
Groves
Port Arthur
Sabine Lake
Sabine Pass
Galveston Bay
Trinity Bay
Smith Point
Bolivar Peninsula

THE RED MILL

Operetta by Victor Herbert
Book and Lyrics by Henry Blossom

Hilarious comedy of two Americans on their uppers in Holland and of the adventures they have while trying to save the innkeeper's daughter for her sailor-love rather than marry the statesman her father has picked out for her.

ROSE OF ALGERIA

Music by Victor Herbert
Book and Lyrics by Glen MacDonough

A story of Algiers and the desert country around it. War is imminent between the tribes and the French; the beautiful sultana of one of the tribes is the only one who can save the situation. She demands the presence before her of a fictitious singer before agreeing to sign a treaty.

SARI

American adaptation by E. P. Heath and Tom Cushing of the Viennese Comic Opera by Julius Wilhelm and Fritz Grunbaum. Music by Emmerich Kalman

Kalman's brilliant operetta tells the story of Pali, the great Gypsy violinist, who does not realize the infirmities of his age and plans to marry the Gypsy girl Sari. He is tardy at a concert, his son plays for him and outshines him, and the old man realizes that the son and Sari are in love and permits them to marry. On the stage, the operetta, rich in Hungarian folksong, was a starring vehicle for Mitzi Hajos, who scored a tremendous hit with the song "Ha-za-za!"

THE SHINING HOUR

International stage success by Keith Winter

Powerful love story of a man and woman to whom love comes only after each is already married. The conflict of emotions almost tears an entire family apart and is climaxed by a most stupendous decision on the part of the woman.

SOLDIERS THREE

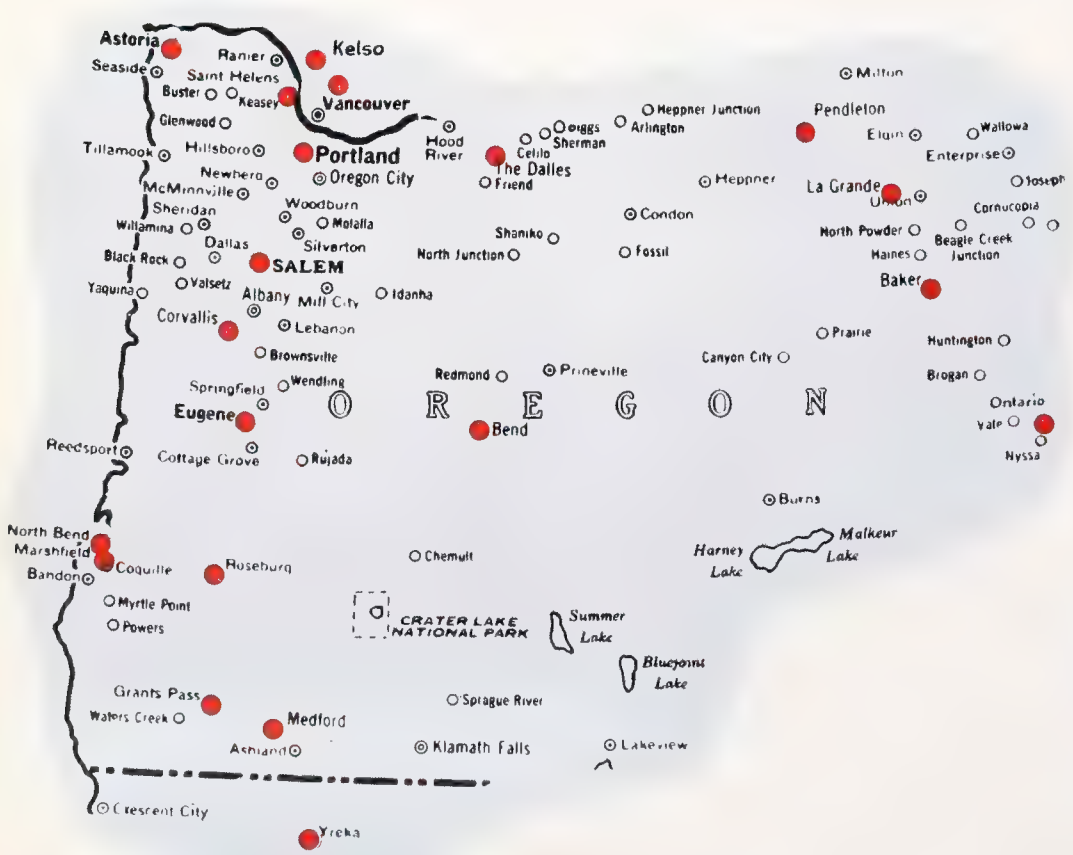
By Rudyard Kipling

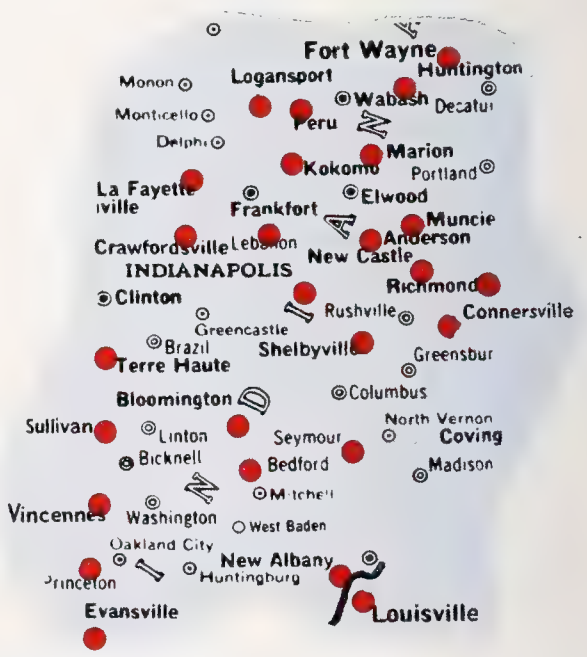
Irish Mulvaney, Cockney Ortheris, and Yorkshireman Learoyd have been privates in the Queen's army 15 years. So when a corporal wins Mary Smith from him, Mulvaney gets drunk, is reported a deserter, saves a British secret service agent from a Pathan attack, learns of a native plan to attack Fort Amara. The three pals break up the native plot, fight off the Pathans and save the fort, are decorated, and Mulvaney promises to "swear off" women—to whom, to the disgust of his two comrades, he immediately thereafter returns.

SPRING TIDE

Play by J. B. Priestley (under pen name of Peter Goldsmith) and George Billam

The story of a good-natured London boarding-house keeper who cannot meet her bills but does not want to dispossess her brood of talented young roomers. A friend loans her his houseboat and she organizes a cooperative company of boarders. The plan does not work out well, but when things look blackest, the young folks come through and make the old woman happy by providing for other youngsters in distress.





PORTLAND's POSTER PARADE AND IN INDIANAPOLIS

PRIDE AND PREJUDICE

Play by Helen Jerome from the novel by Jane Austen

The romantic comedy of the celebrated Bennett girls which was a smash hit on the London and Broadway stage. The story concerns itself with the courting of the three sisters, two of them by stiff-necked aristocrats who soon are "humanized" through the clever tactics of the eldest sister.

THE SILENT KNIGHT

Play by Jeno Heltai

The beautiful widow Zilia accords a lovelorn knight one kiss, on condition that thereafter he does not utter speech for three years. The knight keeps his promise and remains mute. The King, not knowing the reason, thinks it is a malady and offers a reward to whosoever shall cure him. But failure to cure carries a death sentence. Finally Zilia herself begs the mute knight to speak, but he remains silent. Facing execution, she confesses her love for the mute knight, whereupon the hangman is revealed as the knight himself in disguise, and together they find happiness.

NINOTSCHKA

By Melchior Lengyel

A Russian girl, trained in the stark simplicity of life in the New Russia, is sent to Paris on a mission. She must dress like the gay women of Paris. She is thrown in with a French nobleman. She learns that love is not the mere businesslike arrangement of the Russian creed; that Five-Year Plans cannot change the tender emotion, and that romance cannot be thrown aside for sociological progress.

NOT TOO NARROW, NOT TOO DEEP

Novel by Richard B. Sale

The powerful story of an escape from Devil's Island by a group of criminals of different types who are joined by a stranger whom they learn to look upon with awe. From him they learn the secret of true loyalty among mankind.

ROOSTY

Play by Martin Berkeley

Roosty, a boy of fourteen, lives a rough-and-tumble life with his father's gang, until it is wiped out and the father, a fugitive on a murder charge, disappears. Roosty is placed in the custody of a young farmer. In healthy surroundings, the boy finds happiness until the father, posing as a business man, comes to the farm, and the boy, torn between natural love for the father and a new-found happiness in life, is forced to choose between them. The father finally realizes he must go away, leaving Roosty with his new friends.

THE NUTMEG TREE

Novel by Margery Sharp

This best-seller packs a powerful love story. Her husband dead, Julia is unable to stand his stodgy family. She gives them her baby daughter, Susan, and returns to the show world whence she came. Susan grows up to be a "lady," and wants to marry Bryan Ritchie. Knowing Bryan for what he is, Julia realizes the marriage will be unhappy, persuades Bryan to give up the idea, but meantime falls in love herself with Sir William Waring. Bryan, hearing this, and knowing Julia's past, decides to marry Susan after all. Julia runs away, sacrificing her own happiness to save Susan's. The sacrifice causes Bryan to give Susan up. But Sir William follows Julia, and she surrenders in his arms.



BILLBOARD TERRITORY WASHINGTON, D. C. (*Direct Current to Box-Office*)

SHUFFLE OFF TO BUFFALO!

(*above*)



QUO VADIS

Novel by Henry Sienkiewicz

A story of the magnitude of "Ben Hur." A mammoth spectacle of the reign of the Emperor Nero, of the burning of Rome, and the persecution of Christians.

SPUR OF PRIDE

Novel by Percival Christopher Wren

Cashiered out of the British Indian Army, through false testimony of a jealous fellow officer, Captain Wendover disappears. But occasionally there is information from the wilds, telling the army authorities of native plans and raids. One man reported seeing Wendover's "ghost." A secret service officer suspects the truth, finds Wendover in the jungles. Together they trap Breckridge, the officer who caused Wendover's disgrace, and force a confession. Then a native attack starts, and when Wendover is wounded, Breckridge rescues him. Breckridge is killed in this rescue. Rather than besmirch his rescuer's name to establish his own innocence, Wendover tears up the confession, and resumes his lonely life in the jungle.

20,000 LEAGUES UNDER THE SEA

Novel by Jules Verne

The mysterious Captain Nemo pilots his submarine, the Nautilus, through the ocean depths, over the Lost City of Atlantis. Aboard with him is a young scientist he rescued from a wreck. They go through adventures with a maelstrom, with strange undersea creatures. Captain Nemo's true identity remains a mystery, but he lets it be known that something happened that made him despise the world, wherefore he built his submarine and lives under the sea. Attack of an armed boat is easily repulsed. Finally a ship is sighted, the young scientist put ashore to resume his life on land and the mysterious Captain Nemo and his uncanny undersea home vanish beneath the waves.

RAZZLE DAZZLE

Novel by Francis Wallace

Larry Todd comes to Capitol University to clash with Coach Bingo Crook, who wants to build up a "razzle dazzle" modern football team to draw crowds and money, while Larry, believing in conservative football, sides with old Pop Hensley, coach for the college for thirty years, whom Bingo wants to supplant. When Bingo finally succeeds in having Pop and Larry ousted, they go to a smaller school, as coach and assistant, build up a team and finally beat Bingo's "razzle dazzle" aggregation. And Larry wins Marta White, who realizes that what applies to football applies to a man.

THE UNVANQUISHED

Novel by William Faulkner

The story of the heroism of Granny, left alone on a Mississippi plantation during the Civil War to care for two small boys. Granny outwits the Yankee raiders, beards the Yankee colonel in his own camp, cheats the Yankees by obtaining army mules on forged orders and selling them back again, is finally betrayed to her death by a slacker. Her young grandson avenges her, tracking down the men who killed her, and nailing the betrayer's hide to the barn door before which she died. A dramatic tale of the U. S. of the 19th Century.

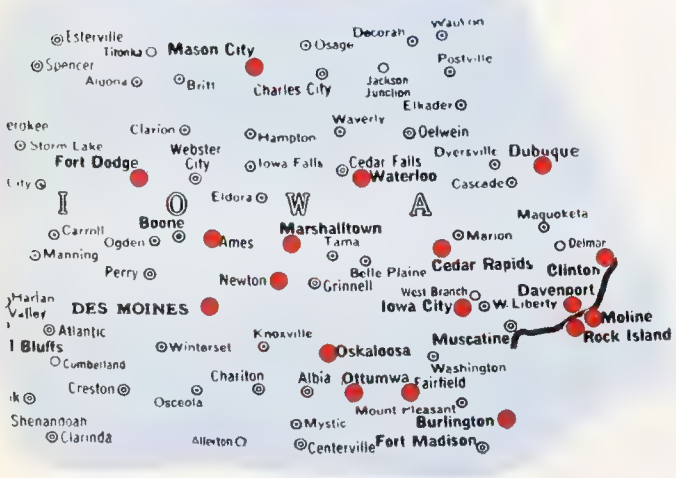
THEY SEEK A COUNTRY

Novel by Francis Brett Young

Another best-seller property! John Oakley, raised in poverty and distress in England, falls in with poachers, is condemned to a penal colony, escapes from a convict ship, and is rescued in South Africa by a Boer family. With them he emigrates toward the East, away from the British agents from Capetown. Zulus attack and massacre the caravan, only John and Lisbet, a Boer girl, daughter of his benefactor, escaping with their lives. Through harrowing adventures, they make their way back to civilization, love, and a new life.

AND THIS COMPLETES M-G-M's BILLBOARD COVERAGE OF THE NATION!

Des Moines (*left*)—New York City (*right*)



Get in touch with your Branch for further details. Ask them also about other great M-G-M promotions: Newspapers, Magazines, Serialization Campaigns; Largest Permanent Exploitation Staff; the New BallyhooTour to follow M-G-M's Traveling Studio; Semi-Annual Product Reels and 6-million-circulation Screen Forecast Magazine and many other forms of ticket-selling, direct-to-theatre cooperation.





Are You Getting M-G-M's SHORTS STORY MAGAZINE?

Write for it. The only one of its kind in the business. It's FREE and you'll add extra revenue to your box-office when you read it!

M-G-M's SHORTS STORY IN 1938-39

Every Short Subject produced by M-G-M is made *with a purpose* and not merely as a program filler. Analyze them and you'll find they have a box-office reason for being, smart promotion angles that mean additional receipts, news value that draws extra patrons, entertainment recognition that has been built up by consistent merit of each series. The practical value of M-G-M shorts is reflected in exhibitor opinion as expressed in trade press surveys and polls. Leo, Jr., invariably leads the industry. Most recent exhibitor vote is the Jay Emanuel Publications Annual Shorts Award which gave 5 out of a possible 10 to M-G-M ("Our Gang Follies of 1938"—Benchley's "A Night at the Movies"—"New Audioscopiks"— Pete Smith's "Tennis Tactics"— Fitzpatrick's "Hong Kong"). And, of course, in the Annual Academy Award M-G-M topped all others with 2 out of 5 (Crime Doesn't Pay "Torture Money"— Pete Smith's "Penny Wisdom").

M-G-M Shorts, produced with all the feature facilities of the Studio, not only add real entertainment high spots to your program but they do definitely account for extra dollars at the box-office. When the customer is deciding between two competing theatre offerings it's often an M-G-M featurette that convinces him you've got the better all-'round show!

92 TIP-TOP M-G-M SHORTS IN 1938-39

2 REEL SUBJECTS

6 M-G-M Musicals **6** Crime Doesn't Pay

Total 2 reel subjects **12**

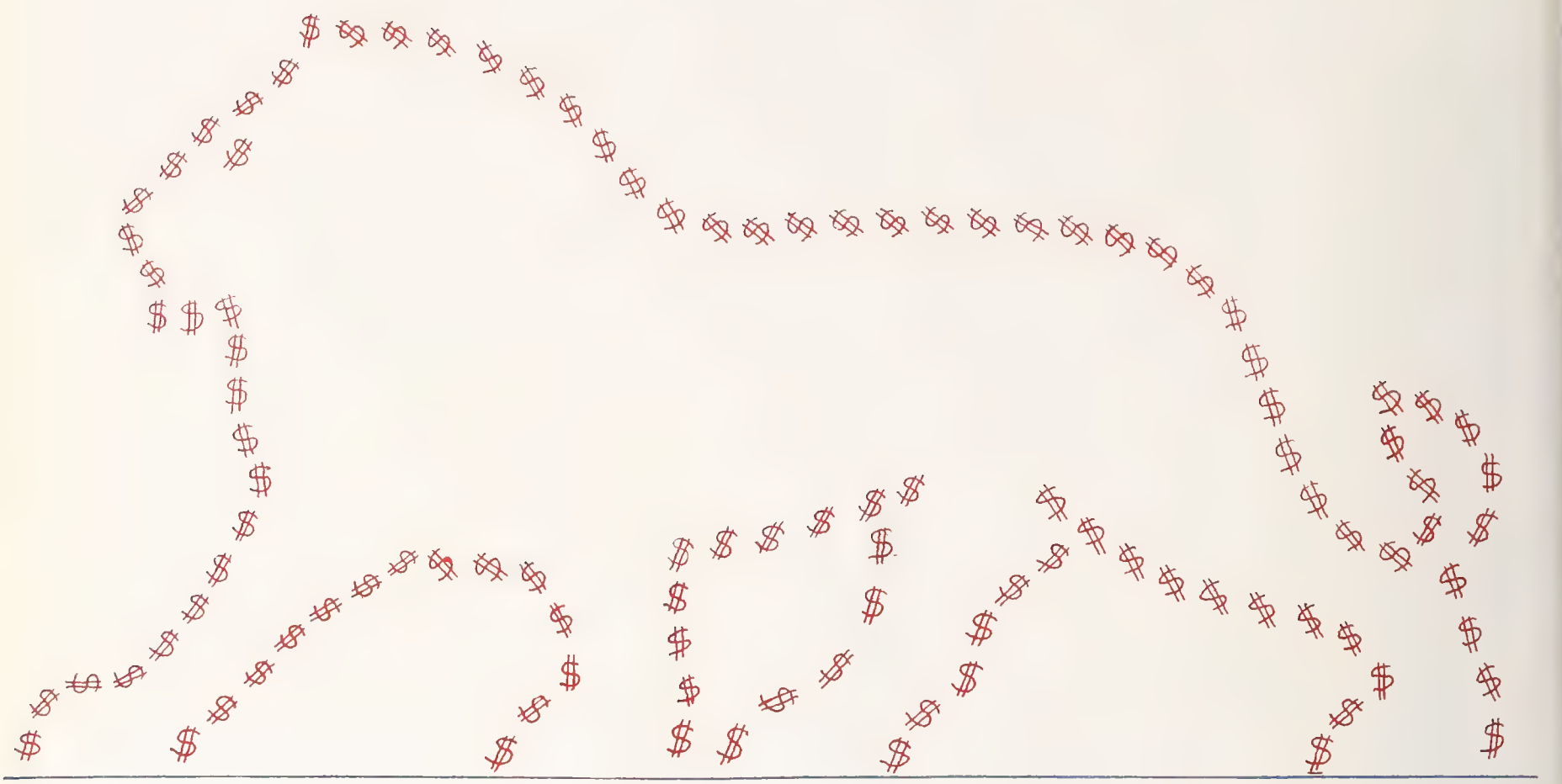
1 REEL SUBJECTS

13 M-G-M Pete Smith Specialties
8 Robert Benchley
10 The Passing Parade (John Nesbitt, Commentator)
12 "Our Gang" Comedies
10 M-G-M Miniatures
12 Fitzpatrick Traveltalks (Technicolor)
15 M-G-M Cartoons

Total 1 reel subjects **80**

104 Issues of M-G-M's NEWS OF THE DAY—Twice Weekly

This Newsreel has shown the most improvement in every department during the past year. New features, new personalities, extended coverage have won for **NEWS OF THE DAY** the approval of fans and exhibitors alike.



Sign on the dotted lion—

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Alexander's Ragtime Band

(Twentieth Century-Fox)

Syncopated Musical Comedy

Presiding at the annual presentation of Quigley Awards for superlative exploitation, in Hollywood a fortnight back, Mr. Darryl Zanuck made some pointed observations regarding the exercise of showmanly talents in the production of motion pictures. He was addressing a group well versed in the subject under discussion and the tone of their applause indicated they believed they knew what he meant.

That was before "Alexander's Ragtime Band" was in shape for screening. Had it been ready, he could have run it off for the crowd and sent everybody home talking to himself. Mr. Zanuck talked a great picture that day, a hypothetically surefire product guaranteed to sell, entertain and cultivate appetite for more. He screened a greater one Tuesday night.

Mr. Zanuck's remarks on the subject of showmanship in the studio have been fully reported in these pages. He did not refer to this picture by name. He could have.

He could have said that he saw in the remarkable career of Irving Berlin a subject of manifestly widespread interest and figured that people would go to see a picture based on it. He could have said he figured that the Berlin song hits turned out during the past quarter century, placed end to end, would equal such a surefire music score as no stage or screen producer had ever dreamed of and that just about everybody in the civilized world would be on record as approving the same in advance. That, he could have pointed out, was what he meant by putting showmanship in pictures.

Mr. Zanuck told his listeners that it is every producer's obligation "to do his utmost" toward providing the showman with things to sell and means of selling them. He could have explained "utmost" as meaning the assignment to such a surefire score as the Berlin hit library such a surefire cast as Tyrone Power, Don Ameche, Alice Faye and all those other marquee personalities listed in the small but by no means unimportant type at the conclusion of these reflections. His listeners would have had to look far to locate another producer likely to do quite such an "utmost" for a picture practically foredoomed to success.

It wouldn't have been becoming of a gentleman in Mr. Zanuck's position to add that, having done all this to make certain that the boys selling the stuff would have plenty to write ad copy about, he had called in the practically infallible Henry King of "In Old Chicago" and other achievements dating back to "Tol'able David" and told him to direct "Alexander" in his usual faultless manner. Nor that he had named Harry Joe Brown as associate producer and Kathryn Scola. Lamar Trotti and Richard Sherman to give the script their excellent best. And it would have been sheer immodesty to mention Alfred Newman's musical direction and Seymour Felix's dance direction as further guarantees of wholesale, retail and consumer profits. No, that wouldn't have been becoming. But it would have been true.

Mr. Zanuck talked about 20 minutes at the Quigley Awards luncheon and made his points clearly. "Alexander" talks, plays, sings and dances 105 minutes and underscores them indelibly. The producer had to speak moderately. The product doesn't have to and doesn't. It announces itself in terms that every showman understands as the top musical comedy of all time, the easiest picture to exploit that has come out of Hollywood since "Snow White" and probably the most thoroughgoing and compelling demonstration of how to put showmanship into motion pictures that the trade has ever been treated to.

"Alexander's Ragtime Band" is no mere recording of Irving Berlin's song hits, although it contains 29 of them in more or less complete form. It is a story of two boys and a girl and other members of a band known by that name which started in San Francisco in 1911 and finish up in Carnegie Hall right now. It is not in any degree the sketchy, jerky story that commonly occurs in films of this general kind. The characters are always in front of the music and the plot is never for a moment mislaid or hacked up to fit.

Previewed under formal, ceremonious, commercially exploited and otherwise extraordinary conditions at the Carthay Circle Theatre, Los Angeles, where it sent guests, who had expected great things, away astonished to have witnessed greater ones.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Director Henry King. Associate producer, Harry Joe Brown. Lyrics and music by Irving Berlin. Screen play by Kathryn Scola and Lamar Trotti. Adaptation by Richard Sherman. Dances staged by Seymour Felix. Musical direction, Alfred Newman. Photographed by Peverell Marley. Art directors, Bernard Herzbrun and Boris Leven. Set decorations by Thomas Little. Film editor, Barbara McLean. Costumes, Gwen Wakeling. Sound, Arthur von Kirbach and Roger Heman. P. C. A. Certificate No. 4048. Running time, when seen in Hollywood, 105 minutes. General audience classification. Release date, August 6, 1938.

CAST

Alexander (Roger Grant)	Tyrone Power
Stella Kirby	Alice Faye
Charlie Dwyer	Don Ameche
Jerry Allen	Ethel Merman
Davey Lane	Jack Haley
Professor Heinrich	Jean Hersholt
Aunt Sophie	Helen Westly
Taxi Driver	John Carradine
Bill	Paul Hurst
Wally Vernon	Himself
Ruby	Ruth Terry
Snapper	Douglas Fowley
Louie	Chick Chandler
Corporal Collins	Eddie Collins
Stage Manager	Joseph Crehan
Eddie	Robert Gleckler
Specialty	Dixie Dunbar
Charles Dillingham	Joe King
Head Waiter	Charles Coleman
Colonel	Stanley Andrews
Agent	Charles Williams
Trio	Jane Jones, Otto Fries, Mel Kalish
Babe	Grady Sutton
Manager Radio Station	Selmar Jackson
Assistant Stage Manager	Tyler Brooke
Singer	Donald Douglas

Yellow Jack

(MGM)

Heroic Drama

In this day and age the inspiring preachment documented in this film of man's humanity to man may be prescribed as a stirring tonic to the debilitated state of worldwide ideals and aspirations. Undertoned with the scriptural theme of "greater love hath no man than to lay down his life for his fellow man," the narrative boldly, yet without any self-conscious heroics, paints the crusading zeal of medical research to discover and destroy the malignant cause of the dreaded "yellow jack" or yellow fever scourge that was decimating the population of Cuba at the close of the Spanish-American war.

Although the story is concerned with scientific research, the plot has not been reduced to an exposition of a dry and esoteric professional formula. Compounded from well tested entertainment ingredients of rich, moving dramatic situations, skillfully set comedy sequences to afford comic relief from scenes of emotional tension, and a soothing sequence of romantic interludes between a young nurse stationed at the army post and a smooth tongued barrack romeo, the production combines factors of amusement merchandise that will warrant any exhibitor sounding hosannas of praise and glad tidings to the critical ear of his clientele.

Scripted by Edward Chodorov from the play of the same name, which was penned by Sidney Howard and Paul de Kruif from Mr. de Kruif's original work, "Microbe Hunters," the screen version has retained the drama's spirit of self sacrifice and unconquerable courage. Certain slight fictional renovations have been affixed to the narrative structure to give the plot more cohesive and pointed power. Originally lacking a romantic disposition, the character of "Nurse Blake" has been enlarged to admit a more than professional interest in one of the army gentlemen without throwing out of focus the main thesis of the story. Emphasis and credit have been more evenly divided between the experimenting men in white and the experimented upon men in khaki.

The players' performances under the coaching of Director George B. Seitz have been threaded into a pattern of ensemble emoting. Robert Montgomery vocalizing in a mellow Irish brogue makes the role of "John O'Hara" as lovable and as memorable as he pictured the murderous "Danny" in "Night Must Fall" in all that character's diseased and disagreeable colors. Virginia Bruce as the romantic angel of mercy had little to do except look very lovely and immaculate in her uniform, which assignment she more than adequately completes. Lately seen as the endearing pianist in "Stolen Heaven," Lewis Stone in the role of "Major Read" moves with the seasoning of an accomplished actor from music to microbes. Splendidly executed assistance is given to the principals by such actors as Henry Hull, Stanley Ridges and Charles Coburn representing the scientific sector of the dramatis personae and by Andy Devine, Buddy Ebsen, Sam Levene, William Henry and Alan Curtis as enlisted men.

Seen at a trade showing in New York, dur-

(*Continued on page* 54)

Box Office Champions for April



ADVENTURES OF MARCO POLO UA

THE ADVENTURES OF MARCO POLO: Produced by Samuel Goldwyn. Directed by Archie Mayo. Screen play by Robert E. Sherwood based on a story by N. A. Pogson. Art director, Richard Day. Film editor, Fred Allen. Photographed by Rudolph Mate. Cast: Gary Cooper, Sigurd Gurie, Basil Rathbone, George Barbier, Binnie Barnes, Ernest Truex, Alan Hale, H. B. Warner, Robert Grieg, Ferdinand Gottschalk, Henry Kolker, Hale Hamilton, Lotus Liu, Stanley Fields, Harold Huber, Lana Turner. Released March 4, 1938.



ADVENTURES OF TOM SAWYER UA

THE ADVENTURES OF TOM SAWYER: Produced by David O. Selznick. Directed by Norman Taurog. Screen play by John V. A. Weaver. Original story by Mark Twain. Music directed by Lou Forbes. Art direction by Lyle Wheeler. Cave sequences designed by William Cameron Menzies. Special effects by Jack Cosgrove. Continuity by Barbara Keon. Film editor, Margaret Clancey. Supervising film editor, Hal C. Kern. Assistant director, Eric Stacey. Color supervision by Natalie Kalmus. Photographed by James Wong Howe. Cast: Tommy Kelly, Jackie Moran, Ann Gillis, May Robson, Walter Brennan, Victor Jory, David Holt, Victor Kilian, Nana Bryant, Olin Howland, Donald Meek, Charles Richman, Margaret Hamilton, Marcia Mae Jones, Mickey Rentschler, Cora Su Collins, Phillip Hurlic. Released February 17, 1938.



GIRL OF THE GOLDEN WEST MGM

GIRL OF THE GOLDEN WEST: Produced for MGM by William Anthony McGuire. Directed by Robert Z. Leonard. Screen play by Isabel Dawn and Boyce DeGaw. Music and lyrics (modern numbers) by Sigmund Romberg and Gus Kahn. Musical direction by Herbert Stothart. Dances arranged by Albertina Rasch. Art director, Cedric Gibbons. Film editor, W. Donn Hayes. Photographed by Oliver T. Marsh. Cast: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon, Leo Carillo, Buddy Ebsen, Leonard Penn, Priscilla Lawson, Bob Murphy, Olin Howland, Cliff Edwards, Billy Bevan, Brandon Tynan, H. B. Warner, Monty Woolley, Charles Grapewin, Noah Beery, Sr., Bill Cody, Jr., Jeanne Ellis, Ynez Seabury. Released March 18, 1938.

THE productions listed and exemplified pictorially on this and the opposite page are those which obtained the highest ratings in a point percentage analysis of gross box office receipts for the month as published in MOTION PICTURE HERALD. *The receipts are those of theatres in representative key cities throughout the country.*

IN OLD CHICAGO: A Darryl F. Zanuck production. Associate producer, Kenneth MacGowan. Directed by Henry King. Screen play by Lamar Trotti and Sonya Levien, based on a story by Niven Busch. Special effects scenes staged by Fred Sersen, Ralph Hammeras and Louis J. Write. Special effects directed by H. Bruce Humberstone. Music and lyrics by Mack Gordon and Harry Revel and Lew Pollack and Sidney D. Mitchell. Assistant director, Robert Webb. Film editor, Barbara McLean. Musical director, Louis Silvers. Photographed by Peverill Marley. Cast: Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Brian Donlevy, Phyllis Brooks, Tom Brown, Sidney Blackmer, Berton Churchill, June Storey, Paul Hurst, Tyler Brooke, J. Anthony Hughes, Gene Reynolds, Bobs Watson, Billy Watson, Madame Sultewan, Spencer Charters, Rondo Hatton, Thelma Manning, Ruth Gillette, Eddie Collins. Released April 15, 1938.



IN OLD CHICAGO — 20th Century-Fox

MAD ABOUT MUSIC: Produced by Joseph Pasternak. Directed by Norman Taurog. Screen play by Bruce Manning and Felix Jackson. Story by Marcella Burke and Frederick Kohner. Musical director, Charles Previn. Music and lyrics by Jimmy McHugh and Harold Adamson. Orchestrations by Frank Skinner. Assistant director, Frank Shaw. Film editor, John Ewing. Photographed by Joseph Valentine. Cast: Deanna Durbin, Herbert Marshall, Gail Patrick, Arthur Treacher, William Frawley, Marcia Mae Jones, Helen Parrish, Jackie Moran, Elizabeth Risdon, Nana Bryant, Christian Rub, Charles Peck, Sid Grauman, Cappy Bara's Harmonica Ensemble. Released March 4, 1938.



MAD ABOUT MUSIC — Universal

TEST PILOT: Produced by Louis D. Lighton for MGM. Directed by Victor Fleming. Screen play by Vincent Lawrence and Waldemar Young. Story by Frank Wead. Art director, Cedric Gibbons. Musical score by Frank Waxman. Montage by Slavko Vorkapich. Film editor, Tom Held. Photographed by Ray June. Cast: Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Samuel S. Hinds, Marjorie Main, Ted Pearson, Gloria Holden, Louis Jean Heydt, Virginia Grey, Priscilla Lawson, Claudie Coleman, Arthur Aylesworth. Released April 22, 1938.



TEST PILOT — MGM

SHOWMEN'S REVIEWS OF NEW FILMS

(Continued from page 51)

ing which session even professionally hardened picture reviewers were swept away with the dramatic punch and expert screen workmanship of the production.—JOSEPH F. COUGHLIN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Jack Cummings. Director, George B. Seitz. Screen play by Edward Chodorov. From the play by Sidney Howard in collaboration with Paul de Kruif. Musical score, Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Eddie Imazu, Edwin B. Willis. Women's wardrobe, Dolly Tree. Men's wardrobe, Gile Steele. Cameraman, Lester White. Montage effects, Slavko Vorkapich. Film editor, Blanche Sewell. P.C.A. Certificate, No. 4234. Release date, May 27, 1938. Running time when seen in New York, 83 minutes. General audience classification.

CAST

John O'Hara.....Robert Montgomery
Frances Blake.....Virginia Bruce
Major Reed.....Lewis Stone
Charlie Spill.....Andy Devine
Dr. Jesse Lazear.....Henry Hull
Dr. Finlay.....Charles Coburn
"Jellybeans".....Buddy Ebsen
Gorgas.....Henry O'Neill
Miss Macdade.....Janet Beecher
Breen.....William Henry
Brinkerhof.....Alan Curtis
Busch.....Sam Levene
Dr. James Carroll.....Stanley Ridges
Ferguson.....Phillip Terry
Major General Leonard Wood.....Jonathan Hale

White Banners

(Warner Cosmopolitan)

Philosophic Homily

The story "White Banners" tells comes within no present cycle, yet its theme is, in essence, sincere down to earth, human interest entertainment. Bare of those gaudy trappings considered by many essential, if the preferences of modern audiences are to be accomodated, the film is rich in those qualities which grip and hold attention and stimulate the tenderest sentimental emotions. In the capable hands of Fay Bainter, Claude Rains, Jackie Cooper, Kay Johnson, Bonita Granville and an accomplished supporting cast, the story by Lloyd C. Douglas who gave the screen "Magnificent Obsession" and "Green Light" comes to the screen as a quality attraction, one to which the masses, properly advised, should respond eagerly.

Actually the film tells two stories, that of Hannah Parmalee and that of Paul Ward, Peter Trimble and their inventions. Under the skillful guidance of Director Edmund Goulding, both blend in one coherent whole. "Hannah" a wandering peddler bringing order and understanding into the "Ward" household where only worried chaos and confusion reigned makes a home for herself there. An inspiration to the wife, "Marcia," and daughter, "Sally," "Hannah" gives "Paul" an idea for an iceless ice box and persuades him to discipline his recalcitrant pupil, "Peter," by making him a partner in the gadget's development. When the invention is pirated, "Sally" becomes dangerously ill and "Paul" turns on "Peter," "Hannah" again lends inspiring counsel. She forces "Ward" to listen to his pupil and try a new principle. This proving practical "Hannah" is confronted by a crisis of her own when "Bradford" who is to finance the ice by heat invention is revealed as the father of "Peter" and she confesses to "Ward" she is his mother. That the boy may never be disillusioned, "Hannah" after knowing his future and that of the "Ward" family to be secure walks off to an unknown destination.

No tear jerker, but nevertheless a worthwhile women's picture, "White Banners" also is one which should interest general audiences. Potential exploitation material whereby this condition may be satisfied is amply included in the production. Much can be done in the way of cooperative contacts which make known the story of mechanical and gas refrigeration. Dominating this commercial angle, however, is the force and power of the human interest appeal of the basic theme. Exhibitors can let patrons know something different and out of the beaten track is available and that the film is worthy of serious consideration.

Previewed at the Warner Beverly theatre. The audience, quickly swept into the serious mood of the sory, and equally quick to note that the principals were turning in superlative performances, watched the film with respectful silence. A burst of applause at the conclusion was accepted as an enthusiastic endorsement of the picture.—GUS MCCARTHY.

Produced and distributed by Warner Brothers. Associate producer, Henry Blanke. From the novel by Lloyd C. Douglas. Assistant director, Frank Heath. Cameraman, Charles Rosher. Film editor, Thomas Richards. Art Director, John Hughes. Sound by Oliver S. Garretson. Technical advisor, C. A. Miller. Unit manager, Lee Hugunin. Gowns by Milo Anderson. Musical score by Max Steiner. P. C. A. certificate No. 4038. Running time, when seen in Hollywood, 90 minutes. Release date, June 25, 1938. Adult audience classification.

CAST

Paul Ward.....Claude Rains
Hannah Parmalee.....Fay Bainter
Peter Trimble.....Jackie Cooper
Sally Ward.....Bonita Granville
Sam Trimble.....Henry O'Neill
Marcia Ward.....Kay Johnson
Thomas Bradford.....James Stephenson
Dr. Thompson.....J. Farrell McDonald
Joe Ellis.....William Pawley
Bill Ellis.....Edward Pawley
Chas. Ellis.....John Ridgely
Hester.....Mary Field
Sloan.....Edward McWade

Gangs of New York

(Republic)

Action

One of several films dealing with the activities of a gangster released from prison after serving a term for tax evasion, "Gang of New York" is a fast moving action picture. It employs the dual role device, with Charles Bickford both the racketeer and the law enforcement agent.

Heading the support are Ann Dvorak, Alan Baxter, Wynne Gibson and Maxie Rosenbloom.

The story deals with "Rocky Thorpe's" gang and the manner in which "John Franklin" manages to break it up. "Thorpe," having directed his cohort's activities from his prison cell, via short wave radio, is about to be released when he is placed in a private cell. "Franklin," seizing the reins of gangsterland, abandons the tommyguns in favor of "business methods."

Rival gang leaders consent to draft reports of all their rackets, so as to pool operations for greater profits. "Thorpe" escapes from prison and arrives in New York just in time to prevent a peaceable roundup of gangsters.

Previewed in a New York projection room. —RAY BARNETT.

Produced and distributed by Republic. Directed by Jame Cruze. Screen play by Wellyn Totman, Sam Fuller and Charles Francis Royal. Original story by Sam Fuller. Additional dialogue by Jack Townley. Suggested by the book, "Gang of New York," by Herbert Asbury. Al Wilson, production manger; Ernest Miller, photographer; Murray Seldeen, supervising editor; William Morgan, film editor; John Victor Mackay, art director; Alberto Colombo, musical director, and Irene Saltern, costumes.

CAST

John Franklin / Rocky Thorpe .....Charles Bickford
Connie.....Ann Dvorak
Dapper.....Alan Baxter
Orchid.....Wynne Gibson
Panatella.....Harold Huber
Sullivan.....Willard Robertson
Tombstone.....Maxie Rosenbloom
District Attorney.....Charles Trowbridge
Maddock.....John Wray
Warden.....Jonathan Hale
Kruger.....Fred Kohler

The Devil's Party

(Universal)

Metropolitan Melodrama

Borden Chase's novel, "Hell's Kitchen Has a Pantry," has been retitled as above to fit the average marquee. The Edmund Grainger production directed by Ray McCarey is designed to fit the average audience, if such there be, the nearest approach to it if not. Victor McLaglen, William Gargan, and Paul Kelly and Beatrice Roberts play the principal characters, Roy Chanslor wrote the screen play.

A quintette of unbilled children enact a sort of prologue in which the New York area known as Hell's Kitchen is defined as not especially suitable for the upbringing of young. After the story skips a period of years and the youngsters are grown, the action takes place along Broadway and Columbus Circle.

"Marty Malone," gambler and night club operator, gives a party celebrating the annual reunion of five who were members of a juvenile gang years before. The girl, "Helen McCoy," has become an entertainer in his club. "Mike O'Mara" and his brother "Joe" have joined the police force. "Jerry Donovan" has become a priest. Thugs in "Marty's" hire kill a welcher and, to escape detection, kill "Joe O'Mara" also. "Mike" sets out to avenge him and finally traces what looks like responsibility for the crime to "Marty." "Father Donovan" prevents him from killing "Marty" and tries to establish understanding. Just as he seems about to succeed, "Marty" stops a bullet intended for "Mike" and dies after all misunderstandings have been cleared up.

The plot is more than commonly complicated but wholly lucid. Performances are well balanced.

Previewed May 18th at the Pantages theatre, Hollywood, where an appropriate audience appeared pleased.—W. R. W.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Director, Ray McCarey. Screen play by Roy Chanslor. Novel by Borden Chase. Photographed by Milton Krasner. Film editor, Philip Cahn. P. C. A. certificate No. 4203. Release date, May 20, 1938. Running time when seen in Hollywood, 70 minutes. General audience classification.

CAST

Marty Malone.....Victor McLagen
Mike O'Mara.....William Gargan
Jerry Donovan.....Paul Kelly
Helen McCoy.....Beatrice Roberts
Sam.....Frank Jenks
Joe O'Mara.....John Gallaudet
Justice Harrison.....Samuel S. Hinds
Frank Diamond.....Joseph Downing
Webster.....Arthur Hoyt

Three Comrades

(MGM)

Idealistic Romance

The title of Erich Remarque's novel has been retained. In the picture, however, all the story's substance that pertained to war, revolution and the political turmoil of class set against class have been carefully eschewed. Only in sketchy illusion is that quality present. Thus possibilities that the film might become a subject of political controversy has been eliminated. Even the basic thematic conception of the novel's love story has been radically altered to conform with the requirements of taste and propriety.

Consequently "Three Comrades" comes to the screen as a love story, a story of devotion which three ex-soldiers have for a women and the sacrifices which they make for her. While there are suggestions of political and economic unrest, nothing that is shown could possibly invite prejudice or animosity.

While there are numerous humorous touches

(Continued on page 57)

You'll get Yellow Jack for

YELLOW JACK



The greatest Exploitation Picture of the year

"YELLOW JACK" starring Robert Montgomery · Virginia Bruce with Lewis Stone · Andy Devine · Henry Hull · Charles Coburn · Buddy Ebsen · Henry O'Neill · Screen Play by Edward Chodorov · Directed by George B. Seitz · Produced by Jack Cummings · An M-G-M Picture

(*Continued from page 54*)

which make for occasional gayety, the show is generally serious toned and a note of impending tragedy is evident almost from the beginning. The Armistice sends three comrades to a changed homeland in which they find it difficult to adjust themselves. For a year or two, they eke out a precarious existence conducting a taxi service and auto repair shop. "Gottfried" is a rebel against the new order, "Otto" merely wants to go along believing that things will soon readjust themselves, but "Erich" falls in love with a now poor aristocrat, "Patricia" who is suffering an incurable ailment.

The picture is staged in that fashion which is customary to MGM when it embarks upon an important production. Backgrounds are just as devoid of any prejudices as are the dialogue and character delineation. For exhibitors' commercial purposes it offers a "best selling" title, four good cast names in Robert Taylor, Margaret Sullavan, Robert Young and Franchot Tone and a love story which if it is not as it was in the book is certainly wholesome. Undoubtedly the picture's primary appeal will be to women, who, paradoxical as it may seem, find escape in sympathizing with the sufferings of one of their own sex and the sacrifices which nobly inspired men make for her. Exploitation activity should aim at maximum feminine interest.

Previewed May 21 in the Village Theatre, Westwood. It was evident that the alterations made in the romantic theme and the almost complete elimination of the background political incidents tended to confuse many in the audience. Yet when the patrons came to realize that the film was telling a love story and not merely following a book's printed pages they paid sympathetic attention. The applause at the finish, particularly that which came from the balcony seemed sincerely enthusiastic.—G. M.

Distributed by MGM. Produced by Joseph L. Mankiewicz. Directed by Frank Borzage. Screenplay by F. Scott Fitzgerald and Edward E. Paramore. From the book by Erich M. Remarque. Music by Franz Waxman. Lyrics by Bob Wright and Chet Forrest. Montage effects by Slavko Vorkapich. Frank Sullivan, film editor. Photographed by Joseph Ruttenberg. P. C. A. certificate No. 4166. Running time when seen in Hollywood 100 minutes. Release date: June 3, 1938. Adult audience classification.

CAST

Erich Lohkamp ..... Robert Taylor
Patricia Hollman ..... Margaret Sullavan
Otto Koster ..... Franchot Tone
Gottfried Lenz ..... Robert Young
Alfons ..... Guy Kibbee
Breuer ..... Lionel Atwill
Dr. Becker ..... Henry Hull
Local Doctor ..... Charley Grapewin
Dr. Jaffe ..... Monty Woolley

Blond Cheat

(RKO Radio)

English Comedy

This picture has a certain trade interest as demonstrating the ability of Hollywood producers to counterfeit English production style. It was produced by William Sistrom and directed by Joseph Santley and is the joint product of five American writers. It has one player name with American box office value, that of Joan Fontaine, and has been given an American release date, presumably for the purposes of those theatres in this country which have had success with typically British pictures.

Setting, story, manner, inflection, humor and situation are purposefully in the British tradition. The work is wholly light comedy.

"Julie," actress, consents to pose as a mystery girl pawned to "Ashburn," loan broker's clerk, as security for a loan on diamond ear rings which cannot be removed from her ears. Her producer employer has obtained promise of play backing from the father of "Ashburn's" fiancee, who seeks to break up the match. Other relatives and connections become involved in humorous situations which follow. The engagement is ultimately broken, the play gets backed, and the clerk gets the actress.

Previewed in studio projection room.—W. R. W.

Produced and distributed by RKO-Radio. Producer, William Sistrom. Director, Joseph Santley. Screen play by Charles Kaufman, Paul Yawitz, Viola Brothers Shore and Harry Segall. Original story by Aladar Laszlo. Photographed by J. Roy Hunt, Jr. Song by Dave Dreyer and Herman Ruby. P. C. A. certificate No. 4192. Release date, June 17, 1938. Running time when seen in Hollywood, 60 minutes. General audience classification.

CAST

Julie ..... Joan Fontaine
Michael Ashburn ..... Derrick de Marney
Rufus Trent ..... Cecil Kellaway
Genevieve Trent ..... Cecil Cunningham
Roberta Trent ..... Lilian Bond
Gilbert Potts ..... Robert Coote
Paul Douglas ..... Olaf Hytten
Fred (Percy) ..... John Sutton
Waiter ..... Gerald Hamer

The Fighting Devil Dogs

(Republic)

Serial

The first chapter of this 12-chapter serial indicates the film should prove attractive to juvenile audiences. It deals with the adventures of two Marines and their attempts to trap a criminal identified only as "The Lightning." The Marines, played by Lee Powell and Herman Brix, first cross the path of the criminal when they visit a castle in China. "The Lightning" has killed all the occupants with an aerial torpedo charged with electricity. Back in the United States the Marines face a military board on charges of negligence when "The Lightning" kills a detachment of marines. The two appeal to an inventor for aid. Scientists are working in his laboratory when "The Lightning" strikes again and kills them. "Lieutenant Tom Grayson" (Lee Powell) starts for the building and falls. The first chapter runs 30 minutes, the others 18 minutes each.

Rural Sweden

(MGM)

Traveltalk

In his customary forthright style James FitzPatrick describes here the highlights of Sweden depicted in color by his cameras. Mr. FitzPatrick also appears briefly before the camera while greeting natives, viewing ancient cannon and walking along one of Stockholm's picturesque streets. Natives in costume, folk dances and other sources of interest are shown. Running time, 9 minutes.

Feed 'Em and Weep

(MGM)

Our Gang

The "Our Gang" youngsters led by Alfalfa Switzer, with Spanky McFarland among the missing, are presented here in a dining room comedy. Darla Hood's father, who has fasted all day in anticipation of a feast in celebration of his birthday, sits down to enjoy his dinner but before a morsel is touched the "Greeks" come, bearing gifts. While Alfalfa, Porty Lee et al assure the dejected father that they are too full to eat a thing the soup, chickens, birthday cake are rapidly consumed while Darla's father busily answers the doorbell. When last seen he was hurrying towards a restaurant. Running time, 11 minutes.

I Yam Love Sick

(Paramount)

Popeye the Cad

The exhibition of seemingly ungentlemanly conduct revealed in this cartoon by that salty soul, Popeye, should severely shake the pedestal to which the youth of America has raised the sailor man. Certainly Popeye's behavior toward poor Olive Oyl cannot be classed as cricket. When the lady of his heart fails to respond to his amorous attentions, the old salt stoops to behavior that may be nautical but is certainly not nice. Feigning illness, Popeye puts on a convincing exhibition of dying, whereupon the distracted lady friend almost expires of grief. Finally Popeye confesses his deception and receives in turn the rough treatment he deserves. —Running time, seven minutes.

That Mothers Might Live

(MGM)

Miniature

This is the story of Dr. Ignaz Philip Semmelweiss, who devoted his life to the prevention of childbed fever. The film begins in a Vienna hospital in 1844 when as a young doctor he attempts to convince his superiors that the doctors themselves are carrying germs. Through persistency he gets permission to prove his theory. Semmelweiss insists that all doctors working on maternity cases sterilize their hands before examining patients. Although deaths are reduced by half Semmelweiss is dismissed because his associates are jealous. His book, "The Prevention of Childbed Fever," is ignored, but after his death the book's merit is acknowledged and the reforms that he advocated are put into practice. Running time, 10 minutes.

Bob Crosby and His Orchestra

(Paramount)

Another Crooning Crosby

Apparently another chip off the Crosby musical block is Maestro Bob Crosby, orchestra leader and singer. If not as well known or as talented as his more famous relative, brother Bob, nevertheless, displays a swing style that would distinguish him musically without claiming any distinguished familial connection. With the aid of his cooperative bandsmen, this Crosby offers such diverse song tunes as "How'dja Like to Love Me?", "Pagan Love Song," "Moments Like This," and "Romance in the Dark." —Running time, 10 minutes.

Plaintiffs Protest Report In "Letty Lynton" Case

Objections were filed Wednesday by Edward Sheldon and Margaret Ayer Barnes to the recent report of Gordon Auchincloss, special master, which assessed damages of over $500,000 against Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation, Loew's, Inc., and Culver Export. The damages were based on a decision that the defendants had plagiarized the play "Damaged Lady" in their picture "Letty Lynton."

The plaintiffs objected to distribution expenses to MGM Pictures, to allowing Joan Crawford and Robert Montgomery salaries for idle time, to setting the cost of production at $317,075 and the net income at $268,861, and to the adoption of 45 pictures as the basis of dividing distribution expenses. They also disputed the correctness of the amounts allowed for other expenses.

Grand National Deal For Canadian Company

A deal whereby Grand National would acquire the controlling interest in Grand National Films, Ltd., Canada, was arranged in New York Wednesday by Edward Peskay, vice-president in charge of distribution, with Alex Adilman, president, and Harry J. Allen, general manager of the Canadian company. The plan was to come before a federal court in Los Angeles for approval later in the week.

Ownership of the company has been shared 65 per cent by Mr. Adilman, 25 per cent by Grand National and 10 per cent by Mr. Allen. Under the new setup the parent company would have a 75 per cent interest and Mr. Allen, continuing as general manager, would have the remainder. The deal was approved by Edward Alperson, and Loyd Wright, co-trustee, and by the directors.

IN THE CUTTING ROOM

Booloo

(Paramount)

Jungle Adventure

Clyde E. Elliott wrote the story for and produced and directed "Booloo" in the Malay jungles. Among his earlier contributions to the screen are "Bring 'Em Back Alive," "Devil Tiger" and "China Roars."

As in those pictures, the creatures of the jungle will supply the exciting thrill of "Booloo." Yet the film will also relate a melodramatic story concerning humans, the principals of which are an English big game hunter and several native Malayans. The only personality of any screen prominence is Colin Tapley, who appeared in three or four Paramount features produced in 1937.

Tapley, an English explorer-author, is temporarily in disgrace in his homeland because his publishers have added several sensational, but untrue, chapters in his adventure book in which are related his experiences in catching a white tiger. Rather than explain the exaggeration, Tapley embarks to Malaya to capture a white tiger. There he saves his number one boy from a python, also saves the life of an exotic jungle girl, who, according to native custom, must become his slave. However, when she falls in love with and marries one of her kind, he frees her from slavery. Then he sets about to capture the white tiger. Penetrating the jungles, he is continually endangered by animals and savages who seek to kill him with poison darts and arrows, but in the end accomplishes his mission by capturing the white tiger and making good the false claim which his publishers had previously made for him.

Release date: *July* 8, 1938.

Prison Farm

(Paramount)

Melodrama

The substance of the story to be told in this production is that which is common to practically all prison pictures—romance, excitement, danger, tragedy and action spectacle behind the bars.

A General Manager's Office film, it will present a young lady who has filled minor roles in several Paramount pictures in her first leading role, a number of players who have worked together many times in similarly conceived melodramatic yarns and a number of players who have been outstanding when featured in other attractions.

Shirley Ross will be seen as the girl who becomes romantically involved with a fleeing thief and murderer and who, with him, is sentenced to a term in a prison farm. She has been seen in supporting roles in the last two "Big Broadcasts," "Waikiki Wedding" and "Blossoms on Broadway." As Lloyd Nolan and John Howard share in the romantic theme with Miss Ross, Nolan and J. Carroll Naish are the principal participants in its melodrama. Among the more important supporting players are Esther Dale, Porter Hall, May Boley, Marjorie Main, Anna Q. Nilsson and John Hart.

Arrested and sentenced to the prison farm with Nolan, Miss Ross is critically injured in a prison laundry explosion and the Nolan-Naish enmity flares viciously and a riotous attempted break is quelled. While caring for the girl, prison doctor Howard becomes romantically attached to her and he gradually learns from her the real reason why she, an innocent person, is in prison. The continuing Nolan-Naish feud is brought to a head when the former is fatally wounded. Before dying he clears the girl of all complicity in the crime for which she was sentenced, thus clearing the way for romance between Miss Ross and Doctor Howard.

The film is being directed by Louis King, whose most recent pictures are "Tip-off Girls," "Hunted Men" and two "Bulldog Drummonds."

Release date: *June* 24, 1938 (*Tentative*).

Ground Crew

(RKO Radio)

Air Thriller

As production detail illustrates the manner in which fledgling flyers are trained to become capable airmen, the thematic content of "Ground Crew" concerns a man's efforts to justify his choice of career in the eyes of his unsympathetic father, his stormy friendship with an older man that nearly wrecks itself over a girl, the elder's sacrifice for the happiness of two he cares most for an a brave attempt to blaze a new airway trail over the Arctic and Asia.

Richard Dix, whose current RKO-Radio picture is "Blind Alibi," and Chester Morris, last seen for this company in "Law Of The Underworld" and Flight From Glory," are featured. Both were together in "The Devil's Playground," released about a year ago. Joan Fontaine is the girl. Harry Carey, Paul Guilfoyle and Vicki Lester compose the principal supporting cast.

A Robert Sisk production, "Ground Crew" is being directed by Lew Landers. It is his fifteenth picture for the studio; "Blind Alibi" and "Condemned Woman" being the two most recent. Lionel Houser prepared both the original story and screen play. His credits include the two Landers' pictures mentioned above.

Release date: *July* 29, 1938.

Outlaw Express

(Universal)

Musical Western

This will be the sixth Trem Carr production featuring Bob Baker. In it he will be given ample opportunity to sing, demonstrate his riding, shooting, roping and be a romantic heman. The singing cowboy will be supported by a screen newcomer, Cecilia Callejo, a Spanish dancer and romantic actress who has been featured in such European produced films as "When Knights Were Bold" and "Pension Mimosas." Also prominent in the cast are Leroy Mason, who was in "State Patrol" and who was with Baker in "Border Wolves" and Carlyle Moore who was with him in "Western Trails." The supporting cast includes Don Barclay, Forrest Taylor, Nina Campano, Martin Garralaga, Carleton Young, Jack Kirk, Arthur Van Slyke and Ed Cassidy.

Story and screen play are by Norton S. Parker, who was similarly credited in the case of "Border Wolves," and the director is George Waggner. Known as an author of many screen stories and the screen playwright on more, this is Waggner's first effort as a director.

The locale is the California-Nevada border and as such characters as Buffalo Bill Cody are introduced the picture has to do with one of the most romantic incidents in frontier day American history, the Pony Express Service. Mail robberies and the illicit possession of large land tracts have been playing hob with the lives and fortunes of the pioneers and making the lives of pony express riders hazardous. Into the situation comes an army officer, who, prevented from becoming a rider, nevertheless sets about discovering the outlaws. Romance, music and action vie with each other as the story is unfolded and in customary thrilling style, the posse of express riders accounts for the bandits and the mail service endures its comparatively short history until telegraph wires were strung from coast to coast.

Release date: *June* 15, 1938 (*tentative*).

Racket Busters

(Warner Brothers)

Topical Melodrama

The title tersely explains the picture's theme and character. The story which is being filmed under the direction of Lloyd Bacon and which features a strong cast has to do with a racketeer whose insatiable lust for power brings him into conflict with a businessman who not only has his own future safety and welfare to consider, but must think also of the safety of his wife and baby.

Robert Rossen and Leonardo Bercovici wrote the original story. Warren Duff and Rossen prepared the screen play.

The small principal cast features Humphrey Bogart, now in "Crime School" as the racketeer, George Brent and Allen Jenkins who are partners in a small trucking business which Bogart is endeavoring to organize and Gloria Dickson who will be seen as Brent's wife, and Walter Abel. The supporting cast features Penny Singleton and Oscar O'Shea.

Being produced in that robust fashion common to the style in which Warner Brothers treat topically inspired action melodrama, production detail will picturize the cruel and brutal manner in which truck owners and commission merchants are forced to bend their knees to the underworld czar. Running through the melodramatic contest is the human interest story of a wife, the sacrifices she is forced to make and the manner in which she inspires her husband to take the lead in driving Bogart and his racketeers from New York.

Release date July 12, 1938 (*tentative*).

Panamint's Bad Man

(20th Century-Fox - Principal)

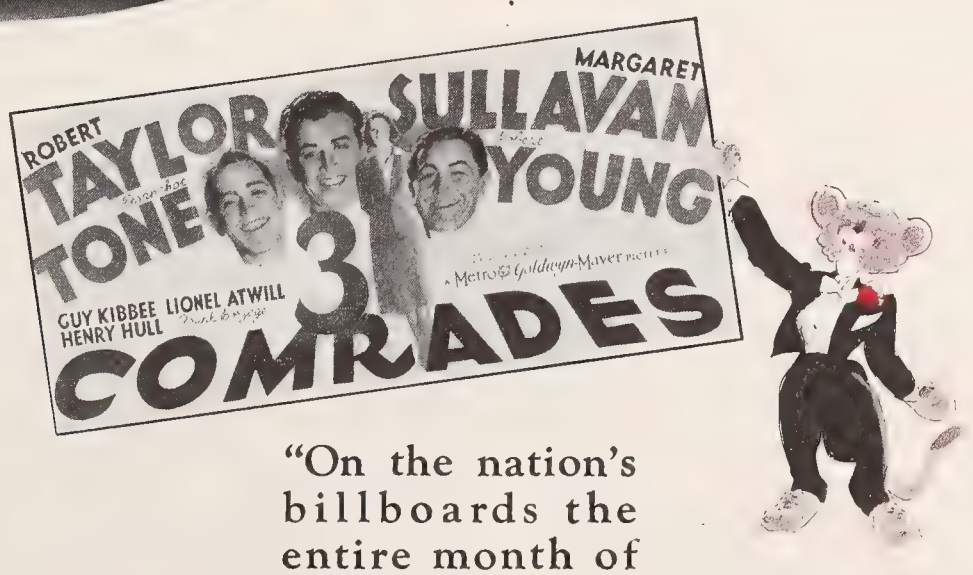
Action Adventure

From a viewpoint of what an exhibitor thinks of a player's name value, Smith Ballew, after a few false starts began to come into his own in "Hawaiian Buckaroo" and "Rawhide." Consequently this picture, "Panamint's Bad Man," should have an important bearing upon his screen future. That he may have ample opportunity and that exhibitors may have an enter-

(*Continued on page* 60)

COMING TO BOWL YOU OVER!





"On the nation's billboards the entire month of May!"

IN THE STUDIOS' CUTTING ROOMS

(*Continued from page* 58)

taining attraction, producer Sol Lesser has selected a yarn in which are being blended a maximum amount of robust action, excitement and adventure, a romance that exerts a lightening influence upon the melodramatic premise and music. Likewise he has chosen a supporting cast of more than ordinary merit for a production of this type.

Among those who are prominent in the melodramatic action and romance, other than Ballew, are Noah Beery, Sr., Stanley Fields and Harry Woods, a favorably known trio, and Evelyn Daw, who was seen with James Cagney in "Something to Sing About."

In the story, Ballew, a frontier marshal, assumes the guise of a feared bandit in order to ally himself with a bandit gang and thus procure evidence that will lead to its entrapment. Gaining the confidence of Beery, whose henchman, Woods, suspects him, Ballew falls in love with Miss Daw. As he is called upon to sing several solos, he also joins with Miss Daw in singing duets which accentuate the story's love interest. When Fields, the bandit whose identity Ballew has assumed, shows up, there is a threat of danger for the marshal, but gaining Fields' respect, the pair combine to ally themselves with miners whom Beery and Woods are planning to rob. The bandits, between two fires, are overcome. Fields reforms and Ballew finds happiness with the girl, who is convinced at last that he is not an outlaw.

Release date: *July* 8, 1938.

Crime Ring

(RKO Radio)

Racket Exposure

Topical in nature and timely to a degree, as well as promising to be an exploitation feature of no little importance, "Cheating the Stars" tells a story of a new kind of racketeering and a new method of racket busting. The racket is a vicious circle which includes a string of fake fortune-telling parlors, bucket shops that sell phony stocks, a crooked detective agency, a shyster lawyer and, at the top, a master mind criminal who poses as a respectable financier. A young reporter and a girl with whom he falls in love betwixt and between his exciting experiences are the symbols of honesty and righteousness.

Fake fortune tellers recommend that gullible clients buy worthless stocks which can only be purchased in shady bucket shops. The detective agency makes collections, discourages competition in strong-arm style and intimidates complaining victims. The shyster lawyer renders police action impotent and the higher-up sits back, takes his commissions and grows rich until the reporter and his girl friend go after the "mystics" and the hidden links that connect them with the master mind.

Based on a story by Reginald Taviner, the screen play was written by J. Robert Bren and Gladys Atwater, both of whom have done several pictures for Radio. Being produced by Cliff Reid, the director is Leslie Goodwin, who did "With Love and Kisses," "Anything for a Thrill" and "Headline Crasher."

The reporter and his girl friend are Allan Lane and Frances Mercer, who is now in "Vivacious Lady." Bradley Page is the boss racketeer whose henchmen are Morgan Conway, Paul Guilfoyle, Jack Arnold, Rollo Lloyd, Vivian Oakland, Walter Miller, Paul Fix and Jack Carson. Others featured are Clara Blandick, Frank M. Thomas, Inez Courtney, Fern Emmett and Ben Welden.

Release date, August 19, 1938.

SHORT PRODUCT PLAYING BROADWAY

Week of May 21

CAPITOL

Come Aross ..... MGM
Modeling for Money..... MGM

CRITERION

Kennedy's Castle ..... RKO Radio

PARAMOUNT

Strike ..... Paramount
Popular Science No. 5..... Paramount

RIALTO

Got a Match..... Vitaphone
Pinehurst ..... RKO Radio

RIVOLI

Old Towns of Normandy... Major Peter P. Devlin

ROXY

The Big Top..... Educational
Money on Your Life..... Educational

STRAND

Pictorial Review No. 8..... Vitaphone
Saturday Night Swing Club. Vitaphone
Porky's Hare Hunt..... Vitaphone

Mother Carey's Chickens

(RKO Radio)

Human Interest

Like Gene Stratton Porter, Kate Douglas Wiggin won enduring literary fame by writing down to earth sentimental stories which won wide appeal by the fact that they were clean and wholesome, true to life and natural. "Mrs. Wiggs of Cabbage Patch" serves as an illuminating example. "Mother Carey's Chickens" is a Kate Douglas Wiggin story.

The incidents in the story, which have been given a sympathetic treatment by adapters S. K. Lauren and Gertrude Purcell, occur during the Spanish-American War, but the locales are New England, Newport, R. I., a country town, and Boston.

In theme it treats a widow's struggles to keep her brood together after her husband's sudden death and the contrasting romances of two daughters during the family's fight for happiness and security.

The cast will feature Fay Bainter as "Mother Carey" and Ruby Keeler, long with Warner Brothers, and Anne Shirley, who was outstanding in "Stella Dallas" and last in "Condemned Women," as her daughters. The boy with whom both girls fall in love is James Ellison, currently in "Vivacious Lady." In keeping with the importance of the story and lead personalities a strong support cast has been chosen. Included are Ralph Morgan, Jackie Moran, Walter Brennan, Virginia Weidler, Phyllis Kennedy, Margaret Hamilton, three-year-old Donnie Dunagan and Harvey Clarke.

A Pandro S. Berman production, "Mother Carey's Chickens" is being directed by Rowland V. Lee, maker of "Three Musketeers" and "The Count of Monte Cristo" which is now being revived.

Release date, July 15, 1938.

The Rage of Paris

(Universal)

Complicated Romance

Danielle Darrieux, a comely French miss who learned English in six months, is one of Europe's film idols. Charles R. Rogers, until recently production chief, predicted that "The Rage of Paris" will establish her as one of the most compelling personalities of the American screen. Nothing is being left undone that would in any way help that prediction to come true on the screen.

B. G. DeSylva, who made many profitable pictures for Fox including some of the early Shirley Temples and "You're a Sweetheart" for Universal, was chosen to function as producer. Henry Koster, who discovered the possibilities of Deanna Durbin in "Three Smart Girls" and developed them in "100 Men and a Girl," is the director. The story and screen play are by Bruce Manning, a collaborator on "100 Men and a Girl" and "A Girl With Ideas" and Felix Jackson, a participant in the story preparation of Paramount's "Stolen Heaven" and "Wells Fargo."

A small but competent cast has been selected to appear with Mlle. Darrieux in her Hollywood debut. It lists Douglas Fairbanks, Jr., now in "The Joy of Loving" and "Prisoner of Zenda," the comedian Mischa Auer who has scored in many pictures; Helen Broderick recently in "Radio City Revels;" Louis Hayward currently in "Condemned Women," Charles Coleman, the butler in "Three Smart Girls" and "100 Men and a Girl" and Harry Davenport.

Thematically the story deals with a French girl stranded in New York who only wants a job but finds herself the pawn in a game of marriage.

Release date, June 24, 1938.

Border G-Man

(RKO Radio)

Action Adventure

Presently timed, the locale of this production is the Texas Gulf Coast. Its settings include a cattle company office, ranch house, ranges and corrals, a cove, warehouses and docks.

Retaining the essentials of an outdoor adventure western picture, but with many novel and modern topical touches included, the story deals with the recently passed Neutrality Act and the exploits of a Federal agent in trapping a gang of munition smugglers attempting to evade the Act's provisions. Aware of the evasion the agent disguises himself as a ranch foreman and proceeds to investigate.

"Border G-Man" is George O'Brien's sixth picture for RKO-Radio, "Gun Law" being its immediate predecessor. It will also feature Laraine Johnson, who was seen in "Scandal Street," Ray Whitley who was with the star in "Gun Law" and also appeared in "Hopalong Cassidy Returns" and "Mountain Music," and John Miljan, who has been in scores of pictures. Included in the supporting cast are Rita LaRoy, William Stelling, Edgar Dearing Edward Keane, Ethan Laidlaw, Hugh Sothern and Robert Burns.

The story used is an original by Bernard McConville. Adaptation is credited to Oliver Drake, who has done several yarns which feature George O'Brien. It is being directed by David Howard and should set up some kind of a record for partnership in that it is the fifteenth consecutive O'Brien film he has handled.

Release date: *June* 24, 1938.

17,541 Theatres in 9,187 Towns Seat 10,924,484

MOTION PICTURES today are seen regularly in 9,187 cities, towns and villages of the United States. Seventy-two per cent of theatres are located in towns of less than 50,000 inhabitants, 84 per cent seat less than 1,000 persons. The bulk of the revenue, however, comes from that 18 per cent of theatres in cities of more than 50,000 persons, where 45 per cent of the seating capacity is concentrated, and where admissions charged are higher.

There are 10,924,484 seats in the 17,541 accounts serviced regularly, those accounts representing so-called "regular" theatres and an undetermined number of "non theatricals," both groups being listed together for regular servicing on the books of distributors.

Theatres in this country have an average weekly audience turnover of eight times, based on the reputed weekly attendance of 88,000,000. They gross some $19,360,000 in weekly admissions, approximately $1,006,000,000 yearly, computed on the estimated average admission of 22 cents per person. Theatres in small sections have an average of six complete audience turnovers weekly, large places averaging 11.

Concluding one of the most comprehensive studies of American exhibition ever conducted, on which a staff delved for three months into all available theatre records, a number of surprising findings are made available for analyzing the vast structure of the motion picture theatre in this country.

There are only 4,939 theatres in cities of over 50,000 population, and 12,602 in places having less than that number of inhabitants. Some 6,474 theatres are operating in towns and villages of less than 2,500 persons, representing 37 per cent of the total in the country.

There are only 117 theatres in the entire U. S. seating 3,000 or more, and only 2,826 of the 17,541 houses in operation seat more than 1,000. A breakdown of the theatres by size follows:

Seating Capacity	No. of Theatres	Cumulative Total
Over 3,000	117	...
2,000 to 3,000	374	491
1,500 to 2,000	689	1,180
1,000 to 1,500	1,646	2,826
500 to 1,000	5,500	8,326
200 to 500	7,303	15,629
200 and less	1,912	17,541

Average seating capacity of motion picture theatres in the U. S. as a whole is 623, ranging all the way from the 1,912 houses seating less than 200 each, to the 117 seating more than 3,000, and on up to the 6,200-seat Music Hall theatre in Rockefeller Center.

There are about 12 persons per seat, ranging from the 8 per seat average in New England to 21 per seat in the East South Central States.

Indicative, however, of the concentration of seating capacity, are the 2,500,000 movie seats located in the 13 cities having more than 500,000 population each, those cities holding one-fifth of the nation's total capacities. The 13 large cities have 2,251 theatres, and while housing fully one-fifth of the capacity in the country, represent only 13 per cent of the total theatre structures.

Summation of Location and Capacities of U. S. Theatres

Population of Town	Towns With Theatres	Cumulative Total	No. of Theatres	Cumulative Total	No. of Seats	Cumulative Total
Over 500,000	13	....	2,251	....	2,426,986	.....
500,000 to 200,000	28	41	1,104	3,355	1,010,079	3,437,065
200,000 to 100,000	52	93	783	4,138	754,669	4,191,734
100,000 to 50,000	94	187	801	4,939	760,579	4,952,313
50,000 to 20,000	276	463	1,202	6,141	1,053,807	6,006,120
20,000 to 10,000	494	957	1,341	7,482	992,570	6,998,690
10,000 to 5,000	845	1,802	1,626	9,108	1,006,388	8,005,078
5,000 to 2,500	1,351	3,153	1,959	11,067	961,516	8,966,594
2,500 to 1,000	2,874	6,027	3,221	14,288	1,113,357	10,079,951
1,000 and less	3,160	9,187	3,253	17,541	844,533	10,924,484

MOTION PICTURE EXHIBITION

		Over 500,000 Population	500,000 to 200,000	200,000 to 100,000	100,000 to 50,000	50,000 to 20,000
ALABAMA (2,646,248)	No. of Towns	....	1	....	2	2
	No. of Theatres	....	20	....	15	7
	Capacity	....	15,638	....	10,932	4,122
ARIZONA (435,573)	No. of Towns	....	....	....	....	2
	No. of Theatres	....	....	....	....	13
	Capacity	....	....	....	....	12,305
ARKANSAS (1,854,482)	No. of Towns	....	....	....	1	3
	No. of Theatres	....	....	....	10	17
	Capacity	....	....	....	7,055	11,774
CALIFORNIA (5,677,251)	No. of Towns	2	1	2	6	16
	No. of Theatres	264	37	44	62	76
	Capacity	261,848	45,062	41,348	65,599	75,201
COLORADO (1,035,791)	No. of Towns	....	1	....	1	1
	No. of Theatres	....	42	....	9	10
	Capacity	....	39,217	....	6,802	6,044
CONNECTICUT (1,606,903)	No. of Towns	....	....	3	2	10
	No. of Theatres	....	....	59	17	30
	Capacity	....	....	69,281	20,101	39,703
DELAWARE (238,388)	No. of Towns	....	....	1	....	....
	No. of Theatres	....	....	12	....	....
	Capacity	....	....	12,464	....	....
DISTRICT OF COLUMBIA (486,869)	No. of Towns	....	1	....	....	....
	No. of Theatres	....	56	....	....	....
	Capacity	....	48,550	....	....	....
FLORIDA (1,468,211)	No. of Towns	....	....	3	....	4
	No. of Theatres	....	....	49	....	26
	Capacity	....	....	43,114	....	16,381
GEORGIA (2,908,506)	No. of Towns	....	1	....	3	3
	No. of Theatres	....	32	....	18	16
	Capacity	....	27,646	....	14,848	12,045
IDAHO (445,032)	No. of Towns	....	....	....	....	1
	No. of Theatres	....	....	....	....	6
	Capacity	....	....	....	....	3,911
ILLINOIS (7,630,654)	No. of Towns	1	....	1	7	19
	No. of Theatres	326	....	13	53	90
	Capacity	337,171	....	12,029	48,045	77,518
INDIANA (3,238,503)	No. of Towns	....	1	4	3	10
	No. of Theatres	....	58	49	23	52
	Capacity	....	45,771	45,227	19,029	38,658
IOWA (2,470,939)	No. of Towns	....	....	1	3	8
	No. of Theatres	....	....	20	29	42
	Capacity	....	....	14,240	24,545	28,944
KANSAS (1,880,999)	No. of Towns	....	....	2	1	2
	No. of Theatres	....	....	27	12	10
	Capacity	....	....	22,868	8,052	7,903
KENTUCKY (2,614,589)	No. of Towns	....	1	....	1	5
	No. of Theatres	....	36	....	6	21
	Capacity	....	33,989	....	4,421	15,818
LOUISIANA (2,101,593)	No. of Towns	....	1	....	1	3
	No. of Theatres	....	53	....	10	15
	Capacity	....	50,472	....	7,084	9,223
MAINE (797,423)	No. of Towns	....	....	....	1	2
	No. of Theatres	....	....	....	11	9
	Capacity	....	....	....	11,019	10,179
MARYLAND (1,631,526)	No. of Towns	1	....	....	....	2
	No. of Theatres	90	....	....	....	11
	Capacity	74,038	....	....	....	9,622
MASSACHUSETTS (4,249,614)	No. of Towns	1	....	8	7	23
	No. of Theatres	76	....	89	44	72
	Capacity	102,213	....	109,964	48,281	75,360
MICHIGAN (4,842,325)	No. of Towns	1	....	2	6	8
	No. of Theatres	180	....	45	53	41
	Capacity	176,373	....	34,888	43,726	32,111
MINNESOTA (2,563,953)	No. of Towns	....	2	1	....	3
	No. of Theatres	....	100	12	....	14
	Capacity	....	78,813	8,224	....	11,514
MISSISSIPPI (2,009,821)	No. of Towns	....	....	....	....	3
	No. of Theatres	....	....	....	....	14
	Capacity	....	....	....	....	7,810
MISSOURI (3,629,367)	No. of Towns	1	1	....	2	4
	No. of Theatres	107	65	....	17	18
	Capacity	107,583	61,422	....	14,660	16,946
MONTANA (537,606)	No. of Towns	....	....	....	....	2
	No. of Theatres	....	....	....	....	11
	Capacity	....	....	....	....	11,343

STRUCTURE OF THE U.S.

20,000 to 10,000	10,000 to 5,000	5,000 to 2,500	2,500 to 1,000	1,000 and Less	Totals	State's Average Seating Capacity	State's Ratio of Population to Seats
8	12	26	33	55	139	....	....
23	20	34	38	60	217	....	....
12,385	11,435	13,745	11,885	14,565	94,707	436	23.7
....	7	11	17	15	52	....	....
....	11	17	20	16	77	....	....
....	8,170	9,055	8,000	5,356	42,886	557	10.1
5	9	31	50	31	130	....	....
14	20	42	53	33	189	....	....
9,818	11,225	18,883	15,764	9,264	83,783	443	22.1
27	35	62	93	92	336	....	....
82	99	83	111	93	951	....	....
72,827	78,849	53,892	49,526	28,781	772,933	717	7.3
5	9	12	35	49	113	....	....
18	17	19	36	54	205	....	....
11,705	8,829	9,975	11,096	10,722	104,390	509	9.9
14	14	16	15	11	85	....	....
23	16	16	15	13	189	....	....
19,483	9,725	8,653	6,349	4,967	178,262	943	9.0
....	....	4	7	5	17	....	....
....	....	5	8	5	30	....	....
....	.. .	2,760	4,130	1,786	21,140	705	11.2
....	....	....	....	....	1	....	....
....	....	....	....	....	56	....	....
....	....	....	....	....	48,550	867	10.0
7	15	27	43	25	124	....	....
25	35	38	48	26	247	....	....
15,182	20,444	18,816	16,477	7,288	137,702	557	10.7
8	16	34	68	13	146	....	....
22	25	47	69	13	242	....	....
14,692	14,894	19,547	21,109	3,834	128,615	531	22.6
1	7	13	21	71	114	....	....
5	20	26	24	75	156	....	....
2,500	13,714	12,342	9,282	17,556	59,305	380	7.5
27	50	70	148	134	457	....	....
65	82	89	167	138	1,023	....	....
46,167	55,527	42,409	54,549	36,738	710,153	689	10.7
16	27	34	76	75	246	....	....
52	65	66	85	76	526	....	....
33,889	36,036	29,359	29,359	16,920	291,401	554	11.1
7	15	45	122	127	328	....	....
25	32	69	131	128	476	....	....
13,087	18,490	31,677	39,282	31,484	201,749	424	12.2
15	13	32	80	136	281	....	....
54	34	55	85	142	419	....	....
36,157	19,676	30,125	32,290	35,822	192,893	460	9.7
6	16	23	58	72	182	....	....
15	29	31	65	76	279	....	....
10,089	15,749	14,656	20,939	16,835	132,496	467	12.2
3	12	29	48	65	162	....	....
10	25	38	55	69	275	....	....
6,350	13,986	15,850	16,816	14,774	134,555	489	15.6
6	15	27	68	64	183	....	....
13	22	37	77	64	233	....	....
11,009	14,493	20,722	31,562	20,346	119,330	508	6.7
3	2	16	23	48	95	....	....
10	5	20	25	51	212	....	....
8,118	3,200	9,022	9,015	17,223	130,238	614	12.5
30	42	31	55	18	215	....	....
55	53	34	61	18	502	....	....
48,812	34,724	16,965	23,770	6,830	466,919	930	9.1
19	28	35	96	66	261	....	....
43	51	41	99	66	619	....	....
34,464	30,280	19,642	31,399	16,622	419,505	678	11.5
8	16	37	85	162	314	....	....
24	37	51	92	167	497	....	....
15,973	20,678	24,641	29,412	40,336	229,591	462	11.1
10	4	24	50	47	138	....	...
33	6	35	55	49	192	....	....
20,449	4,264	16,964	16,430	12,104	78,021	406	27.0
6	20	36	108	105	283	....	....
17	39	56	119	106	544	....	....
12,899	22,044	29,984	21,422	28,654	335,614	617	10.8
4	6	6	24	78	120	....	....
16	12	10	28	81	158	....	....
10,795	6,234	4,100	9,958	14,591	57,021	361	9.4

72% OF THEATRES IN TOWNS

		Over 500,000 Population	500,000 to 200,000	200,000 to 100,000	100,000 to 50,000	50,000 to 20,000
NEBRASKA (1,377,963)	No. of Towns	....	1	....	1	....
	No. of Theatres	....	30	....	9	....
	Capacity	....	23,891	....	9,639	....
NEVADA (91,058)	No. of Towns	....	....	....	....	....
	No. of Theatres	....	....	....	....	....
	Capacity	....	....	....	....	....
NEW HAMPSHIRE (465,293)	No. of Towns	....	....	....	1	3
	No. of Theatres	....	....	....	9	9
	Capacity	....	....	....	6,694	8,691
NEW JERSEY (4,041,334)	No. of Towns	....	2	4	7	19
	No. of Theatres	....	73	50	60	48
	Capacity	....	94,030	58,643	81,152	59,742
NEW MEXICO (423,317)	No. of Towns	....	....	....	....	1
	No. of Theatres	....	....	....	....	6
	Capacity	....	....	....	....	3,955
NEW YORK (12,588,066)	No. of Towns	2	2	3	6	23
	No. of Theatres	717	68	46	63	87
	Capacity	866,682	68,864	50,517	65,822	92,058
NORTH CAROLINA (3,170,276)	No. of Towns	....	....	....	5	4
	No. of Theatres	....	....	....	43	22
	Capacity	....	....	....	34,862	14,664
NORTH DAKOTA (680,845)	No. of Towns	....	....	....	....	1
	No. of Theatres	....	....	....	....	7
	Capacity	....	....	....	....	4,967
OHIO (6,646,697)	No. of Towns	1	5	2	2	18
	No. of Theatres	115	209	27	16	84
	Capacity	127,298	164,524	26,593	11,044	69,252
OKLAHOMA (2,396,040)	No. of Towns	....	....	2	....	3
	No. of Theatres	....	....	38	....	17
	Capacity	....	....	29,532	....	11,246
OREGON (953,786)	No. of Towns	....	1	....	....	1
	No. of Theatres	....	52	....	....	5
	Capacity	....	41,738	....	....	4,174
PENNSYLVANIA (9,631,530)	No. of Towns	2	....	3	10	21
	No. of Theatres	296	....	49	92	80
	Capacity	291,533	....	49,350	88,404	82,578
RHODE ISLAND (687,497)	No. of Towns	....	1	....	1	5
	No. of Theatres	....	18	....	6	16
	Capacity	....	25,148	....	9,463	13,844
SOUTH CAROLINA (1,738,765)	No. of Towns	..	....	....	2	2
	No. of Theatres	....	....	....	15	15
	Capacity	....	....	....	11,407	7,350
SOUTH DAKOTA (692,849)	No. of Towns	....	....	....	....	1
	No. of Theatres	....	....	....	....	6
	Capacity	....	....	....	....	4,502
TENNESSEE (2,616,556)	No. of Towns	....	1	3	....	2
	No. of Theatres	....	27	42	....	7
	Capacity	....	25,621	32,200	....	4,577
TEXAS (5,824,715)	No. of Towns	....	3	2	5	8
	No. of Theatres	....	80	27	35	44
	Capacity	....	78,920	25,363	25,781	32,890
UTAH (507,847)	No. of Towns	....	....	1	....	1
	No. of Theatres	....	....	14	....	6
	Capacity	....	....	12,416	....	6,333
VERMONT (359,611)	No. of Towns	....	....	....	....	1
	No. of Theatres	....	....	....	....	4
	Capacity	....	....	....	....	4,047
VIRGINIA (2,421,851)	No. of Towns	....	....	2	1	6
	No. of Theatres	....	....	39	7	29
	Capacity	....	....	32,870	6,250	20,457
WASHINGTON (1,563,396)	No. of Towns	....	1	2	....	4
	No. of Theatres	....	48	32	....	21
	Capacity	....	40,763	25,538	....	18,496
WEST VIRGINIA (1,729,205)	No. of Towns	....	....	....	3	4
	No. of Theatres	....	....	....	32	16
	Capacity	....	....	....	27,659	11,611
WISCONSIN (2,939,006)	No. of Towns	1	....	....	3	12
	No. of Theatres	80	....	....	25	52
	Capacity	82,247	....	....	28,203	43,938
WYOMING (225,565)	No. of Towns	....	....	....	....	....
	No. of Theatres	....	....	....	....	....
	Capacity	....	....	....	....	....
TOTALS	No. of Towns	13	28	52	94	276
	No. of Theatres	2,251	1,104	783	801	1,202
	Capacity	2,426,986	1,010,079	754,669	760,579	1,053,807

UNDER 50,000 POPULATION

20,000 to 10,000	10,000 to 5,000	5,000 to 2,500	2,500 to 1,000	1,000 and Less	Totals	State's Average Seating Capacity	State's Ratio of Population to Seats
6	9	18	72	159	266	....	....
19	20	32	79	161	350	....	....
14,269	14,407	12,828	24,498	36,846	136,378	390	10.1
1	2	4	9	17	33	....	...
4	3	5	9	19	40	....	....
3,462	1,941	2,600	3,550	4,969	16,522	413	5.5
6	4	12	42	31	99	....	....
17	7	13	48	32	135	....	....
14,325	5,002	7,385	18,252	11,589	71,938	533	6.5
31	43	29	38	20	193	....	....
54	63	35	44	23	450	....	....
58,629	57,708	23,217	23,453	10,714	467,288	1,038	8.7
2	5	11	17	20	56	....	....
5	15	20	19	21	86	....	....
3,798	9,480	9,921	5,763	5,422	38,339	446	11.0
45	54	77	132	184	528	....	....
97	73	88	142	188	1,569	....	....
90,237	59,920	54,753	51,056	55,602	1,455,511	928	8.6
12	18	31	79	47	196	....	....
40	51	59	99	51	365	....	....
23,713	23,219	26,398	31,675	13,500	168,031	460	19.0
3	6	2	29	119	160	....	....
11	14	3	30	119	184	....	....
6,848	7,030	1,350	9,138	25,596	54,929	299	12.4
25	46	56	120	89	364	....	....
74	93	79	129	91	917	....	....
47,208	50,924	32,773	37,710	22,671	589,997	643	11.3
11	22	30	85	51	204	....	....
46	64	64	102	51	382	....	....
28,237	36,300	30,001	36,665	14,603	186,574	488	12.8
4	9	13	24	54	106	....	....
16	23	21	28	54	199	....	....
12,013	14,317	10,275	10,337	12,3 3	105,167	528	9.0
52	92	122	131	81	514	....	....
122	139	153	142	81	1,154	....	....
98,317	85,517	78,018	54,766	28,509	856,992	743	11.2
3	5	10	15	6	46	....	....
5	5	14	16	6	86	....	....
3,350	3,300	9,131	5,150	1,550	70,936	824	9.7
5	13	21	44	17	104	....	....
19	23	24	46	19	161	....	....
10,275	12,445	9,718	12,725	5,650	69,570	432	25.0
5	2	9	41	03	161	....	....
18	3	16	43	103	189	....	....
11,270	2,230	7,947	13,230	23,037	62,216	329	11.1
1	13	27	37	17	101	....	....
4	18	33	40	17	188	....	....
2,650	9,147	13,848	12,652	4,897	105,592	562	24.7
17	49	78	205	141	508	....	....
60	136	160	263	144	949	....	....
34,218	67,437	74,584	96,567	38,852	474,612	500	12.3
1	4	14	39	63	123	....	....
3	10	22	44	65	164	....	....
2,330	5,388	9,241	14,528	13,373	63,609	388	8.0
2	8	10	39	36	96	....	....
6	13	13	45	37	118	....	....
4,999	9,122	6,250	16,983	11,283	52,684	446	6.8
5	11	22	41	71	162	....	....
15	23	32	53	74	272	.	....
10,690	14,329	13,321	20,406	21,092	139,415	513	18.0
8	4	18	41	53	131	....	....
25	9	30	45	54	264	....	....
18,647	6,123	15,349	16,104	11,081	150,101	569	10.4
4	14	18	69	118	230	....	....
14	25	27	81	120	315	....	....
9,810	14,097	11,500	24,420	28,934	128,031	407	13.5
8	19	35	80	77	235	....	....
16	35	53	87	81	429	....	....
10,367	20,473	24,664	28,418	23,819	262,129	613	11.2
2	3	3	19	22	49	....	....
7	6	4	21	23	61	....	....
6,058	3,866	2,660	8,347	5,233	26,164	429	8.6
494	845	1,351	2,874	3,160	9,187	....	....
1,341	1,626	1,959	3,221	3,253	17,541	....	....
992,570	1,006,388	961,516	1,113,357	844,533	10,924,484	579	12.2

CAPACITIES OF U.S. THEATRES

	Over 3,000 Seats	2,000 to 3,000	1,500 to 2,000	1,000 to 1,500	500 to 1,000	200 to 500	Less Than 200	Total Theatres
ALABAMA	1	1	0	11	47	111	46	217
ARIZONA	0	0	2	3	29	38	5	77
ARKANSAS	0	0	2	11	59	89	28	189
CALIFORNIA	5	38	60	146	401	261	40	951
COLORADO	0	3	3	12	62	81	44	205
CONNECTICUT	5	6	17	33	75	49	4	189
DELAWARE	0	0	2	4	16	8	0	30
DISTRICT OF COLUMBIA	1	3	6	10	17	18	1	56
FLORIDA	1	3	4	15	97	107	20	247
GEORGIA	1	5	2	8	84	112	30	242
IDAHO	0	0	1	2	47	65	41	156
ILLINOIS	13	28	46	118	327	412	79	1,023
INDIANA	1	11	10	37	168	231	68	526
IOWA	0	5	6	10	104	264	87	476
KANSAS	0	0	4	21	116	221	57	419
KENTUCKY	2	1	4	15	66	143	48	279
LOUISIANA	2	1	5	17	78	118	54	275
MAINE	0	2	2	19	74	113	23	233
MARYLAND	3	1	1	21	69	95	14	212
MASSACHUSETTS	4	20	54	105	211	96	12	502
MICHIGAN	6	13	27	85	168	282	38	619
MINNESOTA	1	6	4	21	129	258	78	497
MISSISSIPPI	0	0	1	8	45	96	42	192
MISSOURI	6	6	18	47	202	223	42	544
MONTANA	0	0	2	8	27	57	64	158
NEBRASKA	1	3	2	12	60	173	99	350
NEVADA	0	0	0	2	10	19	9	40
NEW HAMPSHIRE	0	0	1	14	47	66	7	135
NEW JERSEY	7	23	59	111	180	67	3	450
NEW MEXICO	0	0	0	4	26	40	16	86
NEW YORK	31	104	160	245	570	379	80	1,569
NORTH CAROLINA	0	2	6	19	93	176	69	365
NORTH DAKOTA	0	0	0	3	19	79	83	184
OHIO	10	14	39	86	295	398	75	917
OKLAHOMA	0	1	5	14	104	247	11	382
OREGON	1	1	5	13	65	83	31	199
PENNSYLVANIA	10	34	75	139	423	451	22	1,154
RHODE ISLAND	0	5	5	16	33	20	7	86
SOUTH CAROLINA	0	0	1	7	46	84	23	161
SOUTH DAKOTA	0	0	0	3	21	104	61	189
TENNESSEE	0	5	3	13	67	86	14	188
TEXAS	1	10	10	45	278	533	72	949
UTAH	0	0	5	6	22	82	49	164
VERMONT	0	0	0	6	31	66	15	118
VIRGINIA	1	1	5	20	93	113	39	272
WASHINGTON	3	5	5	22	84	108	37	264
WEST VIRGINIA	0	3	0	18	54	163	77	315
WISCONSIN	0	10	12	40	142	192	33	429
WYOMING	0	0	0	1	19	26	15	61
	117	374	689	1,646	5,500	7,303	1,912	17,541

THE HOLLYWOOD SCENE

Consultant

Alla Nazimova, long established star of the legitimate stage who made an illustrious screen debut 13 years ago and subsequently abandoned Hollywood to return to the footlights in her Ibsen repertoire, has joined the Paramount production staff as a consultant on "Zaza." The actress played the leading role in "Zaza" on the stage in Russia in 1901 and later toured the United States while Mrs. Leslie Carter was appearing in the English version. Her screen appearances included roles in "Salome," "The Doll's House," "Madonna of the Streets," and "My Son." Paramount will put "Zaza" before the cameras late in June.

Eight and Five

Eight pictures were started during the week while the shake-up in Universal's production ranks was occupying the news headlines. Five were finished.

Paramount started two. "Paris Honeymoon" will present Bing Crosby, Franciska Gaal, Akim Tamiroff, Edward Everett Horton, Shirley Ross and Ben Blue. "Return Of The Fox," a Harry Sherman "Hopalong Cassidy," will feature William Boyd, George Hayes, Russell Hayden, Betty Amann, Paul Sutton, June Clayton and Glenn Strange.

Two also were put into work at 20th Century-Fox. The cast for "Meridian 7-1212" includes Michael Whalen, Gloria Stuart, Douglas Fowley and Jean Rogers. Players to be seen in "Ellis Island" are Don Ameche, Arleen Whelan, Gladys George, J. Edward Bromberg, George Barbier and Joan Castle.

"I'm From The City" started at RKO-Radio. Joe Penner is starred and the company includes Katherine Sheldon, Paul Guilfoyle, Ethan Laidlaw and Lafe McKee.

Universal began to work on "Danger On The Air." It will feature Donald Woods, Nan Grey, Willima Lundigan, Jed Prouty, Berton Churchill, Richard (Skeets) Gallagher, George Meeker and Louise Stanley.

MGM's contribution to the new work is "Fast Company" with Melvyn Douglas, Florence Rice, Claire Dodd, Mary Howard, Nat Pendleton, George Zucco and Shepard Strudwick heading the cast.

For Columbia release Larry Darmour started "Gold Rush Days." Jack Luden, Beth Merion, Barry Downing, Charles Whittaker, Jimmy Robinson, Hal Taliaferro and Art Davis represent the cast name values.

Five studios furnished the five completed productions. "The Rage Of Paris," one of Charles R. Rogers' valedictory films for Universal, will introduce Danielle Darrieux, French star, in the company of Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick, Louis Hayward, Charles Coleman and Harry Davenport.

The featured players in Walter Wanger's "Algiers" are Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Stanley Fields, Gene Lockhart, Joan Woodbury, Johnny Downs, Claudia Dell, Robert Greig, Luana Watters, Leonard Kinsky and Walter Kingsford.

RKO-Radio's "Border G-Man" will star George O'Brien. Laraine Johnson, John Miljan, Ray Whitley, Rita LaRoy, William Slelling, Edgar Deering, Edward Keane, Ethan Laidlaw, Hugh Sothern and Robert Burns compose the support.

"Panamint's Bad Man," the latest picture which Sol Lesser has made on his 20th Century-Fox distributing contract, will present Smith Ballew, Evelyn Daw, Noah Beery, Sr., Harry Woods and Stanley Fields.

The principals in "Sing You Sinners," Paramount, are Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew and Elizabeth Patterson.

82% OF HOMES HAVE RADIOS

The number of radio families in the United States as of Jan. 1, 1938, is 26,666,500, or 82 per cent of the total number of families, which is an increase of 17 per cent over last year, according to the Joint Committee on Radio Research.

The Joint Committee, sponsored by the American Association of Advertising Agencies, Association of National Advertisers and National Association of Broadcasters, spent several months in research and conducted 20,763 personal interviews in obtaining its figures.

The figure does not represent the total number of radio sets in use but the number of homes having at least one radio.

The highest percentage of ownership was recorded on the Pacific coast, where it reached 95. New England and the Mid-Atlantic area were next with 92 per cent, and the South Central states showed the lowest ownership, 60 per cent.

Training Schools

One purpose of series pictures is to permit young players to become familiar with the theories and practises of screen acting. In the case of all, the feature cast nucleus remains the same, the "Charlie Chans," "Hopalong Cassidys" and "Jones Family" being illustrative.

MGM has adapted the custom in the case of the "Judge Hardy" productions. Eleanor Lynne and Ted Pearson made their debuts for the studio in "You're Only Young Once." Jacqueline Laurent made her screen bow in "Judge Hardy's Children." "Love Finds Andy Hardy," now in production, is Lana Turner's first film for MGM although she was previously at Warners and it will also introduce Douglas MacPhail.

The inclusion of new faces in the films is intended not only to give the youthful players experience which will fit them for more important roles in the future but also to familiarize them with the public so that when their opportunity for a big chance comes along they will not be entirely unknown personalities.

Multi-Recording

The harmonies of a 90 piece orchestra, a vocal chorus of 80, the voices of two opera stars and the tones of a Stradivarius violin. which will be heard in "The Great Waltz," are being recorded at MGM by the newest of sound installations.

Following a technique with which Leopold Stokowski experimented in "100 Men And A Girl," six microphones are placed to record several sections of the orchestra music and the solos and choruses separately. These carry the sound through five channels or electrical circuits to nine recording machines. The sound which is thus recorded on nine separate tracks will later be blended on one.

Miliza Korjus is one of the featured opera singers and Toscha Seidel is the concert violinist.

Action

Determined that action shall predominate in the pictures on its 1938-1939 program, Warner Brothers have decided to remake "The Dawn Patrol," one of the early war-aviation films and one which made box office history as a silent production. Errol Flynn has been selected tentatively to head an all-English cast which will be featured and it has been practically decided that Michael Curtiz will be the director. Shooting will start within the next few weeks.

Players Recalled

With the intention of improving the story and production quality of the "Torchy Blane" series, Warner Brothers have re-signed Glenda Farrell and Barton MacLane for the title and feature roles. Miss Farrell and MacLane made all of the first pictures in the series, but Paul Kelly and Lola Lane were substituted for them in the last release, "Torchy Blane In Panama."

The first film under the new deal with the players, "Torchy Blane In Trouble" will go into production within a few weeks.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and three were listed as unobjectionable for adult patronage. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Cocoanut Grove," "The Devil's Party," "Extortion," "Yellow Jack." Class A-2, Unobjectionabe for Adults: "Ayudame a Vivir" (Spanish), "Little Miss Thoroughbred," "Zandunga" (Spanish).

Emanuel Cohen was scheduled to arrive in New York Thursday on the *Washington* to discuss a distribution deal for the new program of films which he is planning.

New York Seeking Control of Radio As Public Utility

Attention of the National Association of Broadcasters has been diverted momentarily from Washington's threatening federal legislative control of the air, to Albany, N. Y., where Senator John T. McCall of New York City introduced a proposed amendment to the State's constitution providing that radio and all other modes of communication be supervised, controlled and regulated by the Public Service Commission.

Senator McCall's measure provides for a new section in the constitution to extend Public Service Commission jurisdiction over all matters "incidental to the organization, financing, franchising, licensing, operation and furnishing of facilities" of all public utilities, specifying in the list "communications by messenger, telephone, radio, telegraphy or other means."

Legislation providing for the taking of motion pictures of important parts of court trials may be sought if experiments in sound recording provided for in a bill sponsored by Representative Hobbs, Ala., in Congress, is adopted and proves successful. The measure, which has passed the House, would equip one room of the district court in Washington with sound equipment, with reproducing equipment in the court of appeals and supreme court for use when cases are appealed.

A bill to levy a tax on circuit theatres of from $50 to $200 per theatre was introduced in the Louisiana House by Representative A. D. Flowers of La Salle. The bill would place a $50 tax on each theatre in circuits comprising two to five houses, $75 each in circuits of from six to 10 houses and on a graduated scale to $200 per house.

A proposal to increase annual licenses of Oklahoma City, Okla., theatres was ordered postponed by the Oklahoma city council. The new ordinance, if passed, would have doubled the license fees of all larger theatres in the city but would have had little or no effect on the smaller houses charging low admission prices.

Directors of the Street and Sewer Department of Wilmington, Del., have withdrawn the proposed resolution prohibiting the distribution of handbills, circulars and other advertising matter on the city streets which would have affected practically all of the city's 11 film houses.

Rivoli Closes for Summer

The Rivoli, Broadway theatre which recently turned to reissues, closed for the summer Tuesday night. It is to reopen in September. William Philips, executive of the United Artists Theatre Circuit, which owns the house, said the closing was forced by a lack of first-run pictures for Broadway houses. Frank Bruner, publicity director for the theatre, will leave New York for the coast Saturday. He also is New York representative for Mary Pickford and will make his headquarters at the Pickford office in Hollywood.

A reduction in the budget of the Motion Picture Producers and Distributors of America has resulted in the discontinuance of the organization's bi-monthly publication, "The Motion Picture and the Family." The eight-page publication, launched four years ago, was designed to aid librarians, teachers, and club chairmen, in planning their community programs.

Base Series on First Ten Amendments to Constitution

Films, radio and other media will be used in a national campaign "to arouse interest in the first 10 amendments to the Constitution," launched by the American Union for Democracy, C. I. Stewart, secretary, said this week.

A series of weekly broadcasts are being sponsored over station WQXR, from 8 to 8:30 p.m. on Tuesdays. Known as the American Dinner Hour, the broadcasts consist of dramatic programs developed about the Bill of Rights, as the first 10 amendments are known. Electrical transcriptions of the broadcasts will be offered to local stations for re-broadcasting. Among those cooperating in the campaign are Burgess Meredith, Frances Farmer, Fredric March, Florence Eldridge, George S. Kaufman and Moss Hart.

Upholds Hearing On RKO Plan

George W. Alger, special master in the RKO reorganization, refused to halt hearings on a proposed amended plan Tuesday when opponents of the plan challenged his jurisdiction on the ground that the suggested changes constituted a new plan rather than merely revisions of the one approved by Mr. Alger last November.

Abraham K. Weber, attorney for a small group of stockholders, declared the court was without jurisdiction to appoint a special master to hold hearings because, he said, new consents to the plan had not been obtained. Mr. Alger refused to rule on the question, pointing out that he could not overrule William Bondy, federal judge, who had ordered the hearings.

After hearing arguments against the plan and taking testimony from two witnesses for Atlas Corporation, proponent of the plan, Mr. Alger set June 8th as the date for the next hearing. He also announced that June 3rd will be the deadline for the filing of written objections. The special master stressed the necessity of a quick determination of the proposed plan and promised "to go ahead as rapidly as possible."

The two witnesses called by H. D. Rickaby, attorney for the Atlas Corporation, were Oliver R. McMahon, RKO controller, who explained why the change in RKO earnings precipitated alteration of the plan, and Anthony A. Belser of Price, Waterhouse and Company, accountants.

Infringement Action Dropped

An infringement action brought against Samuel Goldwyn, Inc.; Samuel Goldwyn, Eddie Cantor and United Artists by Mort Eisman, Clara Dellar and Robert Louis Shayan, was dismissed in New York on Wednesday by John W. Woolsey, federal judge. The plaintiffs had charged infringement of their play "Old Shah," in the picture "Roman Scandals."

David R. Blyth, supervisor for Warner Brothers in southern Asia for the last six years, returned to New York this week. He resigned recently from Warner Brothers after 10 years' service, the first four of which were at the home office.

Jesse L. Lasky, independent producer who recently resigned from RKO, is in New York from the coast to discuss new producing and releasing arrangements.

Columbia Ready For Fourth and Final Meeting

The fourth and final Columbia regional sales convention will be held at the St. Francis hotel in San Francisco Saturday and Sunday. The meeting will be attended by A. Montague, general sales manager; Rube Jackter, assistant sales manager; Hank Kaufman, manager of exchange operations; Jerome Safron, western division manager, and branch managers and salesmen from Los Angeles, San Francisco, Seattle, Portland, Salt Lake City and Denver.

At the first regional meeting, held in New York, Columbia announced its 1938-39 release schedule of 56 features, 16 of them westerns, 126 short subjects and four serials. Titles were published on page 23 of the May 21st issue.

The third regional meeting of sales representatives of the company was held in Dallas Monday and Tuesday of this week with the Dallas, Oklahoma City, Memphis, New Orleans, Charlotte, N. C., and Atlanta exchanges represented. The second regional was held in Chicago last week.

While no confirmation has been forthcoming it is believed that Samuel J. Briskin will report to Columbia shortly to assume his former post as executive assistant to Harry Cohn, president and head of production.

Having suspended its contract for four serials from Louis Weiss, Columbia has started "Wild Bill Hickok," 15 episode serial, on its own production schedule for this season's release. A location company has gone to Utah where scenes using 5,000 cattle, 1,000 cowboys and 1,500 Indians will be taken.

J. A. McConville, foreign manager, is planning to leave New York shortly for England and the Continent to make a detailed survey of film conditions.

Larry Darmour arrived in New York this week from Hollywood to confer with Columbia home office officials.

Repeal of Fight Film Law Asked

The perennial request in Congress for repeal of the fight film law was made Tuesday by Emanuel Celler, Democratic representative from New York. Mr. Celler pointed out that films are the only media from which fights are barred, adding that bouts can be broadcast or televised, and newspapers can publish fight pictures. He also termed the government a "partner" in the fight business through its collection of admission taxes. Bootlegging of fight films is rampant, he said, and the law serves no useful purpose.

Plans New York Film

A feature length picture, to be made by one of the major companies and titled "Cavalcade of New York" will be shown in the theatre of the New York State exhibit at the World's Fair, according to Assemblyman Irwin Steingut. After the fair, the picture will be released throughout the country, he said.

Technicolor Moving Office

Technicolor will move its New York offices soon from 15 Broad street to 30 Rockefeller Plaza. The company will have its own projection room.

...foremost radio
nd screen commentator of the day
. author of 30 published works...
ar correspondent who accom-
anied Lawrence of Arabia on his
nazing adventures . . . official his-
rian of the first round-the-world
ght...journalist who has covered
e globe as his assignment. No
an alive is better equipped thrill-
gly to capture and transmit the
ramatic impact of what modern
vents are doing to the world. Each
ne-reeler on a subject of vital cur-
nt interest . . . depicted with the
reath-taking photographic beauty
r which Magic Carpets are famed!



20th Century-Fox *presents*

Lowell Thomas' MAGIC CARPET OF MOVIETONE

Narrated by Lowell Thomas • Edited by Lew Lehr • Produced by Truman Talley

These are the
20th CENTURY-FOX SHORTS

Produced with the same care and showmanship that have made 20th's features the industry's greatest!

6 Lowell Thomas' MAGIC CARPET OF MOVIETONE*
Narrated by Lowell Thomas
Edited by Lew Lehr

•

4 Vyvyan Donner's FASHION FORECAST*
In TECHNICOLOR
Edited by Vyvyan Donner

•

6 Ed Thorgersen's SPORTS PREVIEW*
Narrated by Ed Thorgersen

6 Lew Lehr's KINDERGARTEN*
Edited and narrated by Lew Lehr

•

4 ADVENTURES OF A NEWSREEL CAMERAMAN*
Narrated by Lew Lehr
Edited by Russell Shields

•

26 TERRYTOONS
Produced by Paul Terry

* Truman Talley, *Vice-President and Producer*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

WARNER HALF-YEAR NET $2,824,618; FEW EXHIBITORS CUT ADMISSIONS

Pathe Film's Net $34,326 in Three Months, duPont's $329,000; Consolidated Film $157,681 in Quarter

A net operating profit of $2,824,618.13 for the 26 weeks ended February 26th was reported this week by Warner Brothers Pictures, Inc., compared with net earnings of $4,040,388.94 for the corresponding period in the previous year. The figures were arrived at after deduction of all charges including amortization and depreciation and normal federal income taxes, but without provision for federal surtaxes on undistributed profits.

Other financial news of the week included:

Pathe Film Corporation's report of a net profit of $34,326.36 after all deductions, for the three months ended March 31st, last.

The report of duPont Film Manufacturing Corporation that its net profit for the three months ended March 31st totalled $329,000.

Consolidated Film Industries' report of a net profit of $157,681 for the first quarter of 1938.

In Washington, the Bureau of Internal Revenue disclosed that theatre attendance dropped only slightly in April in relation to the same month in 1937. April collections from the admission tax this year amounted to $1,541,517.87, only $48,155 under the $1,589,682.52 collected in April last year. The figure, however, was $231,550 below the $1,773,075.47 collected in March.

The bureau reported that total collections from admission taxes in the first ten months of the current fiscal year, which ends June 30th, next, amounted to $17,781,666.89, compared with $16,328,297.19 in the same period a year ago, an increase of $1,453,369.70. For the first four months of the calendar year they amounted to $6,327,649.80; they were $6,108,119.65 in the same period in 1937, an increase of $219,530.

New York Higher Than April, 1937

Specialized figures compiled by the bureau showed that receipts for the Third (Broadway) New York District dropped to $596,035.34 from $643,410.72 in March but increased approximately $8,000 as compared to the $587,878.46 collected in April, 1937.

Box office tax collections dropped from $572,090.12 in March to $534,561.73 in April; taxes on tickets sold by brokers declined from $13,192.63 to $9,602.52; tickets sold by proprietors above established prices, from $8,493.53 to $3,325.74; and admissions to roof gardens and cabarets, from $43,282.93 to $40,198.14.

The only increases were in collections from free or reduced rate admissions, which increased from $6,351.51 to $8,345.23, and on permanent use or lease of boxes and seats, which rose from nothing in March to $1.98 the following month.

Warner Net $6,393,096 Before Charges

Warner Brothers' net profit for the 26 weeks, before charges for amortization and depreciation of properties, normal Federal income taxes, and federal surtaxes on undistributed profits, was $6,393,096.44. During the period there was a credit of $91,208.64 made directly to the deficit account.

The profit of $2,824,618.13 is equivalent, the company reported, to $27.39 per share on 103,107 outstanding shares of preferred stock (dividends in arrears as of March 1st, 1938 amounted to $23.10 per share), and to 70 cents per share on 3,701,090 outstanding shares of common stock, after allowances for current dividend requirements on preferred stock.

For the 13 weeks ended February 26th, indicated net profit (based on a comparison of company's reports for the first 13 weeks of the company's fiscal year and the 26 weeks period) was $1,139,019, equal, after 13 weeks' preferred dividend requirements, to 28 cents a share on common, compared with $1,992,453 or 51 cents a share on common for the 13 weeks ended February 27, 1937, and $1,685,599 or 42 cents a common share for the 13 weeks ended November 27, 1937.

Current assets, including $4,985,547 cash, amounted to $29,947,897 on February 26th, and current liabilities were $21,216,827. This compares with cash of $4,068,516, current assets of $25,679,826 and current liabilities of $20,767,129 on February 27th, 1937.

In commenting on the report of Warner Brothers, the Wall Street *Journal* said: "The falling off in earnings reflects the inroads which the business recession has made on individual incomes. While the movie industry generally lags behind general business, Warner Brothers should continue to cover interest charges by a comfortable margin providing the present recession does not take a sharp drop. With the movie business going into its dullest period most companies are attempting to offset the decline in revenues by a closer check on expenditures."

Pathe and duPont Profit

Pathe's profit of $34,326, after charges, is equivalent, after dividend requirements on 8,043 no-par shares of $7 cumulative convertible preferred stock, to 3 cents a share on 585,095 shares of common stock. This compares with

(*Continued on following page, top of column* 1)

THEATRES' INCOME SEEN HOLDING UP

"Film executives so far have been agreeably surprised by the comparative stability of attendance at theatres," the Wall Street Journal announced this week in an article headed: "Film Theatres' Income Holding Fairly Close to Last Year's Level."

"Earnings of motion picture producing companies are down on the average 30 per cent or more from a year ago but this is due mainly to heavier amortization charges now being deducted against the high cost films that were made during last year's producing season," the article explained.

"Some of the larger producer controlled chains are running from 5 per cent or 10 per cent behind last year to slightly better than even, depending upon the pictures shown," the newspaper said.

Most Theatres Maintaining Prices; Some Reductions in Localities Where Scales Were Increased Last Year

Apparently having learned by experience in 1931 and 1932 that it is difficult to increase admission prices that once have been cut, exhibitors generally are avoiding any general reduction of ticket charges.

Reductions have been made in fewer than a dozen key cities, according to Motion Picture Daily, which reports on a national survey. Local operators of independent and affiliated circuits are seriously considering reductions in several localities, said the article, but the action and tendency in both instances is dictated by local circumstances governing summer competition or a dearth of strong product requiring the use of either secondary bookings or the dating of reissues.

"In several instances," the article continued, "the decreases have occurred in localities where admission scales were increased last year, and the mark-down, as a result, brings the price level to that prevailing prior to 1937, rather than to a sub-par standard, as might be supposed.

"Contrary to general belief, the industrial east and midwest, which were first to feel the recession, have not been the first to reduce admissions, nor is there evidence of any more numerous reductions in these areas than in the agricultural west and south. The price decreases and consideration of the move cannot be territorially defined. It occurs in widely separated areas and appears to be locally confined.

"However, by far the greater number of operations covered by the survey have not made price reductions and are not contemplating any.

"The final results of the study show that prevailing admissions are still well stabilized and that no widespread reductions are likely to occur in the immediate future."

Poor's Estimate

An estimate that theatre patronage is from 5 to 20 per cent below last year was made by Poor's Publishing Company in a survey of the motion picture industry.

Pointing out that "no substantial improvement is to be expected until confidence in this country's economic status is restored," the report added an estimate that production costs for the 1937-38 season are 24 per cent greater than a year ago.

"The industry," the report said, "now has the best financial and operating management in its history.

Admission prices, according to the survey, have failed to regain more than 20 per cent of the ground lost between 1929 and 1933, and although sporadic upward revisions of admission charges have been effected in recent years, these have been limited by the extent to which the building of new theatres and reopening of old ones has enlarged the seating capacity of the industry and has increased competition.

Turning to the production end of the industry, the report said:

"The larger producing companies are geared to an output of about 50 features a year and cannot afford to depart radically from this schedule. The average cost per film is in ex-

(*Continued on following page, bottom of column*)

FOUR COMPANIES REPORT NET PROFIT

du Pont Net Above Period Last Year

(*Continued from preceding page, column 2*)

$59,373 or 8 cents a share on common in the March quarter last year.

The report included the net profit statement for duPont Film Manufacturing Corporation, the common stock of which Pathe owns 35 per cent. The duPont profit of $329,000 was an increase of $8,000 as compared to the corresponding period last year.

The portion of the duPont earnings which accrued to Pathe amounted to $115,000 in 1938 and $112,000 in 1937. Of these earnings $80,000 were undistributed in 1938 and $77,000 in 1937. The undistributed amounts are not reflected in the income account of Pathe.

The consolidated income account for the quarter ended March 31st, compares with the corresponding 1937 quarter as follows:

	1938	1937
Income from film development, rentals, etc.	$241,132	$304,319
Costs and expenses	249,391	291,399
Operating loss	$8,259	*$12,920
Other income	42,812	48,853
Total income	$34,553	$61,773
Interest	227	2,400
Net profit	$34,326	$59,373

*Profit.

The board of directors of Pathe this week declared a quarterly dividend of $1.75 a share on the $7 convertible preferred stock, payable July 1st to stockholders of record June 22nd.

Consolidated Film Industries' profit of $157,681 is equal to 39 cents a share on the $2 preferred stock and compares with $229,704 for the same period last year.

In Oklahoma, the 2 per cent sales tax on theatres amounted to $14,059.06 for March business, a slight increase over the previous month's collections. Theatres have paid a total of $55,432.30 for the first four months of the current year.

Admission Price Level Maintained

(*Continued from preceding page, column 3*)

cess of $250,000 for the negatives to which printing costs must be added at the rate of $200 apiece for 200 to 300 positives.

The survey then presented, in percentages, figures paralleling those in Terry Ramsaye's analysis of "Where a Hollywood Million Goes," which appeared in the 1937-38 International Motion Picture Almanac, and added:

"The principal item of cost, salaries, constitutes one of the industry's major problems, particularly in the case of second grade films, where the percentage obviously is higher than in the $1,000,000 film class."

The report also contained a table showing "a normal allocation of an exhibitor's box office receipts in the United States." The breakdown approximated the figures presented in the "Motion Picture Dollar" graph in the 1934-35 Almanac.

In its concluding paragraphs the survey considered the use of color in pictures and concluded that "from steps already taken, indications are that color films will be commonplace before long."

Three Year Comparison of Warners Income Account and Balance Sheet

The Warner Brothers consolidated income account for the 26 weeks ended February 26, 1938, as compared to similar periods in 1937 and in 1936 follows:

	26 wks. end. Feb. 26, '38	26 wks. end. Feb. 27, '37	26 wks. end. Feb. 29, '36
Profit before charges	$22,770,706	$22,070,411	$17,516,136
*Amortization of film costs, etc.	14,830,319	12,511,761	10,215,957
Profiit	$7,940,387	$9,558,650	$7,300,179
†Amortization and depreciation of properties	2,400,461	2,414,468	2,600,484
Interest	2,206,991	2,318,550	2,420,204
Provision for investment in affiliated companies	13,850	257,608	129,026
Provision for contingencies	107,000	50,000	.....
Profit	$3,212,085	$4,518,024	$2,150,465
Other income	219,361	292,873	267,061
Total income	$3,431,446	$4,810,897	$2,417,526
Minority interest	2,828	508	11,281
Profit	$3,428,618	$4,810,389	$2,406,245
Federal income tax	604,000	770,000	430,000
Net profit	$2,824,618	$4,040,389	$1,976,245

*Includes depreciation of studio properties. †Other than studio properties charged to film costs.

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Consolidated balance sheet of Warner Brothers' Pictures, Inc., and subsidiaries as of February 26, 1938, compares as follows:

Assets	Feb. 26, '38	Feb. 27, '37	Feb. 29, '36
*Properties, accounts, etc.	$135,091,138	$135,484,712	$137,112,937
Cash	4,985,547	4,068,516	3,575,491
Notes and accounts receivable, etc.	1,762,627	1,769,210	1,702,386
Inventories	21,372,386	17,798,708	14,813,736
Rights and securities	1,827,337	2,043,392	1,341,431
Other assets	§1,194,391	§646,242	87,941
Net current assets of subsidiaries	323,176	.....	.....
Deposits to secure contracts & sinking fund deposits	1,353,546	1,701,391	1,513,868
Investments and advances	1,260,151	1,684,630	1,344,599
Goodwill	8,301,100	8,245,007	8,227,483
Deferred charges	1,122,315	1,285,773	1,294,339
Total	$178,593,714	$174,727,581	$171,004,211
Liabilities			
†Preferred stock	$5,670,885	$5,670,885	$5,670,885
‡Common stock	19,006,723	19,006,723	19,006,723
Mortgage and fund deft.	71,941,434	74,550,937	79,604,059
Notes payable not current	951,700	39,100	1,489,160
Purchase money and contractual obligations maturing serially after one year	444,287	635,553	664,663
Notes payable	2,953,695	3,808,944	2,073,690
Accounts payable	3,953,376	3,889,978	3,686,325
Fund debt due 1 year	4,097,733	4,718,130	3,633,723
Interest and sundry accruals	4,580,560	3,536,245	3,210,373
Due to affiliated companies	114,278	188,023	201,978
Royalities payable	992,565	867,445	1,286,079
Reserve for federal tax	3,420,248	2,641,153	1,189,408
Advance payments for film, deposits, etc.	1,104,372	1,117,211	776,944
Deferred income	1,405,321	1,616,883	1,576,266
Net current liability of subsidiaries	34,566	.....	.....
Remittances from foreign subsidiaries, held in abeyance	622,009	646,857	743,885
Minority interest D	235,849	262,296	574,206
Reserve for contingencies	1,242,000	1,120,000	1,241,017
Capital surplus	57,094,331	56,774,519	56,650,505
Operating deficit	1,272,218	6,363,301	12,275,678
Total	$178,593,714	$174,727,581	$171,004,211

*After depreciation and amortization. †Represented by 103.107 no-par shares. ‡Represented by 3,801,344 shares of $5 par value. §Includes 100,254 shares of company's common stock carried at $1.

'U' AND ROGERS SETTLE CONTRACTS, BLUMBERG AND WORK AT STUDIO

Rogers Continues on Board; Clifford Work Begins Duties as Vice-President, Jack Gross Succeeding Him at RKO

Universal Pictures and Charles R. Rogers have "mutually" adjusted Mr. Rogers' contract as studio and production chief, from which post he was "relieved" with dramatic abruptness last Thursday by the board of directors' meeting in New York, reportedly at Mr. Rogers' insistence upon a "showdown" on his status.

Although Nate J. Blumberg, Universal president, arrived on the coast this week for an indefinite stay, to watch production, no consideration will be given to the appointment within the immediate future of a successor to Mr. Rogers.

At the same meeting, the board elected Clifford Work, Pacific Coast divisional manager for RKO, a vice-president and general manager of Universal's studio. He assumed the post immediately.

Immediately following the meeting, Mr. Rogers issued a brief statement announcing that he did not care to make any comment on the board's action, other than to point to his work at the studio, but on Friday he issued a joint statement with Mr. Blumberg announcing a "mutually satisfactory settlement" of his contract.

Had Two Years to Run

Mr. Rogers' five-year contract had two years and ten months to run at $2,000 weekly, representing a salary claim of approximately $290,000. Although no figures were mentioned in the joint statement, it was understood that the settlement called for payment of approximately one-half the claim, payable in equal installments over a period of three years. Mr. Rogers left New York for the coast this week to wind up his affairs before going on an extended vacation.

In his first statement, Mr. Rogers said:

"I do not desire to make any comment at this time with reference to the action taken by the Universal board of directors. The personalities developed under my regime, such as Deanna Durbin and Danielle Darrieux, and the pictures about to be released, such as 'The Rage of Paris,' with Miss Darrieux, and the John Stahl production, 'A Letter of Introduction,' with Edgar Bergen and Charlie McCarthy, will speak for themselves."

Remains on Board

In the joint statement, issued on Friday, it was pointed out that Mr. Rogers will remain a member of the board of directors and will retain his present stockholdings in the company. The statement:

"In an atmosphere marked by complete understanding and harmony, Mr. Rogers and the executives of Universal reached a mutually satisfactory settlement of Mr. Rogers' contract with the company.

"Mr. Rogers will remain on the board of directors and retain his present holdings in the company. As a director of Universal, Mr. Rogers will continue to lend the present management the benefits of his vast experience and practical knowledge of production and showmanship.

"Despite all rumors, statements and inferences to the contrary, the most cordial relationship exists between Mr. Rogers and all officials of Universal, who will direct all their efforts, in a complete unity of purpose, to maintain Universal's important position as one of the major companies in the motion picture industry."

Addresses Studio Personnel

Mr. Rogers, in a statement to the studio personnel, said:

"I want to take this opportunity to express to each one of you my sincerest and most heartfelt appreciation of the splendid cooperation you have accorded me in the past.

"As a member of the board of directors, I shall continue to lend every possible effort and support to further the best interests of our company. It is my greatest wish that the unfailing loyalty and devotion which characterized our relationship in the past will continue to serve those whom the company has designated to carry on the work of the studio."

The board's action in relieving Mr. Rogers of his position was understood to have been impelled by Mr. Rogers' insistence on full control of studio affairs which, it was said, he had been deprived of when Mr. Blumberg and Matthew J. Fox, vice-president and assistant to Mr. Blumberg, visited the studio this spring.

Changed Operations, Personnel

Mr. Blumberg and Mr. Fox made numerous changes in operation and personnel designed to increase efficiency and effect economies and they took a dominant part in planning the company's production schedule for the 1938-39 season.

Seeking to regain his authority at the studio, Mr. Rogers requested the board meeting be held, planning to obtain the directors' support for a restatement of his complete control over studio matters. The board, however, declined to circumscribe Mr. Blumberg's authority as president and held that studio operations had been improved materially by Mr. Blumberg's and Mr. Fox's actions.

Mr. Work, whose duties are separated entirely from production, assumed his new position with Universal on Monday, coincident with the arrival on the coast of Mr. Blumberg and Mr. Fox. They were accompanied from New York by John J. O'Connor, who succeeded Mr. Blumberg as RKO theatre head when Mr. Blumberg became president of Universal. Mr. O'Connor appointed Jack Gross, for the last four years supervisor of RKO theatre operations in the Los Angeles area, west coast division manager of the circuit, succeeding Mr. Work. M. A. Anderson, former house manager of the RKO Hillstreet in Los Angeles, was named to succeed Mr. Gross, and George Boles, former assistant to Mr. Ward, has taken over the San Francisco area.

Heads Business Administration

Mr. Work, who now has charge of business administration at the studio, is a member of the California Theatre Association. In addition to being Pacific Coast divisional manager for RKO, he was manager of the Golden Gate Theatre, San Francisco, which he opened 14 years ago.

Mr. Rogers entered the motion picture industry when he opened the Star theatre, Buffalo, N. Y. Later he opened an exchange in Buffalo and subsequently became general sales manager of Select Pictures. He was a member of the company Asher, Small and Rogers, which produced Corinne Griffith pictures for First National. He then produced Ken Maynard westerns and later became head of RKO-Pathe studios at Culver City. He left there to produce independently for Paramount and in March, 1936, he was appointed to the Universal post. In 1937 he was executive producer of "Four Days' Wonder," and "Three Smart Girls."

Consolidating Offices on Coast

In addition to announcing the personnel changes, Universal also officially disclosed its plan to consolidate its advertising, publicity and exploitation offices on the coast.

The plan calls for transfer of home office publicity and advertising activities to the coast where the work will be carried on under the direction of John Joseph, advertising and publicity director. The shift will become effective June 10th. Those who will be transferred include Harry Ormiston, David A. Lipton and Albert Hirsch.

Louis Pollock will remain in New York as eastern representative and will be assisted by Edward J. Eustis, Marion Orford, Lillian Thompson and Rainetta Marshall. Anthony J. Scharick, eastern studio contact, also will remain in the east with his full staff.

Among those in the exploitation and art departments who will be dropped are Carl Karoly, David Sorocin, Harold Gutman, Benjamin La Presti, Bernard McGuire, Sylvan Leff, Joseph Kramer and Mrs. Carrie F. Hall.

Universal studios last week made color tests of two of its contract players, Francis Robinson and Elanor Hanson, using the newly developed Telco color process. Under this process, its backers claim, the Telco print-processing machine can take any set of color separation negatives and apply the color of each to the positive. Speed without loss of quality and the use of a black and white sound track are cited as among its advantages. Production is scheduled to start at the company's plant, 1,257 North LaBrea Avenue, Hollywood, June 15th.

SCULLY OUTLINES PRODUCT AT MEETING

William A. Scully, general sales manager for Universal, outlined the company's new season product and discussed sales policies for the coming year when the company held its third regional sales meeting in New Orleans Monday and Tuesday.

Universal issued its product announcement for the 1938-39 season before the first of the four sales meetings was held in San Francisco. The announcement of 40 features, four serials, 12 westerns and 81 short subjects was published on Page 28 of Motion Picture Herald, May 14th.

At the second of the series of meetings, held in Chicago last Thursday, Friday and Saturday, Mr. Scully confirmed three managerial appointments. He announced that Albert O'Keefe has been named west coast district manager; D. J. Feldman has been shifted from Salt Lake City to manage the Los Angeles branch, and Matt Apperson, San Francisco salesman, has been transferred to Salt Lake City as head of the office.

UA Says 'Blockade Will Be Released On Scheduled Date

Although a scheduled Hollywood preview of Walter Wanger's "Blockade" was cancelled due to the "pressure" which Mr. Wanger said was brought to bear upon him regarding the picture, there will be no delay in the release of the feature, according to George J. Schaefer, vice-president and general manager of distribution for United Artists. The Spanish political situation backgrounds the film.

"The film will be available, as originally planned, to cover the playdates already secured throughout the country," Mr. Schaefer said. "A. W. Smith, our general sales manager, has advised that we have already secured more than 200 day and date bookings and that there is absolutely no truth or foundation to the report that the picture will be held up because of controversial publicity concerning the subject matter of the film.

"As a matter of fact, big and small theatres everywhere are capitalizing on the current widespread publicity which has been accorded 'Blockade,' and are therefore giving us choice playing time. I am reasonably certain that we will have at least 300 day and date bookings before June 17, the national release date."

In explanation of the cancellation of the Hollywood preview, Mr. Wanger declared: "I am desirous of overcoming all objections to my picture, 'Blockade,' at point of origination and will therefore preview it in London and make it available for European distribution prior to American release."

Mr. Wanger last week complained to Cordell Hull, secretary of state, in Washington, that "spies" or other "mysterious" persons had invaded his studio during the filming of the picture. He also quoted a cable he said he had received from London, advising him of reports that there might be retaliation abroad because of the use of the Spanish war as background for the picture.

Elaborating upon his plan to preview the picture in London, Mr. Wanger said: "No alterations will be made in the film. It will be shown in London exactly as it was test previewed in Redwood City, Inglewood, California, and New Rochelle, New York. I am doing this to circumvent all objections to the film and to demonstrate that it is in nowise propaganda and that it may be judged on its merits as entertainment.

"I also want to give those foreign sources which are exerting pressure upon me an opportunity to inspect the picture. Prints which were forwarded to New York Tuesday will be shipped to London Sunday."

In conjunction with the national day and date release of "Blockade," United Artists will inaugurate "National Showmanship Week" from June 17 through June 24, with all theatres playing the picture during that period being eligible for $1,000 in cash prizes offered for the best exploitation campaign. The prize money will be divided into seven awards: first prize, $500; second, $250; third, $100; fourth and fifth, $50 each and sixth and seventh, $25 each.

A billboard campaign and tie-ups with nationally known and nationally advertised products will also be utilized.

Plan Newsreel House

Trans-Lux and Newsreel Theatres, Inc., operators of the Embassy on Broadway, are negotiating for the lease of a newsreel house which will be located on the street level of a 22 story office building under construction at 42nd St. and Pershing Square, New York.

League of Nations Queries "Moral And Artistic Progress" of Our Films

The League of Nations is inquiring into the "spiritual, moral, artistic and technical progress" of Hollywood's motion pictures.

Mrs. Alice Ames Winter, head of the Community Service of the Motion Picture Producers and Distributors of America in Hollywood, says she has received "an interesting circular letter," sent out by the Institute of Intellectual Cooperation of the League of Nations, explaining the League's movement to "exert an influence on world cinematographic production" with a view to promoting its progress along the aforementioned lines.

The League, with all of its present European and Far East political troubles, is seeking information on motion pictures from all countries, specifically asking Hollywood, and other film capitals, what has been done and what is being done to develop public film tastes; in what way does the industry help to make the public appreciate other manifestations of thought and art; what are the results so far obtained, and what new initiatives does the experiment suggest.

It is the hope of the League to submit to the July, 1938, session of the International Committee on Intellectual Cooperation of the League a preliminary report on the results of the survey.

Particularly engaging the attention of the League's committee is "The possibility of utilizing spectacular films to raise the intellectual standard of the public, to develop its taste for the beautiful and to accustom it to appreciate the masterpieces of thought."

Academy Report Lists Changes

E. H. Hansen, chairman of the Sound Recording Committee of the Research Council of the Academy of Motion Picture Arts and Sciences, has distributed copies of a report prepared by his commitee outlining modifications made in projection and other equipment to prevent rotating parts of this equipment from scratching release prints.

The adoption of these modifications by the studios participating in the Council's cooperative technical program is expected to result in a considerable economy due to the elimination of damage from print scratches.

The modifications outlined in the report were originally worked out by sound engineers of Warner Brothers studio sound department under the direction of Nathan Levinson, and of Twentieth Century-Fox studio, under the direction of Mr. Hansen.

Membership of the committee, in addition to Mr. Hansen, include: John Aalberg, Lawrence Aicholtz, Gerald Best, John Livadary, Wesley C. Miller, Thomas Moulton, Loren Ryder, and Gordon S. Mitchell, manager of the Research Council.

L. H. Bowman, western division engineer of Columbia Broadcasting System escorted the sound department heads of the studios through the new KNK broadcasting station and the CBS plant on Wednesday. The visit was made under the auspices of the Research Council.

The *Motion Picture Law Digest* has been published in Los Angeles, with Dennis Hartman, an attorney, as editor. The volume is a compilation of cases decided in the United States involving the film industry. The service includes a bound volume of the cases to date, and a continuation service, in loose-leaf form, to be issued monthly.

Lawyers Prepare For Fargo Trial

Final preparations were being made this week by attorneys for Paramount and by North Dakota officials for the opening in Fargo next Wednesday of Paramount's case to test the constitutionality of the state's theatre "divorcement" statute.

The state law, sponsored by Allied, was enacted at the last North Dakota legislative session and was designed to compel distributors or producers to divest themselves of their theatre holdings. The statute, however, is not being enforced pending the outcome of the present test case.

It is anticipated that the side that loses in the trial before the three-judge statutory court will carry the case to the United States supreme court for a final decision on the constitutionality question.

Paramount's legal battery is headed by Thomas D. Thacher and, while the state is defending the action, Allied is taking a leading part in the defense, planning to have a number of witnesses at the trial. W. A. Steffes, president of Allied of the Northwest, last week issued a call for exhibitors who wish to act as voluntary witnesses at the hearing.

Abram F. Myers, Allied's general counsel, has been named a special deputy attorney general and will assist Alvin C. Strutz, attorney general.

The outcome of the case will determine whether Allied will sponsor similar legislation in other states. Meanwhile, it has collected a fund to cover its expenses in the trial, quotas having been allotted to the various units. The organization is paying for the services of Louis B. Schwartz, Minneapolis, attorney, who also has been appointed a special assistant attorney general and will act as chief defense counsel.

The trial is expected to last ten days.



Josette



IT'S GOT THAT 20TH OO-LA-LA!

SUCH goings on in naughty New Orleans! Papa cherchez la femme (Josette) —and how! His two so beeg sons to the rescue! And *pouff* . . . they chase little Josette, too! Don, Simone and Bob with those wacky "Love and Hisses" love-birds . . . all in their happiest roles! Lucky you! *N'est-ce-pas?* But yes!

DON AMECHE • SIMONE SIMON

ROBERT YOUNG

in

"JOSETTE"

with

BERT LAHR
He puts the antics in romantics!

•

JOAN DAVIS
Voted the screen's No 1 Comedienne

PAUL HURST • TALA BIRELL

WILLIAM COLLIER, Sr.

Directed by Allan Dwan

Associate Producer Gene Markey. Screen play by James Edward Grant. Based on a play by Paul Frank and Georg Fraser. From a story by Ladislaus Vadnai. Dances staged by Nick Castle and Geneva Sawyer

Darryl F. Zanuck in Charge of Production

•

AS GAY AS A MARDI GRAS . . . AND MERRY WITH GORDON & REVEL SONGS!

20th CENTURY FOX

YOUR FUTURE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

100 Planned

Although, since the passing into law of Britain's new Quoa Act no particular impetus to production has followed, over 100 pictures are announced or scheduled for production during the forthcoming production year, many of them to be made on the double or treble Quota plan.

The more optimistic believe that the 20 per cent Quota schedule will be far exceeded by British studios, whilst the more sceptical are content to wait until the actual production stage before taking matters for granted.

A notable factor in the situation is that many of the pictures scheduled are essentially native in character and atmosphere. Details of many of these pictures have already been published in MOTION PICTURE HERALD, but numerous small independents also have pictures announced for production.

Gaumont-British-Gainsborough, Associated British, and Warner Brothers First Nationals' programmes have already been discussed in these columns, the gross total of pictures to be made this year amounting to over 40.

London Films Plans Eight

London Film Productions' plans have appeared in these columns. These include the production of eight pictures for world release, the making of numerous French versions and also the filming of several features at a very much lower financial budget.

On the more ambitions lines Metro-Goldwyn-Mayer has four listed for production starting with "The Citadel," directed by King Vidor, whilst Twentieth Centry-Fox, headed by Robert Kane, are to launch once again into activity with the Gracie Field's film "Piccadilly Circus," which is to be directed by Monty Banks.

Pathe, subsidiary company under the Associated British mark, who have kept up a constant average of small productions at Welwyn, will make five more this year. whilst British Lion will produce at their Beaconsfield studios.

Herbert Wilcox's "Sixty Glorious Years" and "Queen of the Halls" have already been announced, though it is probable that he will made others of lesser import through the production season.

British National, whose "Lassie from Lancashire" is now in production, announces, a further five.

Tom Walls, who has recently formed his own unit, states that he will make four pictures.

Associated Talking Pictures who go into production shortly with the new George Formby comedy, will follow, with others including one for Edmund Gwenn.

The Pinebrook unit has a number of films scheduled including one on "A. R. P." (Air Raid Precautions) and "The Mikado" which is to be produced under Geoffrey Toye and Victor Schertzinger auspices.

Jack Buchanan has yet to fulfill his promise to produce "Richard of Bordeaux" in Technicolor, whilst Paul Czinner and Vogue Productions under Howard Welsch are also amongst the list of those who are planning a resumption of activity in the near future.

George Smith, who has been regularly turning out modest Quota features at Walton on Thames and Julius Hagen, are others amongst the independents who are also planning an extension of activity.



Bebe Daniels and Arthur Margetson in "The Return of Carol Deane" in production at the Warner-First National studio at Teddington.

Newspaper Story

Fleet Street, centre and vortex of English newspaper lite, forms the background for a new Pinebrook production "This Man is News," which is being made at Pinewood Studios for release by Paramount and is being directed by David MacDonald.

The film is based on an original screen play by Roger MacDougal and Allan Mackinnon and its principal characters are a reporter, Barry K. Barnes, and his wife, Valerie Hobson.

Further location of some of the action in "This Man is News" will be Brixton Prison, a replica of which has been built in the studio and will be seen through the mist of a typical London fog.

The film, although a Pinebrook production, is not a co-operative venture. Capt. Richard Norton is in full charge and Anthony Havelock-Allan is executive producer.

Pascal Continues

Following the conclusion of work on Leslie Howard and Anthony Asquith's version of Shaw's "Pygmalion," Gabriel Pascal plans to continue his joint production activities with Leslie Howard with two or more pictures.

These will be "The Last Laugh," a modern version of the melodramatic thriller in which Emil Jannings appeared in the silent days and in which Wilfred Lawson will have the role of the old man, and "Love on the Dole," an adaptation of an extremely successful stage play dealing with unemployment and in which Miss Wendy Hiller star of "Pygmalion" appeared with great success.

Itemized

Roy Disney, business manager of Walt Disney Enterprises, and Paul Buchanan have completed plans and started synchronization in Amsterdam, Holland, of Dutch and German versions of "Snow White and the Seven Dwarfs." At Rome, work on the Italian, Polish and Czechoslovakian versions is proceeding. Upon completion of these versions, European general manager Reginald Armour of RKO Radio will proceed with Mr. Buchanan to Cairo, Egypt, to investigate the advantages of making an Arabic version of "Snow White."

▽

It has now been definitely been arranged that "Rob Roy," the ambitious Scottish production on the Gainsborough schedule, will be directed by Carol Reed, director of "Bank Holiday." He will follow this with the new version of H. De Vere Stacpoole's "The Blue Lagoon."

▽

Maurice Moiseiwitsch has announced in the press that he is the sole owner of all rights in the radio character "Mr. Penny" other than those in the film entitled "Meet Mr. Penny" produced by British National.

▽

Mary McGuire is to be brought from Hollywood by Robert T. Kane to play in the new Gracie Fields' film "Piccadilly Circus." So likewise is "Asta" wire-haired terrior of "Thin Man" fame.

▽

On the conclusion of the production of "The Return of Carol Deane," Warner Brothers First National will start work on "Dangerous Medicine," to be directed by Arthur Woods.

▽

The first of the Gilbert and Sullivan productions to be made by Geoffrey Toye and directed by Victor Schertzinger will be "The Mikado."

Rein Joins Cinemart

Joseph J. Rein, for 20 years in the export departments of major film companies, has joined International Cinemart Corporation with the position of president. The first film distributed by the new corporation is "The Charm of La Boheme," currently playing in its seventh week at the World theatre in New York.

Columbia SA Promotions

Louis Goldstein, formerly Columbia's Brazil Supervisor, has been promoted to supervisor of Argentine, Chile and Brazil. Mr. Goldstein succeeds C. C. Margon, resigned. A. M. Noye, formerly supervisor of the Panama territory, succeeds Mr. Goldstein in Brazil and is in turn succeeded by H. B. Prosdocimi in Cristobal.

Change Hutchinson's Title

The title of Walter J. Hutchinson, foreign manager of Twentieth Century-Fox, has been changed to director of foreign distribution.

PERMANENT BRITISH PEACE FORECAST BY FINAL ABANDONMENT OF GRADING

Distributors Extend Suspension Which Was Armistice Basis; Conciliation and Cooperation Motifs as Conferences Open

by AUBREY FLANAGAN
in London

The smoke of battle having died away, and the rumble of renter-exhibitor gunfire being now but a lingering dullness in the industry's eardrums, the air of Wardour Street is currently ruffled only with the fluttering of a myriad peaceful doves. Just as but yesterday the mood was one of war, stern, bitter and relentless, so to-day is there little thought and talk but of conciliation and eternal peace.

As with most conflicts such as we have recently seen, the sense of relief has provoked an intense reaction in the opposite and pacific direction, and there is every hope that a new and lasting era of constructive approach, of corporative rather than sectional effort is at hand. Enormous impetus was given the movement for pacifism on Tuesday when following the first joint conference the Kinematograph Renters' Society abandoned entirely its grading plan, superseding the suspension offered as a basis for the recent armistice.

The action was taken in many quarters as indicative of the disposition on the part of the conferees to approach their industry problems in a spirit of conciliation. The three-hour discussion, moreover, covered the whole field of trade policies bearing out predictions and prognostications that the fortunate climax of the grading war would bring in its wake the solid basis of real industry cooperation. A great part of the discussion centered about the serious problem of the small exhibitor. The CEA presented a plan which the KRS promised to consider immediately. In its turn the CEA promised to consider the problem of long programs if the consideration could be kept apart from the question of film prices.

Statements Reflect Attitude

As Sidney Kent, whose part in assisting the recent armistice was infinitely more vital than was reflected on the surface, has said, "There is still enough sense in the motion picture industry to solve its troubles without putting them in the hands of the Board of Trade or somebody else." Kenneth Nyman, president of the Cinematograph Exhibitors Association, who was greatly responsible for the vigour and consequently the success with which the campaign against grading was waged, said, and in so saying reflected the counsels of Mr. Kent, "The agreement achieved must not in any way be considered as a victory resulting from war. . . . We are related and inter-dependent sections of a great industry, whose interests must dovetail with public requirements, rather than two warring factions, each of which is seeking victory to impose a Versailles Treaty on the other." And, to complete the record, Dave Griffiths, president of the Kinematograph Renters Society, whose capitulation in the face of the CEA campaign put an end to the dangerous and intensifyingly critical struggle, added, "May I express the hope that the spirit of cooperation and conciliation may be further developed in the near future and that the problems facing us can be settled by negotiation within the industry."

These considered statements, made deliberately by the leaders of the warring sections, indicate with sufficiently vivid strokes the mood which has so quickly and so thankfully replaced the embittered sectional suspicion and warfare which marked the last few months and which culminated in the recent grading conflict. It is, of course, no more than the grim truth of politics that politicians are wont on the morrow of peace, to gild the oratorical lily with a paint more dazzling than is convincing; but the fact remains that the rank and file, the men who sell the films and buy them, rather than the men who stage-manage the polemics and dialectics of controversy, are determined that they shall be no empty words.

As has already been recorded in MOTION PICTURE HERALD, it has been agreed that pending arbitration by the Board of Trade or its nominees, a merely formal acknowledgment of a principle, this joint talk will continue with the objective of settling not only the grading problem, but of seeking a solution of other major problems of which grading, it is considered by many, was but a symptom.

Other Subjects

It is on these other subjects due for discussion that the success of the talks for which no formal agenda has been drawn up will hinge. Rentals will obviously feature largely. No less vital and inescapable is the subject of redundant cinemas and the gross overbuilding of which the industry has been the victim in recent years. Here, in fact, is one of the prime provocations of the now defunct grading, and a matter so bound up with rentals that it cannot be avoided. It will need hard and courageous thinking on both sides of the table. There is very likelihood, too, that the general matter of increased patronage, bound up as it is with joint exhibitor-renter exploitation, will be raised, for the prime need of the moment is increased consumption. Previous efforts to launch a joint sales campaign have been sidetracked. The new mood of cooperation may have generated a new mood of salesmanship. These are fundamentals —and must inevitably be considered.

The present pacifism comes significantly as an immediate sequel to the closing stages of the battle, sharp as they were in their passages, wily in their tactics. The days which have recently passed were, in fact, among the most dramatic and disturbing in the whole history of the trade.

Back of it all, in modest but significant shadow, stood the statesmanlike realist figure of Sidney Kent, the adamantine abstention of whose Twentieth Century-Fox from the KRS quarrels had been the most exasperating factor with which they had to contend. Arriving on these shores at zero hour, but not without his Paris visit being ruffled by some pro-KRS campaigning from this side of the Channel, he was immediately tackled by both exhibitors and renters. To the latter he gave sage words of wisdom, counsels of caution and sobriety, assuring them of his unwillingness to be used against them, pleading with them for long vision and a freedom from vindictiveness.

To his distributor confreres it is reported he offered words of equal wisdom, suggested that they were in danger of being the victims rather than the victors, and warned them against having their dirty linen washed in a Government arbitration court. To those who were not present at these talks, such reports must be but third party evidence, but that they are in line with his attitude is clear from his semi-public comments on the KRS, on redundancy, and on the settlement of trade quarrels inside the trade itself.

KORDA LAUNCHES DENHAM ACTIVITY

Following Alexander Korda's announcement of a renaissance of production at Denham studios plans have now been completed for resumption of work. Two films will go on the floor immediately, one of these A. E. W. Mason's "The Four Feathers," the other an English version of a successful French film "Prison Without Bars."

"The Four Feathers" is to be shot in Technicolor and is to be directed by Zoltan Korda. "Prison Without Bars" is to be directed by Maxwell Wray, West End stage producer who has been associated with production at Denham for two years.

Also due to take the floor at Denham studios shortly is Metro-Goldwyn-Mayer's "The Citadel" and Herbert Wilcox's production "Six Glorious Years."

Industry Pledges Aid To New York Welfare

James G. Blaine and Winthrop Rockefeller, chairman and executive vice-chairman of the Greater New York Fund at a luncheon at the Hotel Astor this week were pledged the wholehearted support of the motion picture industry in the campaign of the Fund for $10,000,000 to supplement financial resources of private welfare and health agencies.

J. Robert Rubin, vice-president of Loew's, Inc., presided at the meeting, which was addressed by both Mr. Blaine and Mr. Rockefeller. Among those present were Harry Buckley, J. Cheever Cowdin, Ned Depinet, Austin Keough, W. C. Michel, Jesse Mills, William A. Orr, Harold Rodner, Nate Spingold and Major L. E. Thompson.

Members of the film committee agreed to show the Fund's motion picture "Unseen Bridges" in projection rooms throughout the city for the benefit of employees and to cooperate in all aspects of the solicitation program.

Contracts Near Completion For Exchange Employees

Most of the contracts in the field between the Film Exchange Employees Union and the major distributors covering 31 distribution centers have been signed and the others will be approved soon, Frank Phelps, of Warner Brothers, who acted as advisor in the negotiation, said Wednesday. The contracts run to Nov. 30, 1939. More than 3,000 employees are effected.

WANTED

BY THE POLICE OF EVERY NATION ON EARTH



Meet 'The Saint' ... ***the most hunted man in the annals of criminology . . . yet a man to whom crime was an enemy! . . . Danger was his life, peril his pleasure! . . . Quick with the gun, quicker with the knife, quickest of all with wit, he roamed the world . . . a Robin Hood who'd face the guns of gangdom or swap a fortune in jewels for a woman's smile— or for the chance to laugh at human weakness!***



'The Saint' always left his card.

See 'The Saint' stage a one-man war on the big-shot gangsters as undercover man for the police of New York!

The 'SAINT' IN NEW YORK

with

LOUIS HAYWARD

KAY SUTTON **SIG RUMANN**

JONATHAN HALE Screen play by Charles Kaufman & Mortimer Offner

From the novel by
LESLIE CHARTERIS, ***author of the***

RKO RADIO PICTURES

QUOTA "NOT TOO BAD," SAYS KENT, RETURNING

Companies Deliberating Number to Make in England; 20th-Fox Sets Five, Declares President

While there is a difference of opinion among British heads of American companies on the new quota act, Sidney R. Kent, president of Twentieth Century-Fox, thinks "it didn't turn out so badly considering the difficulty of the job."

Mr. Kent returned Monday with Mrs. Kent from Europe on the *Queen Mary,* following attendance at the company's sales conventions in Paris and London. Other passengers included John W. Hicks, Jr., Paramount foreign head; Roy Disney, business manager for Walt Disney; Fred W. Lange, Paramount general manager for Continental Europe; Charles Reagen, and Rewashanker Pancholi of Calcutta, owner of Empire Talkie Distributors, RKO and RCA Photophone representative in India.

Mr. Kent said that most of the American companies are still deliberating the number of films they will make in England and whether they are to be double or triple quota pictures. Twentieth Century - Fox, however, definitely will make five for the coming season, he said.

Darryl F. Zanuck, vice-president in charge of production, will discuss an interchange of talent with the British studio when he reaches the other side and confers with Robert T. Kane, head of British production for the company, Mr. Kent said. Mr. Zanuck will sail June 1st. He will also set the English production schedule with Mr. Kane. Last year the company made three films in England.

Sees Higher Quality

Mr. Kent was of the opinion that despite the fact the majority of the companies haven't completed their production plans, the new quota provisions would contribute to a higher quality of product.

He said he found conditions abroad "not bad" and Twentieth Century-Fox is "doing quite well" overseas.

The company "eventually" will rejoin the Kinematograph Renters' Society, Mr. Kent said, pointing out the withdrawal antedated the organization's fight with the Cinematograph Exhibitors' Association over the grading of films, which has been settled. While in London Mr. Kent said, that when the KRS changed certain policies, Twentieth Century-Fox would rejoin.

Mr. Kent said that Walter J. Hutchinson, director of foreign distribution, who accompanied him to Europe, will arrive here Monday, and that Truman H. Talley, producer of short subjects and Movietone News, will return in about two weeks.

Reissues in England

Mr. Hicks reported that there is considerable demand for reissues in England, having noticed theatres playing "The Count of Monte Cristo," "Scarface" and other films of previous seasons. He described Paramount's business in Great Britain as "excellent" and on the Continent as "good." Among the company's pictures which are doing well abroad, he said, are "Bluebeard's Eighth Wife," "Buccaneer," "Her Jungle Love" and "Wells Fargo."

Mr. Hicks was gone three months, first visiting Cuba, Panama and South American countries, and embarking from Rio de Janeiro for Italy, France and London. He was accompanied by Mr. Lange, who is here for periodic home office conferences.

Paramount has not as yet determined its production schedule in England, Mr. Hicks said indicating that it will be set after conferences here. He made no changes in the foreign organization while abroad, he said.

"Alice" Drawings Purchased

Mr. Disney confirmed the purchase of the famous Tenniel drawings of "Alice in Wonderland," which are to be used as a guide in the production of a feature length cartoon along the lines of "Snow White and the Seven Dwarfs." He also confirmed the selection of "Snow White" and two Disney short subjects, "Ferdinand the Bull" and "Mother Goose Goes to Hollywood," as well as "Vivacious Lady," RKO feature, as that company's entries in the Venice film exposition this summer.

While abroad Mr. Disney approved several deals closed by Reginald Armour, general European manager, for Disney short subjects. Contracts were signed for Italy, Sweden, Egypt, Turkey, Bulgaria and Greece. In the latter country A. D. Skouras of Athens will be distributor. He is a nephew of Spyros Skouras and now visiting New York.

Mr. Disney, who has been abroad since March 11th, was greeted at the pier by Mrs. Disney and their young son and Ned E. Depinet, president of RKO Distributing Corporation.

Mr. Pancholi, this is his first visit to the United States, left immediately on arrival for Camden, N. J., for conferences with Van Ness Philip, head of Photophone foreign sales. He expects to be in the east 10 days and then will go to the coast enroute to his Calcutta headquarters.

Mr. Pancholi is the proprietor of one of the largest distributing companies in India, handling physical release for RKO in Calcutta, Karachi, Delhi, Lahore, Bombay, Rangoon and Madras.

Grainger Elected Republic President

The election of James R. Grainger as president and general manager of Republic Pictures Corporation was formally held at a meeting of the board Monday, presided over by Walter W. Vincent, chairman.

Mr. Grainger was also elected a member of the board. As general manager he also will have charge of distribution.

Sam Hacker, in charge of the contract department, has been made assistant to Morris Goodman, vice-president in charge of foreign distribution. The post has been vacant for several weeks.

With the shift, approval of contracts has been discontinued at the home office and will be done by the five district managers in the field.

Kermit K. Schafer and William Slater have been appointed field representatives for the New York area for the Horoscope Publishing Company, RKO Building, Rockefeller Center, New York.

IN THE NEWSREELS

MOVIETONE NEWS—No. 72, Vol. 20.—Army stages first U. S. "black-out" on Long Island....Stock Exchange chairman pledges drive on recession.... Old west revived....New York youngsters hold Maypole dance....New Dutch liner arrives here.... Fashions....Musical ballet newest thing on Broadway....Lew Lehr....Gaelic football....Australian agricultural show....Wrestling.

MOVIETONE NEWS—No. 73, Vol. 20.—Holland's baby princess christened....Nine killed in airplane crash....City folk travel to country with folding boats....Haile Selassie....Fernando de los Rios.... Demetrios Sicilianos....Lord Crichton - Stuart.... Four year old boy knows all the answers....Aviation....Harvard wins rowing regatta....Boxing.... Racing....Diving.

NEWS OF THE DAY—No. 270, Vol. 9.—America's first night air raid "black-out" staged....New Dutch liner breaks record on first trip....Mr. Chimp goes to the circus....New York's "big board" pledges reform in Wall Street....Outboards race in 130 mile marathon....Old tires used as hoops in Paris rolling contest....U. S. golf experts thrill Japanese.

NEWS OF THE DAY—No. 271, Vol. 9.—Royal baby christened while Holland rejoices....Vast crowds cheer as Il Duce warns world....League deaf to Selassie's plea....Plane found wrecked on mountain....Unveil Franklin likeness....International boxing bouts....Roosevelt sees Harvard win regatta.... New Yorkers take to folding boats....High divers perform.

PARAMOUNT NEWS—No. 83.—40 dead or missing in big hotel blaze....New York Stock Exchange gets youngest chief....Queen Mother Mary presents colors....Tokyo busses adopt charcoal for fuel.... New rivetless building in New York....Holland's new liner here on maiden trip....Wide area darkened in Army air "attack."

PARAMOUNT NEWS—No. 84.—Tank stars honor Georgia Coleman....Selassie asks League for restoration of Ethiopia....Statue of Franklin unveiled....Princess Beatrix christened....Transport plane crashes....F. D. R. sees Harvard win regatta ....Autogiros make first "mass" flight....Turf world awaits match race between War Admiral and Seabiscuit.

RKO PATHE NEWS—No. 87, Vol. 9.—Airman aims at Paris-New York mark....Midwest farm lands flooded....Cuba's new deal grants lands....Stock Exchange head maps plans....Englands' balloon barrage traps bombers....U. S. warns of counterfeiters....Cleveland jobless stage starvation strike ....Henlein hailed in Czechoslovakia....12,000 employed by New York World's Fair.

RKO PATHE NEWS—No. 88, Vol 9.—Czechoslovakia defies Hitler....Harvard crew wins....Airliner crash kills nine....Troops pursue Mexican rebels....Swim stars honor Georgia Coleman....New autogiros for Army Air Corps....Holland's princess christened.... Boxing.

UNIVERSAL NEWSREEL—No. 668, Vol. 10.—Air corps "wipe out" town....79 dead in mine diasaster ....Young bloods rule stock exchange....New Dutch liner arrives here....Reenact ride of Visitadores in California....Plows fight late snows....Flies 800 miles with one wing....Street scrubbing revived....1500 girls in Maypole dance....Youthful skippers race.... Boys battle in tug-o-war....Fancy divers train for championship.

UNIVERSAL NEWSREEL—No. 669, Vol. 10.—Nine dead in plane crash....Czechs mobilize for war.... Mussolini warns democracies....Try folding boats.... Britons honor war dead....Unveil Franklin statue ....Greece pays on war debt....Kiddie trailers for bikes....Autogiro pilots....Harvard rowers win.... Boxing.

University Film Division Presents "The Big Parade"

The Division of Film Study of Columbia University on Wednesday night presented the final in a series of programs tracing the history, pictorially, of the motion picture from 1896 to the present. On this week's program was King Vidor's war picture, "The Big Parade," which was produced in 1925.

During the series, Russell Potter, director, said, consideration also was given to "certain technical and aesthetic aspects of the film as a new and gargantuan mass-art form."

Among the speakers presented on the various programs was Terry Ramsaye, editor of MOTION PICTURE HERALD, who spoke on "The March of the Movies." Films presented at that meeting included two early Edisons, two early Lumieres, "The Eagle's Nest," "The Great Train Robbery," "Film Johnny," "The New York Hat," and sequences from "The Birth of a Nation."

TOP STAR

IN Eastman Super X Panchromatic Negative, speed, fine grain, and photographic quality invariably combine for superlative performance. After three full years on location and lot, Super X is still the top star among motion picture negative films. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"You Can't Take It With You"	From the stage play by Moss Hart and George Kaufman. Screen play, Robert Riskin. Director: Frank Capra.	Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Spring Byington, Ann Miller, Samuel S. Hinds, Mischa Auer, Halliwell Hobbs, Donald Meek, Lillian Yarbo, Mary Forbes.	Shooting
"The Gladiator"	Story based on a novel by Philip Wylie. Screen play, Adele Buffington, Charles Melson. Director: Edward Sedgwick.	Joe E. Brown, June Travis, Robert Kent, Dickie Moore, Lucien Littlefield.	Shooting
Untitled	Director: Alexander Hall.	Edward G. Robinson, Wendy Barrie, Barbara O'Neill, John Beal.	Shooting
METRO-GOLDWYN-MAYER			
"The Crowd Roars"	Director: Richard Thorpe.	Robert Taylor, Maureen O'Sullivan, Edward Arnold, Frank Morgan, Guy Kibbee, Nat Pendleton, Lionel Stander, William Gargan, Jane Wyman, Gene Reynolds.	Shooting
"Love Finds Andy Hardy"	Director: George Seitz.	Lewis Stone, Mickey Rooney, Judy Garland, Cecilia Parker, Ann Rutherford, Fay Holden.	Shooting
"The Great Waltz"	Director: Julien Duvivier.	Luise Ranier, Fernand Gravet, Miliza Korjus, Henry Hull, George Houston, Lioneal Atwill, Hugh Herbert, Minna Gombell, Bert Roach, Sig Rumann, Herman Bing, Greta Meyer.	Shooting
"Too Hot to Handle"	Screen play, Lawrence Stallings, Leo Hammond. Director: Jack Conway.	Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly, Virginia Weidler, Johnny Hines.	Shooting
"Fast Company"	Director: Edward Buzzell.	Melvyn Douglas, Florence Rice, Claire Dodd, Mary Howard, Nat Pendleton, George Zucco, Sheppard Strudwick, Louis Calhern, Douglass Dumbrille.	Shooting
PARAMOUNT			
"Spawn of the North"	Based on a story by Barrett Willoughby. Screen play, Jules Furthman. Director: Henry Hathaway.	George Raft, Henry Fonda, Akim Tamiroff, Lynne Overman, Dorothy Lamour, Louise Platt, Fuzzy Knight, Paul Guilfoyle, Richard Lane.	Shooting
"Give Me a Sailor"	Director: Elliott Nugent.	Martha Raye, Bob Hope, Betty Grable, Jack Whiting, J. C. Nugent, Clarence Colb.	Shooting
"Men with Wings"	Producing director: William Wellman.	Fred MacMurray, Ray Milland, Louise Campbell, Porter Hall, Andy Devine, Lynne Overman, Walter Abel, Cheryl Walker, James Burke, Virginia Weidler.	Shooting
"If I Were King"	Producing director: Frank Lloyd.	Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew, Alma Lloyd, Colin Tapley, C. V. France, Stanley Ridges, William Haade, May Beatty, Ralph Forbes, Henry Wilcoxon, Walter Kingsford, Sidney Toler, Adrian Morris.	Shooting
"Artists and Models Abroad"	Director: Mitchell Leissen.	Jack Benny, Joan Bennett, Yacht Club Boys, Mary Boland, Charles Grapewin, Joyce Compton.	Shooting
REPUBLIC			
"Army Girl"	Director: George Nichols, Jr.	Preston Foster, Madge Evans, Neil Hamilton, Heather Angel, Ruth Donnelly, Ralph Byrd, Barbara Pepper, H. B. Warner, Guinn "Big Boy" Williams.	Shooting
RKO RADIO			
"Ground Crew"	Story and screen play, Lionel Houser. Director: Lew Landers.	Richard Dix, Chester Morris, Joan Fontaine, Paul Guilfoyle, Harry Carey, Robert Strange, Vicki Lester.	Editing
"Carefree"	Screen play, Dudley Nichols, Hagar Wilde. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Ralph Bellamy, Luella Gear, Jack Carson, Richard Lane, Kay Sutton, Jack Arnold.	Shooting
TWENTIETH CENT.-FOX			
"Lucky Penny"	Director: Irving Cummings.	Shirley Temple, Joan Davis, Bert Lahr, Charles Farrell, George Barbier, Bill Robinson, Armanda Duff.	Shooting
"Always Goodbye"	Director: Sidney Lanfield.	Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Lynn Bari, Binnie Barnes.	Shooting
"My Lucky Star"	Director: Roy Del Ruth.	Sonja Henie, Richard Greene, Cesar Romero, George Barbier, Buddy Ebsen, Joan Davis, Elisha Cook, Jr., Brewster Twins, Patricia Wilder, Arthur Treacher, Louise Hovick.	Shooting
"Suez"	Director: Allan Dwan.	Loretta Young, Tyrone Power, Annabella, Henry Stephenson, Thomas Beck, J. Edward Bromberg, Sidney Blackmer, Joseph Schildkraut, Leon Ames, Sig Rumann, Rafaela Ottiano, Nigel Bruce, Miles Mander, Maurice Moscovitch.	Shooting
"Passport Husband"	Director: James Tinling.	Stuart Erwin, Pauline Moore, Douglas Fowley, Harold Huber, Edward S. Brophy, Robert Lowery, Lon Chaney, Jr., Paul McVey, Joseph Sawyer, Joan Woodbury.	Shooting
"Ellis Island"	Director: Alfred Werker.	Don Ameche, Arlene Whelen, Gladys George, Jean Hersholt.	Shooting
"Meridian 7-1212"	Director: H. Bruce Humberstone.	Gloria Stuart, Michael Whalen, Robert Kellard, Chick Chandler.	Shooting
UNITED ARTISTS			
"The Young in Heart"	From the novel by I. A. R. Wylie. Screen play, Paul Osborne, Charles Bennett. Director: Richard Wallace.	Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson.	Shooting
UNIVERSAL			
"Danger on the Air"	From the Exantippe novel. Screen play, Charles Martin. Director: Otis Garrett.	Donald Woods, Nan Grey, Jed Prouty, Richard "Skeets" Gallagher, William Lundigan, Joe Downing.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Valley of the Giants"	From the novel by Peter B. Kyne. Screen play, Seton I. Miller. Director: William Keighley.	Wayne Morris, Claire Trevor, John Litel, Jack LaRue, Charles Bickford, Frank McHugh.	Shooting
"Racket Busters"	Original story, Robert Rossen, Leonardo Bercovici. Screen play, Robert Rossen, Warren Duff. Director: Lloyd Bacon.	George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel, Allen Jenkins, Penny Singleton, Oscar O'Shea, Elliot Sullivan, Anthony Averill, Norman Willis, Don Rowan, Joe Downing.	Editing
"Girls on Probation"	Screen play, Crane Wilbur. Director: William McGann.	Ronald Reagan, Jane Bryan, Anthony Averill, Rosella Towne, Carole Landis, Susan Hayward, Sheila Bromley.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

CALL OF THE ROCKIES: Charles Starrett, Iris Meredith—The Charles Starretts are very good and well liked by the fans and others who do not care much for the usual so-called Western. The reason is Don Grayson. His pleasing personality and fine voice plus the radio entertainers known as "The Sons of the Pioneers" are ranking this series top-notch. Running time, 54 minutes. Played May 6-7.—N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

DANGEROUS ADVENTURE A: Don Terry, Rosalind Keith—A good melodrama with steel mill locale. Watching the work in a modern large scale steel mill always supplies a thrill and for those who like action and thrills this will please. This was doubled with "Double Wedding" and seemed to please our patrons the better of the two.—J. E. Stocker, Mrytle Theatre, Detroit, Mich. Neighborhood patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas, Stuart Erwin—We just can't get up any enthusiasm for these opera spasms. And they do plenty of arias in this one. Half as many songs might save Grace the embarrassment of becoming a box office liability. But guess she's washed up with us. Sorry, Grace. Played April 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur. Played this awful late due to fact did not use any Columbia product when this was released. This is a very funny picture and should be given best playdate. I believe this was based on Clarence Budington Kelland's American Magazine story, "Opera Hat." Business good. Running time, 117 minutes. Played May 4-5.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks.—Played on double feature with Republic's "King of the Newsboys." Believed this to be the top attraction. Good as the average western. Running time, 56 minutes. Played April 7.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

OVERLAND EXPRESS, THE: Buck Jones, Marjorie Reynolds—Buck Jones' fans will go for this one. About the average western and good for week-ends. Running time, 54 minutes. Played May 13-14.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—Pleased. Lots of Indians, riding and yelling in this but will go over big with western fans. Running time, 55 minutes.—A. E. Eliason, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PENITENTIARY: Walter Connolly, Jean Parker—This looked like "Criminal Code" which Columbia released in 1930, in which Walter Huston played the part of the warden. Connolly good but not as good as Huston was. However, this was the best prison picture to date. Did fairly good business on a Sunday-Monday date. Think it would do better on Friday and Saturday. Running time, 77 minnutes. Played April 24-25.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

SHE MARRIED AN ARTIST: John Boles, Luli Deste—Excellent picture so far as the entertainment provided is concerned. It'll be difficult to make anyone want to see it, however. The title or something keeps them outside. Played April 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SQUADRON OF HONOR: Don Terry, Mary Russell—A fair action play. Legion atmosphere helps somewhat. Not box office. Played April 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Disappointing. Joe has had much better story material. Running time, 67 minutes. Played May 6-7.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

Diversion Pictures

CAVALCADE OF THE WEST: Hoot Gibson, Rex Lease, Marian Shilling—Poor western; 900 kids on opening matinee failed to display any enthusiasm. Running time, 63 minutes. Played May 15.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

First National

ELMER, THE GREAT: Joe E. Brown, Patricia Ellis—I managed to get a print on this five-year-old comedy and did a fine business with what I call Joe E. Brown's greatest hit. If you can dig up a print, play it by all means during the baseball season. Few pictures are being made today that can come even close to this one. Many stayed to see the show through twice.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Pleasing drama done in color. Locale California in 1870, when dispute rose between gold miners with huge hydraulic machinery and farmers whose lands were flooded from the miners' dams.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Benny Goodman and his Orchestra, Lola and Rosemary Lane—A very good picture. Played March 20-22.—Verne Coffmany, Lyric Theatre, Moweaqua, Ill. Small town patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—Played this on a Friday-Saturday, because Dick Foran has become fairly well known through his westerns. There is plenty of action in this, and some fine scenes of fires. Would have made a good tieup with the fire department. Played May 6.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—This is swell fun. That is if you're not the one who has to worry over the grosses. But at that, even with business away down, we found this a good picture. Those who came enjoyed it. Played April 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—As nice a picture as we've gotten from W. B. this season. It pleased. As a matter of fact it kept a full house in one continuous uproar from start to finish. Has a nice cast and they all add to this comedy. Without a doube it will please yours as it pleased mine. Running time, 85 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Grand National

FRONTIER TOWN: Tex Ritter—This Tex Ritter western was doubled with "Navy Blue and Gold" and seemed to be what our western fans like.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HERE'S FLASH CASEY: Eric Linden, Boots Mallory—A pleasing little picture.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

HIDEOUT IN THE ALPS: Jane Baxter, Anthony Bushell—The snow and ski scenes kept this picture on the enjoyable side of the ledger. Recording is only fair and story not always fast moving but withal most everyone enjoyed it. Can't say much for its box office value, however. Played April 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

INTERNATIONAL CRIME: Rod La Rocque, Astrid Allwyn—Just a fair mystery thriller; lacks action and drags in spots. Running time, 63 minutes. Played May 15.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

GB Pictures

NON-STOP NEW YORK: Anna Lee, John Loder—While I am in town (Denver, Col.), it occurs to me that GB is deserving of a break on a picture I have played and which was most satisfactory. As I have access to a typewriter, I will do the boys a favor and give my opinion: Here is the air thriller of the year, and I am giving you my audience's word for it. This picture did business, not only due to the tieups the local GB boys provided for me, but due to the picture itself. I urge all showminded exhibitors to book "Non-Stop New York," because it is concrete proof of what the new GB product is like.—Leon Coulter, Loveland Theatre, Loveland, Col. Small town patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—This will go over big where Western pictures are liked, and will be accepted by those who do not fall for the average picture of this type. Naturally, since Metro only makes a Western once in a blue moon, more has been put into it than goes into most of the regulation thrillers. Running time, 89 minutes. Played April 15-16.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—One of the mysteries of the show business! This ideal small town picture did not do half the business we looked for. In fact, it failed to do anywhere near average mid-week business. We opened the box office earlier than usual anticipating a big run, but it just didn't materialize. Just can't explain it. Second night also flopped bad.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis O'Keefe—What a letdown. After reading the reviews on this, I dusted off the SRO sign but the dusting was all the exercise the poor sign got. I am still trying to figure out why no one came to this as it was a natural for Friday-Saturday. Just before the run it was boosted to a higher allocation, too, and that did not set so well. MGM can't make up their minds what their pictures are worth this year. But, I could tell them in a very few words: "Not what they think." Played April 29-30.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

BIG HOUSE, THE: Wallace Beery, Chester Morris, Robert Montgomery—We swapped off one for this and did real well with and in the trade. Running time, 90 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—They gave us what might be termed a screwball trailer on this and the customers who saw the trailer evidently decided that the picture was not what they wanted and they stayed away, giving us a decided below average business. This has the dizziest, noisiest ending of any picture that I can recall. More suitable for a large scale Mack Sennett comedy. As a whole I would say that top stars were wasted on inferior story material.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

EVERYBODY SING: Allan Jones, Judy Garland—A swell show with a good cast. Pleased the most critical. Average business. Played May 3-4.—Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

HELL DIVERS (re-issue): Clark Gable, Wallace Beery—This had unusual drawing power. Very few specials drew as well for us as this. It was on the advice of other exhibitors who told me of the drawing power of this reissue that I booked it with results as noted above so I am passing this information to others. If you haven't shown this recently I believe you can do extra business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

(Reports continued on following page)

MADAME X: Gladys George, Warren William—Here is a real fine picture that made everyone cry. Gladys George does some real acting. We cried because we didn't do film rental. However, feel if more could have seen it, they would have enjoyed a cry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—We have noted that exhibitors have been generally knocking this picture, especially for small towns, and we fail to see why they have done so. We liked it. Our patrons liked it, and we did a better-than-average business on it. Running time, 71 minutes. Played April 22-23.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke—Would say this pleased all. We played this on Bank Night to good business. Billie Burke was actually good in this and credit should also be given to all who were in this comedy as it held interest and ran along very easily and smoothly. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—This is one of the funniest of the funny class pictures and last but not least it was produced by Metro but, of course, Hal Roach was the guy that did it. Play this on your best dates. It's bound to please. We had grand opening of Local Newsreel on the second day of this and business was up to expectations. Running time, 95 minutes. Played May 1-2.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Walter Pidgeon, Maureen O'Sullivan—Doubled this with "Telephone Operator" and was a nice pleasing comedy but the nice Sunday weather gave us below average on this program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NAVY BLUE AND GOLD: James Stewart, Robert Young, Lionel Barrymore, Florence Rice—By this time most of the readers of these columns have read much praise that has been given this picture and I am here to add my bit of praise to all who had any part in the making of this grand picture. The outstanding scene which will rank with some of the greatest scenes ever pictured is in my opinion the one where James Stewart defends his father at the risk of being expelled. Robert Young's speech to Tecumseh comes a close second. We did better than average on this. This was doubled with "Frontier Town," a Tex Ritter western which seemed to be what our western fans like.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—A perfect production for Mother's Day, or any other day. An epic picture with a new theme, the circuit rider played by Walter Huston, who, with his self-sacrificing wife, Beulah Bondi, and rebellious son, James Stewart, come to the very new and crude Ohio village in the days before the Civil War. A perfect supporting cast includes Guy Kibbee, Charles Grapewin, Clem Bevans, Charles Coburn, while Leona Roberts, as pipe-smoking "Sister Clark" makes the modern girl and her cigarettes look like a sissy. Gene Reynolds, who takes the part of James Stewart as a boy, is excellent. Am glad to see John Carradine in a good role and he gives a fine performance as President Lincoln. There is comedy and pathos in the donation party, the steamboat, "only four days late" and James Stewart's struggle to become a surgeon. Having lived on a farm and being a lover of horses, I was surprised to see "Pilgrim," who must have been nineteen years old, return from two years of war looking as young and spry as a four year old. Perhaps horses did not age so rapidly in the pre-motor days. Anyway, this is a wonderful picture. Running time, 105 minutes. Played May 6-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—Another swell picture by MGM. The best comedy we have played in a long time. An admirably selected cast that was very well balanced. Very favorable audience reaction. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—Personally, did not think much of this one but it pleased the patrons. Comedy is what they want and this one is comedy from start to finish. Robert Young, Frank Morgan, Florence Rice and Mary Astor are all good while Edna May Oliver is a riot. Glad to see Mary Astor back again for she is very good. Herman Bing had rather too much space, I thought. Running time, 70 minutes. Played May 13-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—This is something like an extravaganza with a rather goofy plot, but it contains a lot of entertainment and justified itself as an "A" class picture. Running time, 122 minutes. Played April 29-30.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—One of the big disappointments of the season. Business away below par and comments for or against the show were very few. Lack of comments indicates that a show hasn't been any particular success.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronge.

FOUR MORE JOIN REPORTERS' RANKS

Four exhibitors have joined their colleagues in reporting to the "What the Picture Did for Me" department. They are:

Lester Booth, Stark Theatre, Toulon, Ill.

Leon C. Coulter, Loveland Theatre, Loveland, Colo.

J. R. Law and R. M. Blair, Town Hall Theatre, Lebanon, Ohio.

Bob Elliano, Manager, Palace Theatre, Torrington, Conn.

Also among the reports this week is one from an exhibitor whose last contribution was in the issue of February 17, 1934:

Verne Coffman, Lyric Theatre, Moweaqua, Ill.

Read these exhibitors' opinions in these columns.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—Not nearly the show that "Dead End" is. This gave us the lowest Sunday-Monday receipts we have had in this theatre. Paid top rental, and all in all was very much disappointed with the picture. May be O. K. for a mid-week or the top half of a double bill, but is not up to the standard for a Sunday show.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TELEPHONE OPERATOR: Judith Allen, Grant Withers—A most pleasing melodrama. While they used stock newsreel shots of the last year's floods, they fit well into the story. This was doubled with "My Dear Miss Aldrich," also a pleasing comedy drama but the nice Sunday weather gave us below average business on this program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Ben Blue—Just fair. It's worth playing. Played March 13-15.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—This didn't go over so hot. Too messy even for comedy. No sustaining interest to keep folks interested. Individually, the acts are okay but collectively they don't add up to the wow they should have. Played April 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—This picture didn't come up to our expectations. With the talent it had we expected a better class of entertainment. Box office only fair. Running time, 90 minutes. Played May 8-9.—A. F. Allen Orpheum Theatre, Glenwood Springs, Col. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—Named wrong. Should be "Miscast."—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—Might be okay in some spots, but our customers didn't go for it. Running time, 84 minutes. Plyayed May 8-9.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—A nice little comedy that is not nearly so good as the reviewers would have you believe. The word to mouth advertising that makes or breaks a picture in a small town certainly did not help this one any. Rather disappointing to us. Running time, 89 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—Splendid entertainment, the kind the cash customers like. Good plot, well put over, and just slightly naughty. Running time, 85 minutes. Played May 8-10.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—Not much to the story but stars are so clever and so popular that they are able to put over the romantic comedy in good style and send patrons out entirely pleased. Running time, 84 minutes. Played May 15-16.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BUCCANEER, THE: Frederic March—A great attraction that pleased most everyone, although a few remarked that they didn't care for it. Some scenes are on the brutal order which caused a few to condemn the entire show. Every bit as big as "Wells Fargo," but not nearly the draw.—L. B. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BUCCANEER, THE: Frederic March—This may be a great show, but our people were a bit skeptical and a lot of them stayed away. Played May 6-7.—A. F. Allen, Orpheum Theatre, Glenwood Springs, Col. Small town patronage.

BULLDOG DRUMMOND'S PERIL: John Barrymore, John Howard, Louise Campbell—This series does not click with us. This particular picture very unsatisfactory. All Barrymore does is to shout. Zukor may think this makes a feature, but our customers have a different idea. Running time, 66 minutes. Played May 6-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

COLLEGE SWING: George Burns, Gracie Allen, Martha Raye—Just an average musical. Individual vaudeville acts predominate over the story. Gracie Allen and Bob Hope the stand-outs of the picture, and from the box office results, it seems that Martha Raye is slipping somewhat from past performances. Running time, 86 minutes. Played May 13-15.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford—Was considered worth seeing by my weekend patrons who thoroughly lived this melodrama. Running time, 62 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

EBB TIDE: Frances Farmer, Oscar Homolka—Used with Amateur Nite and did enough to come out on the high rental. This has had several unfavorable reports, but we found it a very entertaining show and not a single complaint. The color is grand.—L. W. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—Plenty good. Colors beautiful. By all means, play it. Played May 8-10.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—Paramount's best grosser. Broke all previous house records for Friday and Saturday. Running time, 78 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—Evidently went over big on a weekend as we had the biggest Friday-Saturday business since last fall. My rural patrons enjoyed this. I'd say play it as I did. If the majority of your patrons are from the country, they'll love it. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—A fine show to very good business. Can't see why this drew so many knocks. I played right after "Happy Landing" and did not expect it would do much. Ideal for a Saturday night in small towns. Not a western, but plenty of action and comedy.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—This picture should have been kept in a dark can. No entertainment for our people. Lowest gross in ten years on this one. A real headache. Running time. 76 minutes. Played May 6-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—Flopped with a terrible plop. It didn't please those who took a chance on it. We took in just enough to pay rental on the three shorts we played with it. Barrymore was good but he couldn't hold it up. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SCANDAL STREET: Lew Ayres, Louise Campbell—It's a mistake to not use an actor as good as Lew Ayres any more than they do in this mild programmer. He ought to be getting juicy roles with some meat to 'em. As a picture this rates fair. Ayres is in so few scenes almost any player could have done them. Louise Campbell is more the lead than he is and while she's okay something should be done to use Lew Ayres where he can count. Played April 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THIS WAY PLEASE: Charles (Buddy) Rogers, Mary Livingstone, Betty Grable—Stick to your orchestra, Buddy. It's easier to face the music of the orchestra.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

THRILL OF A LIFETIME: Johnny Downs, Eleanore Whitney—Disappointing. Too much of most anything or else not enough of something. It missed at the B. O. at any rate. Played April 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THUNDER TRAIL: Gilbert Roland, Marsha Hunt—Just a western that pleased western fans. Running time, 52 minutes. Played May 7.—Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

Republic

COLORADO KID: Bob Steele, Marion Weldon—Steele has always been a favorite until the musical western pictures became popular. If he were to be given better stories and a singing buddy, he would keep his place where he belongs; a good western star. Running time, 55 minutes. Played April 1-2.—N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

HEART OF THE ROCKIES: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—See report on "Love on a Budget." Running time, 56 minutes.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

KING OF THE NEWSBOYS: Lew Ayres, Helen Mack—Strictly double feature or Bank Nite picture. Running time, 68 minutes. Played May 7.—Richard C. Welch, Comique Theatre, Camden, Me. General partongae.

YODELIN' KID FROM PINE RIDGE: Gene Autry, Betty Bronson—I see very little that I could designate as real merit in this. However, it has a lot of action and we find that some 60% of our patrons will accept action as a substitute for merit and it did very well at the box office. Running time, 60 minutes. Played May 6-7.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

RKO Radio

BRINGING UP BABY: Katherine Hepburn, Carey Grant—It is a picture with diversified taste. Some of the patrons shouted its praises out loud and others considered it the craziest thing they had ever seen. I shared the latter opinion. Comedy sets were good, direction and photography above average but so much dialogue that a person was worn out when the final curtain came down. Running time, 102 minutes. Played May 15-17.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

HAWAII CALLS: Bobby Breen—The best picture Breen has made in some time. His voice is getting better as he grows to maturity. The only criticism we have was the dark print of the picture but then one could have closed his eyes and still enjoyed the show. Running time, 72 minutes.—A. J. Inkes, Crystal Theatre, Ligonier, Ind. Small town patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—Thank goodness I had this on a one day showing. The adults don't like to see a boy of his size act babyish and the kids have no use for him at all. Bobby had better snap out of it and act like a boy instead of a combination feather boa and a chocolate eclair. Hide this under a double bill or dust off the shelf for it. Played May 12.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

NIGHT SPOT: Allan Lane, Joan Woodbury, Parkyakarkus—Not much to this one. Parkyakarkus was the highlight and he was not around much. Running time, 60 minutes. Played April 26.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Ann Miller—Our patrons enjoyed this show. Personally, it would have been better to me if Mr. Oakie had written a few of his songs before putting the picture on the screen. Bob Burns good, but Ann Miller was the bright spot of the picture; she is not only a good dancer but has personality and other things the public wants. Played May 10-11.—A. F. Allen, Orpheum Theatre, Glenwood Springs, Col. Small town patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie—The best we have had from RKO this season, both from the standpoint of receipts and pleasing the public. The picture is unusually good and loaded with laughs. About half as much music as most musicals and that is just about right. L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Milton Berle—Pleased. Played on Bank Night to a small crowd, though Oakie has no friend here who'll pay good money to see him while Burns is getting to be quite a draw. Baker went over O. K. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Audience response varied. Many disappointed patrons and many enthusiastic ones. About 50-50. The entire run was a distinct headache to me as I gave up four days preferred playing time and paid house expense and other items out of my half of the gross. Never again will I go out of my way to be trimmed like this. No small town exhibitor can exist on fifty percent of his weekend receipts. And a picture of this kind cleans out every cent of ready cash in the community. After figuring daily overhead and the famine which follows a big attraction of this kind I am of the opinion that we little shots had better use more judgment. Played May 13-16.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—A novelty, and for that reason drew fair business. On the whole, not what we were led to expect. A cut-throat deal, that no sane exhibitor should go for. I guess all of us are fools. Would not have played it could I have avoided local pressure. Just an entering wedge for more 50% pictures. Running time, 86 minutes. Played April 29-May 3.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Broke house records for past twenty years. Will please 99%. Show it. Played May 1-4.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Broke all existing house records by 1,200 paid admissions. Old record held by "Way Down East" back in 1921.—Law & Blair, Town Hall Theatre, Lebanon, Ohio. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—The picture did such wonderful business for me, couldn't help writing you. What a picture! "Dopey" stole the show. Best business we've had on any three day picture. Running time, 80 minutes. Played May 7-9.—Lester Booth, Stark Theatre, Toulon, Ill. Rural and small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Andrea Leeds—Very Good. Above average. Well worth playing. Running time, 92 minutes. Played April 24-26.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

VICTORIA THE GREAT: Anna Nagel, Anton Walbrook—Didn't get a chance to see it all but from the remarks I heard at the end it was quite some picture. Ran on a Bargain Night to a very few, but those who came said it was pretty grand. Took in film rental and so considered myself lucky. It's a good picture for the cities but nothing for the sticks. Running time, 113 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—Played this one over the weekend and was received very favorably. Has plenty of laughs; comments good. Deserves top billing in small towns and a good one for "A" houses. Capacity audience on opening night roared. Running time, 69 minutes. Played May 13-14.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Twentieth Century - Fox

BARONESS AND THE BUTLER: Annabella, William Powell—William Powell very good in this as he always is. Annabella may be O. K. after she learns how to speak English. Played this on money night. Running time, 81 minutes. Played April 29.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—Everyone spoke very highly of this picture. Played on a Friday-Saturday with "She Loved A Fireman." Played May 6.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

45 FATHERS: Jane Withers—Played this on a Sunday, and considered it a success. It drew as well as many pictures that we pay more for, and the best part of it was that old and young were pleased and said so. Played on Mother's Day.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—This grand picture broke our house record by more that $50 even though we ran it mid-week. As this is a Norwegian community, we rather expected to do big business, but we did more than we had hoped for by a long ways. Sonja Henie should make the first five when the figures come out for 1938 (Motion Picture Herald Survey).—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—This picture did such wonderful business for me, couldn't help writing you. Hope these two great stars make many more pictures together. Swell box office appeal. Running time, 102 minutes. Played May 1-2.—Lester Booth, Stark Theatre, Toulon, Ill. Rural and small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—A grand picture; will please 99%. Played April 3-5.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—This queen of the ice did not do as much business as "Thin Ice," but did above normal business. Nevertheless, it was a real night's entertainment for those who saw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Sonja is a sweetheart and a true showman. She really knows how to capture the hearts of the audience. Comments were 100% good. Played May 8-9.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

ISLAND IN THE SKY: Gloria Stuart, Michael Whalen—Good programmer. Running time, 67 minutes. Played May 3.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Is the title "Love and Hisses" or merely "Hisses." I think the latter must be the case as all I heard was hisses. Please, Mr. Fox, send the Winchell and the Bernie back to the ether waves and wake up to the fact that they are not the stuff of which percentage or high bracket pictures are made. You owe me plenty money on this one. Played April 24-25.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

LOVE ON A BUDGET: Jed Prouty, Spring Byington—Played this on a double bill with "Heart of the Rockies" and had a good double feature attraction which did business. The Jones family were as funny in this as their past performances. Running time, 64 minutes. Played April 30.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

LOVE ON A BUDGET: Jed Prouty, Spring Byington—People like the Jones series and even though the coincidence stuff was almost too obvious the

(*Continued on following page*)



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picture pleased. Running time, 64 minutes. Played May 13-14.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple—Very fair picture that pleased most. Shirley is losing her drawing power here. Played May 5-6. —Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple—Very good. Shirley seems to be growing up but she is still good at the box office, and to be that, she must be entertaining the customers. Running time, 80 minutes. Played May 3-4.—A. F. Allen, Orpheum Theatre, Glenwood Springs, Col. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Randolph Scott, Gloria Stuart—To good business. Shirley is still tops at the box office. One good thing about Shirley. She doesn't have to get a divorce or have a love affair with some co-star to keep on the front page. Even the small towners laugh at some of this stuff. I notice so many reports say General Patronage. Where did you get any other kind than general. Every cross village sees just the same pictures as the larger cities and the same class of people see the same class of pictures. After some twenty years on the road I found it just as hard to make good in the tank as the largest cities.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Jimmy Durante, Fred Allen—Amusing. Joan Davis carries off most of laughs. Takes a good musical to click her and this one did. Running time, 83 minutes. Played May 8-9.—Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

SALLY, IRENE AND MARY: Fred Allen, Jimmy Durante, Joan Davis, Alice Faye, Tony Martin—This was a fairly good musical, though business wasn't very good because of a few cases of scarlet fever which had everyone scared to venture into a public place. The entire cast in this was very good with the exception of Jimmie Durante who just couldn't get by. His number was overdone. Joan Davis' song "Help Wanted, Male" was very funny. Running time, 85 minutes. Played April 27-28.—Richard C. Welch, Comique Theatre, Camden, Maine. General Patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—This synthetic version of the Tarzan pictures pleased the kiddies, but is a mighty weak feature, both in cast and production. In my opinion, the only good members of the cast were the two little lion cubs. Even Tarzan's famous war whoop was weak and unconvincing. Running time, 70 minutes. Played May 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WIFE, DOCTOR AND NURSE: Warner Baxter, Loretta Young, Virginia Bruce—I passed this last fall, but reading so many good reports, I finally picked it up and played mid-week to much better business than we expected. Fine show that should please all classes.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WILD AND WOOLLY: Jane Withers—Played to good business during Holy Week and pleased everyone as do all of the Jane Withers productions. Not a dull second in the entire hour.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

United Artists

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson—This is the kind of picture I like to play. Liked by everyone and this liking was shown by cash response at the box office. Some of the other companies better look out if United Artists continues with the type of product they have released the past year. Tommy Kelly was adored by young and old alike and the comments on his acting were very favorable. Played May 1-2.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Adolphe Menjou, Andrea Leeds, Phil Baker, Zorina—Many of the older people thought this the best show of its kind but things were in many instances a little overdone for the younger people. A little too much opera and dancing, too much singing by Baker. It looks as though we'll have to do a little cutting on some of these exceptionally long shows if the studios won't. "Charlie McCarthy" brought the laughs while the Ritz Brothers flopped in one big way. It drew fine the first day but hit bottom the second. Running time, 123 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Adolphe Menjou, Andrea Leeds, Zorina, Phil Baker—After seeing "Goldwyn Follies" changed to midweek. Too long. After using about one half reel telling who did what. By the way failed to mention light globes by Edison, shoe heels by Joe Dokes. Oh well if this satisfies some Hollywood ego, put it on. We only work here. We don't have to watch the show. Can Mr. Goldwyn call one place, "Metropolitan" included, where grand opera has stood up without the aid of charity? Then why slow up a picture by using something that he probably would not look at himself. Lots of walkouts.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Ritz Brothers, Adolphe Menjou, Andrea Leeds, Zorina, Phil Baker—Somewhat of a Goldwyn "Folly" in our house. "Charlie" drew many customers in and the ballet and operatic numbers drove them out. About 50% satisfaction was our audience reaction. Color was a help. Played April 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I MET MY LOVE AGAIN: Joan Bennett, Warner Baxter—The best Walter Wanger picture since he joined United Artists and we don't feel that's saying much in his favor. His productions are not up to his standard back when he was at Paramount. We've flopped on all since. Played April 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRISONER OF ZENDA: Ronald Colman, Madeleine Carroll—This superb production fell down on us at the box office, failing to do normal weekend business. Every time we do not play a western on weekends, we feel it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STAND-IN: Leslie Howard, Joan Blondell, Humphrey Bogart—Did not take in film rental on this, not even half. The picture only partially seemed to please, once in a while it was amusing, but it left one wondering sometimes what it was all about. Hollywood background, all about the making of pictures, but much of the technique was unfamiliar and strange if not uninteresting. Played May 6. Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

WALTER WANGER'S "VOGUES OF 1938": Warner Baxter, Joan Bennett—I ran this one night midweek after ducking it for a long time. I should have paid for it and left it at the exchange. In 14 years' experience, this set an all time low gross, not reaching even half of film rental. A lot of beautiful color and a fair story but they just don't want fashion shows in small towns.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WALTER WANGER'S "VOGUES OF 1938": Warner Baxter, Joan Bennett—Beautiful fashion show but try and sell it. Did not help Baxter or Joan "Beautiful" Bennett.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

Universal

GOODBYE BROADWAY: Alice Brady, Charles Winninger—A mild programer at an "A" price. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

JURY'S SECRET, THE: Fay Wray, Kent Taylor —This is good program stuff. Usual program box office strength. No more. Played April 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—A grand outdoor picture in beautiful colors. Played March 27-29.—Verne Coffman, Lyric Theatre, Moweaqua, Ill. Small town patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent—A fine bit of acting by Bette Davis and Henry Fonda and George Brent but what a flop it was here. Had the poorest Sunday-Monday business in over a year. Those who came enjoyed it, although the would-be-southern accent made it rather hard to understand. Make the exchange cut the price on this and run it on a Bargain Night if you're in a small town like us. Running time, 104 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—Here's an extra fine programer. Wayne Morris has a magnetic personality and a radiant smile that puts everyone in the best of humor, and there's a kid whose name I have missed, and who was not advertised except in the photo sets, but he delighted our audience, young and old.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—Just another "Quickie" that one of the Big Four sold us at a high allocation. Lots of action, but poorly directed and edited. Barton MacLane at his worst. He tried to be a dumb fighter, but offered the solution to the plot. These two sides of character do not mix. Lousy is the word for this but it is as good as most this company has given us this season. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—You may have difficulty getting the patrons to come, but they'll go home feeling good after seeing this one. Not big in cast nor story, yet entertaining, and a dandy for twin bill. Running time, 71 minutes. Played May 13-14.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—This is a good picture, a little better than average. The last reel in this was very funny. It did seem funny though to see such a fellow as Wayne Morris beating Dick Foran who is so used to beating up everybody but himself. Running time, 71 minutes. Played May 6.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda—It's different and plenty good. Will please. Will bring plenty of laughs. Played April 17-19.—Verne Coffman, Lyric Theatre, Moweaque, Ill. Small town patronage.

Short Features

Columbia

FEMININE FUN: Special Sport Thrills—This is good matreial.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRAPPY'S NEW FLASHES: Scrappy Cartoons —Nothing very funny here.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TROTTING THOROUGHBREDS: Special Sport Thrills—Very fine reel on the horses that run.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

BASHFUL BUCKAROO, THE: Two-Reel Comedies —One of the best two-reelers this year. Running time, 20 minutes.—Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

MUSIC FROM THE STARS: Treasure Chest—Very slow and boring. Don't buy it unless you have to. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

Metro-Goldwyn-Mayer

ANOTHER ROMANCE OF CELLULOID: This is a sequel to "Romance of Celluloid." This reel does nothing more than advertise your MGM product for the coming season. Running time, 11 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

BEHIND THE CRIMINAL: Crime Doesn't Pay Series—Here is a splendid series, hold attention all the way through, and should head many a lad from taking the crooked path.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SUNDAY NIGHT AT THE TROCADERO: Musical Comedies—A good musical short, but color would have added a lot to it. Running time, 21 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

THAT MOTHERS MIGHT LIVE: M-G-M Miniatures—A swell short subject. This is a story of Dr. Semmelweiss, who discovered the "Prevention of Childbed Fever." Just a simple thing like keeping clean was all that was necessary. John Nesbitt an ace commentator. Play it and advertise it. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

THREE ON A ROPE: Pete Smith Specialties—Okay subject. Mountain climbing is the theme.—L. A Irwin, Palace Theatre, Penacook, N. H.—General patronage.

Paramount

BE UP TO DATE: Betty Boop Cartoons—Only so-so cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CALIFORNIA GIANTS: Paragraphics—Very good. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FASCINATING ADVENTURE, A: Grantland Rice Sportlights (New Series)—A very interesting Florida special by Mr. Rice. We are getting too many of these for one season. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LEARN POLIKENESS: Popeye the Sailor—A very poor cartoon. Not up to the usual Paramount standard.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TEARS OF AN ONION: Color Classics—Cannot hand this series of shorts a lot. Something different, but in no way compares with Vitagraph or Disney cartoons. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THANKS FOR THE MEMORY: Screen Song—Funny. The orchestral sequence is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

BOAT BUILDERS: Walt Disney Cartoons—Mickey, The Goof and Donald build a boat that falls apart when it is launched. Good for any day of the week.

Running time, 8 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

HAWAIIAN HOLIDAY: Walt Disney Cartoons—Just a fair Mickey Mouse cartoon. Running time, 7 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

MARCH OF TIME: No. 8—This series well liked and are very interesting. Running time, 18 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

United Artists

MICKEY'S ELEPHANT: Mickey Mouse—They just don't come any better than this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MICKEY'S ELEPHANT: Mickey Mouse—Rough and tumble but the color glaring, and it looked most of the time like an elephant and dog fighting. I heard a few laugh, but my sense of humor was submerged.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Universal

BREATHLESS MOMENTS: Universal Special—This short is a clear indication of how interesting a short can be made of newreel shots. It is chuck full of action and excitement as well as educational. Swell short for any house, at any time. Will please all. Running time, 17 minutes.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

LAMPLIGHTER, THE: Oswald Cartoons—Pretty funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

CROSSROADS OF THE ORIENT: Colortour Adventure—Another subject in the E. M. Newman travel series. This is good, but this series does not come up to the standard of the FitzPatrick reels, which are filmed in Technicolor. This subject was in Cinecolor. Running time, 10 minutes.—Richard C. Welch. Comique Theatre, Cadmen, Me. General patronage.

HOLD THAT BALL: Preisser Sisters—Just a fair Broadway Brevity. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

MIKE RILEY AND ORCHESTRA: Melody Masters—The band numbers were very good but the singing terrible and the novelty worse. Better stick to the band and forget the balance, Mr. Riley. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MR. AND MRS. JESSE CRAWFORD: Vitaphone Varieties—The Crawfords are always good. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

OUT WHERE THE STARS BEGIN: Evelyn Thawl—Very good color short subject with some good ballet dancing. Running time, 20 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

ROMANCE ROAD: Broadway Brevities—Why cannot this company make features as good as this series of shorts. This one is nearly as good as "A Man Without a Country," which is about tops in shorts with us for the season. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SIN-COPATION: Leon Navara and Orchestra—A little bit flat; not as good as some of the others. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

UNREAL NEWSREEL: Vitaphone Varieties—Not much to this one. Running time, 9 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

Serials

Columbia

JUNGLE MENACE: Frank Buck—We are on our second chapter. It looks like we're in for some extra business. Plenty of plot and action. The villain looks plenty tough and mysterious.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Republic

ZORRO RIDES AGAIN: John Carroll, Helen Christian—Plenty of action and thrills, but why so short? Serials used to run 20 minutes. Much dissatisfaction caused by there being so little to it.—N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

IN THE ACCOMPANYING ISSUE OF

BETTER THEATRES

—THESE FEATURES ON LIGHTING:

SPECIFICATIONS FOR LOBBY AND FOYER LIGHTING

WAYS OF USING DOWNLIGHTING in AUDITORIUMS

LIGHTING FOR A THEATRE ON A SMALL BUDGET

Also... A THEATRE FOR A UNIQUE RURAL SECTION

. . . IN ADDITION TO OTHER SPECIAL AND DEPARTMENTAL FEATURES . . .

TURN TO YOUR

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IN COURTS

Court Appoints Referee To Determine Legal Fees

Aaron J. Levy, New York supreme court justice, this week appointed Henry Shuman as referee to determine the amount of legal fees due George F. Thompson, former New York state senator, under his $109,000 action against the Anahma Realty Corporation, which is headed by August Heckscher.

Mr. Thompson, represented by Bernard A. Grossman, attorney, claims he is owed the $109,000 for serving as general counsel in legal affairs, including the pending $10,000,000 action brought by the Heckscher interests against Rockefeller Center under the anti-trust laws. The Heckscher corporation, in that action, contends Rockefeller Center employed unfair trade practices in persuading tenants of buildings owned by the Heckscher interests to move to Rockefeller Center. Named among the tenants was Universal Pictures Corporation, which formerly occupied space in the Heckscher Building, Fifth Avenue, New York.

In pressing Mr. Thompson's claim, Mr. Grossman brought the action under the judiciary law, asking the court for permission to have Mr. Thompson sell at auction stock in his possession which is owned by the realty corporation.

Labor Board Ruling Upheld by Court

Supreme Court Justice Samuel I. Rosenman this week granted the application of the New York State Labor Relations Board for an order enforcing its decision directing the United Long Island Theatre Corp. and five other independents on Long Island to refrain from interfering with the unionization activities of their employees. The independents were also ordered to desist from their alleged practice of making employment conditional upon employees abstaining from membership in Local 306. At the same time reinstatement of six previously discharged employees of the independents was ordered.

Justice Rosenman, in a combination motion, denied the request of the independents for a stay of proceedings by the board. Hearings before the State Labor Board were instituted on the complaint of the six discharged employees and Local 306, in which the independents were charged with "unfair labor practices." The circuit will appeal the decision.

Sue 20th-Fox on Fire Damage

Two suits for damages totaling $35,700 were filed against Twentieth Century-Fox in the United States district court in New York this week charging negligence in connection with the warehouse explosion at Little Ferry, N. J., July 9th, 1937. Superior Fire Insurance Company of Pittsburgh asks for reimbursement of $3,770 said to have been paid to owners of neighboring buildings under fire insurance policies. The other suit seeks $31,950 for personal injuries and damage to property, filed by nine persons.

Theatre Permit Appeal Lost

District Judge E. A. Montgomery has denied the petition of Henry L. Griffith for a writ of mandamus compelling the Minneapolis city council to issue a permit to him for the construction of a theatre. The court held that the council acted legally in rescinding a permit January 12th by a vote of 13 to 12, which had previously been granted 13 to 10, with two members absent.

Warner Officials Home from Dallas

Warner Brothers home office officials returned to New York this week from the company's western and southern sales convention held in Dallas Monday through Wednesday of last week. They included Gradwell L. Sears, general sales manager; Carl Leserman, assistant general sales manager; Ben Kalmenson, western and southern sales manager; Clayton Bond, theatre executive; A. W. Schwalberg, supervisor of exchanges, and Arthur Sachson, head of the contract department.

S. Charles Einfeld, director of advertising and publicity, returned to his office on the coast accompanied by Mitchell Rawson, eastern publicity manager, who will be at the Burbank studios for about a month conferring with studio executives.

Roy Haines, eastern division manager, dropped off the Warner special at Pittsburgh for conferences with Bob Smeltzer, division sales manager.

At the Dallas session Mr. Sears announced that Warners would hold trade previews of eight features during the month of August to acquaint exhibitors with the lineup for the new season.

The pictures to be previewed are: "Boy Meets Girl," "The Amazing Dr. Clitterhouse," "Brother Rat," "Dodge City," "Racket Busters," "Valley of the Giants," "Sally" and "Garden of the Moon."

Mr. Sears also announced that the production budget which was originally set for 60 will be kept for the revised figure of 52 features. Titles appeared on page 25, May 14th issue.

While in Dallas Mr. Sears addressed the third annual convention of the National Federation of Sales Executives. He said: "With every picture we make we are selling your product not only in this country but throughout the world, as American films have planetary distribution."

The company has re-signed Glenda Farrell, Barton MacLane and Tom Kennedy for the resumption of their characters in the Torchy Blane series. The trio had left the lot after a pay increase had been refused and have commitments with other studios at present.

Herb Crooker Resigns Warner Publicity Post

The resignation of Herbert Crooker as Warner Brothers publicity manager in the east, effective immediately, was made known in Hollywood Monday by S. Charles Einfeld, director of advertising and publicity. Mr. Crooker was with the company 14 years.

Mr. Crooker entered the editorial department of the former New York *Globe* after college, later joining Triangle Film Corporation, doing publicity work. He joined the publicity department of Pathe, after an enlistment in the Navy during the war. After eight years with Pathe he became associated with the *Morning Telegraph* and then joined the New York *Times*. Subsequently he became publicity director and eastern representative for Johnny Hines Productions, following which he joined First National. When First National and Warner Brothers merged Mr. Crooker stayed with the combined companies in the publicity department.

While it has not been definitely decided, it is understood that Mitchell Rawson of the New York publicity staff will succeed Mr. Crooker, working under the supervision of Mort Blumenstock, eastern advertising and publicity director. Mr. Rawson accompanied Mr. Einfeld to Hollywood from the company's regional convention in Dallas.

OBITUARIES

Barry Barringer, Scenarist, Dies

Barry Barringer, who started his career in the motion picture industry as an actor and then turned to scenario writing, died May 21st in Hollywood. Funeral services were held in Los Angeles May 24th.

Mr. Barringer was born in Mobile, Ala., June 25, 1888. He attended Syracuse University and his first screen appearances were made as an actor opposite Dorothy Phillips and Mary Fuller. After ten years of newspaper work he began writing for the screen.

In 1935 he wrote the screen play for "Northern Frontier," "Timber War," "His Fighting Blood," all for Ambassador, and "Valley of Wanted Men" for Conn. In 1936 he collaborated on the screen play for "Song of the Trail," Ambassador.

Charles M. Walsh

Charles M. Walsh, 63, retired Ohio theatre operator, died May 18th in West Penn Hospital, Pittsburgh, after two years of illness. He was born in West Bridgewater, Pa., and with his father established the Dreamland Theatre in East Liverpool, Ohio, in 1905. A son, Charles, Jr., survives.

John W. Hoare

John William Hoare, 66, superintendent of the Orpheum Theatre Building, Montreal, died in Montreal May 18th. He had been ill for six months.

Roy M. Foskett

Roy M. Foskett, 55, chief of maintenance department of Balaban and Katz circuit, died at the St. Luke's Hospital, Chicago. Services were held at the Riverside Presbyterian Church and interment was in Rosehill Cemetery. Three children, Roy, Catherine and Betty, and two brothers, W. E. and George Foskett, survive.

Buck Jones Sues Republic on Serial

A case of far reaching importance concerning "personal copyright" of screen or stage mannerisms was on file in Los Angeles superior court this week as Buck Jones demanded $250,000 from Republic Productions, Inc., charging that his mannerisms were used in "The Lone Ranger," 15 chapter serial produced from the successful radio serial.

Mr. Jones said that the cry, "Hi-Yo Silver," and the use of a mask across the face of the character of the "mysterious aide of justice," were his "trademarks" for many cinema appearances, and that he had been damaged by their use in the serial.

Wolf-Laemmle Suit Dismissed

A $275,000 breach of contract suit brought by Alfred M. Wolf against Carl Laemmle was dismissed in the United States district court in New York on Saturday by Federal Judge John C. Knox because of the failure of Mr. Wolf to prosecute the action.

Mr. Wolf said he was engaged by Laemmle in January, 1935, to obtain a purchaser for Mr. Laemmle's stock in Universal Pictures. Mr. Wolf added that he interested the Standard Capital Co., which purchased the stock for $5,500,000 in March, 1936. The plaintiff sought five per cent commission.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

NARY A WORD

Everything appertaining to motion picture exhibition, it seems, came under discussion at the recent Allied convention in Pittsburgh. Yes, everything — but showmanship in putting over the product at the boxoffice.

Here we have a representative gathering of exhibitors to whom the problems of profitable advertising and exploitation should have been—especially right now—as important as any other issue on the program.

But nary a word was said. In fact, there was nothing to indicate that anything would be said.

Allied may well figure the convention a fruitful one. And it may also be that the meetings will result in better exhibitor-distributor relations. But we have yet to be convinced that industry ills can be permanently cured until how the picture is to be sold is given consideration along with how it is to be bought.

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THE "WHY" OF IT

Reproduction of representative newspaper ads in this issue is accompanied by brief comment having to do with the possible "reasons why" of one form of layout over another, copy twists, selling approach and such forth. For instance: Hank Harold's display to balance a personal appearance of Judy Garland and the star's current attraction on the same bill; Ted Halmi's "he-man" treatment for Bob Taylor in "Yank at Oxford"; J. R. Burford's open-letter slant to sell Ginger Rogers on her own.

Obviously, there is more to the creation of effective newspaper advertising than filling a certain space with adjectives and art. This is especially so at those times when a particular problem of selling arises to be solved through the theatreman's ingenuity in layout and copy appeal.

How the individual theatreman handles his particular problem in newspapers advertising is of course of interest to other members who may be confronted with a similar situation. With this in mind, we invite readers to send along examples of such advertisings accompanied by explanatory comment of the problem presented and how they tackled it in their newspaper campaigns.

LET'S HAVE MORE OF IT

Those who know Cliff Work personally, and those who know of him and his good works, will rejoice equally in the announcement of his appointment to the important post of Universal's studio general manager. Cliff takes over the job with years of valuable background in the field which, strengthened by his sound sense of ticket-selling showmanship, will stand him in excellent stead in his new assignment.

It's a fine thing for the industry that exhibition is now called upon more frequently for added manpower in production. The success of theatre-experienced executive personnel in studio key spots, points definitely to the desirability of further encouragement in this direction.

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TAKE A BOW, ROSY

It must have been a proud moment, indeed, for Morris Rosenthal, when the Round Tabler was called upon to acknowledge the plaudits of the hundreds assembled last week at Bridgeport, to honor the theatreman's fifteenth anniversary in local showbusiness. Loew executives, brother-managers, state dignitaries and local prominents were on hand to signify their appreciation of his abilities; to affirm his high standing among associates and neighbors.

Fifteen is a long stretch of years, and a man who can do a consistently inspiring job for that length of time in one spot is entitled to all the praises the occasion calls for.

On behalf of the membership, we call upon "Rosy" for an extra bow in answer to the congratulations of Round Tablers who have followed his career for many years in these pages.

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And then there's the story of the manager who puts in so much time at home office meetings, that he intends spending his vacation at the theatre.

A-Mike Vogel

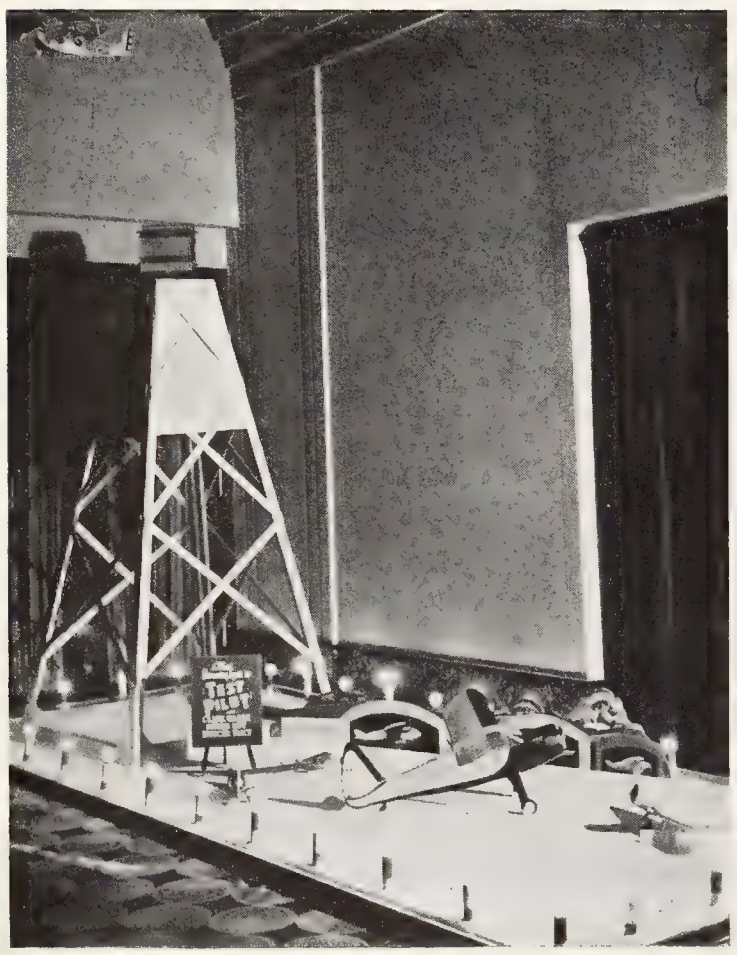
Round Table In Pictures



This homemade "Buccaneer" display was created by Frank Gelber and his staff at the Park Theatre, Brooklyn. Display stood about nine feet high and boat was mounted on a miniature sea. Cutout figures of Gaal and Tamiroff stood out in foreground, with pirate crew and cargo completing the atmospheric effect.

Loew's Broad, Columbus, Ohio, was the only theatre represented in the recent Northwest Territory Celebration parade, through the efforts of John Hardgrove. "College Swing," his current attraction, was well displayed, with boys carrying sandwich board letters spelling out title and collegiate car following with banner carrying theatre credit.







Above is shown part of publicity director Ray Bell's "Tom Sawyer" fence painting contest in connection with that date at Loew's Capitol, Washington, D. C. Contest was sponsored by the theatre, local paper and WJSV, with several hundred children competing.

Executed by Art Director S. E. Samuelson, Paramount, Salt Lake City, was miniature landing field constructed for "Test Pilot." Beacon circled the lobby, drawing attention to the display and miniature planes hung from ceiling in addition to those on the landing field.



Above is shown photo of five-foot, 100-pound chrome-plated model of an electric iron promoted from electric appliance company by Dave Martin, Fox Bruin, Los Angeles. Flash was used as an advance on "Mad About Music," copy on card explaining the display, etc.



Tying in with the current Cotton Carnival staged annually in Memphis, Manager A. B. Morrison for his "Robin Hood" date planted huge bales of cotton in front of his theatre. Each bale carried letter which spelled out title of picture.



A squad of twenty-five sandwichmen trooped London's West End, telling the town about the opening of "Jezebel" at the Carlton Theatre. Each board carried excerpts from rave newspaper reviews in addition to large cutout head of Bette Davis.

Free rides in a rickshaw for the asking on the streets of downtown Hollywood were an outstanding part of the ballyhoo campaign arranged by Jack Proctor. Stunt was arranged by the theatreman for the engagement of "The Adventures of Marco Polo" at the Hollywood Theatre.





Hand pumper in the display above for "Old Chicago" was the same type as used during the great fire and the one shown in the film. Pumper was promoted by Harry C. Stowell, Paramount, Middletown, N. Y., and created much interest.

Theatreman Prepares Own Newsreel of Local Doings

Round Tabler Finds Plan Effective for Small Town Operation

by SCOTT ROBERTS
Comique Theatre, Camden, Maine

Last fall after seeing various stories on local newsreels in the West I felt the urge to start the same in the East. The last few weeks have seen the fulfillment of my desire. It was not something that was gone into blindly, for my assistant, Mr. Hatch, and I had talked of it all winter long. We thought of the possibilities with 35 mm. and with 16 mm. The expense made it necessary to use 16 mm. We did not wish to incur the immediate expense of camera and projector until the project had proved a success. With the aid of friends in town who had cameras and projectors we obtained the necessary equipment. Our next objective was to tie up with the newspaper so at all times we would be informed of all events of interest. This also offered us our best medium of advertising and publicity at a minimum cost.

The week before we took any pictures the paper came out with a big story of the introduction of the newsreel service. This prepared the people as to what to expect when they saw us taking their pictures. Immediate interest was shown when we started shooting on the main streets. Our chief aim was to obtain shots of groups since each face meant a cash customer. We next filmed the schools with all the children at play and also obtained shots of the teachers on which to build a background in our commentations. Easter coming at the time offered us excellent material as the people came from church. The Masonic Commandery marching to church also was a good topic, as well as a wedding of much local interest. This gave us material for our first showing.

Explains Technical Workings

Now to deal with our technical arrangements: for cameras we succeeded in obtaining a Bell & Howell and a Cine Kodak with 3.5 lenses. This made it possible to cover action from more than one angle. For a projector for the first showing we obtained a Bell & Howell model 57A. With this we were able to project from the front of our balcony and cover half of the screen. This gave us a fair amount of light but not as much as necessary for best results. We are now making a conversion which will project from the booth, cover the whole screen and give us adequate light. To add to the enjoyment we installed a microphone tied into our sound system. This made it possible to comment on the material being shown, name the people and add a bit of humor to the showing. We were fortunate in obtaining a very fine crystal mike manufactured right in town. The installation was simple to one understanding the Western Electric System.

Now to convince the people that the newsreel was an outstanding event in the town—at the time we were taking pictures we had fliers printed with the following: "Your Picture Has Just Been Taken. See Yourself in the Newsreel at the Comique Theatre Sunday and Monday." The week before the showing a large story was run for us on the front page of the local paper. We were able to obtain a reader in the leading county paper. An article was inserted in the leading state paper. Also a column of indorsements from the local merchants appeared on the front page of the local paper. The first showing was to take place on Monday night and every Sunday and Monday after.

Holds Student Matinee

One hundred special window cards were used with the following announcement: "Gala Premiere Opening Local Newsreel. See Yourself in the Movies Monday, May Second." These were given distribution in four towns and the local stores and schools. One thousand jumbo fliers were used. Bags were secured from the local grocery stores and imprinted with the announcement of the gala opening. No passes were to be accepted on the opening night and this was advertised. A special students' matinee was planned to accommodate the school children.

Special front was built on the theatre. This was composed of framework that had an entrance from the street onto the sidewalk, with large banners on each side above the entrance and another huge banner announcing the showing of the Easter Parade. At each side of the entrance was placed small trees. The rest of the framework was decorated with red, white and blue crepe paper. The lobby was decorated with potted palms. On the wall of one of the buildings on the main street we had a ten-foot banner announcing the opening. To make it a formal affair we decided to have introductory remarks from one of the local celebrities. The King Lion was very glad to cooperate.

Services of the high school band was secured for a week's pass to the movies for each member. They arrived a half hour before the opening and played outside the theatre, creating much attention with their colorful uniforms and excellent music. The box office opened an hour early to attract attention and accommodate early arrivals. Two extra ushers were put in service. Each member of the crew wore a white carnation in his buttonhole.

Cashier Calls Telephone Subscribers

In the afternoon the cashier had made personal calls to numbers in the phone book reminding people not to miss the gala opening. Telephone calls came in all day as to when the feature would be shown. The crowd came early and it was not long before the SRO sign was put out.

The King Lion, Mr. Crockett, made his remarks, giving the theatre a boost with every breath. This put the crowd in a fine spirit to witness the premiere showing. We started our show with the local newsreel, the running time of which was twelve minutes. It is our plan to have succeeding issues run six to seven minutes. The second show also started with the newsreel and was even more enthusiastically received, if possible.

TUBBERT IS WINNER OF SCHINE DRIVE

In the recent Schine Circuit Easter Sweepstakes contest, running from the latter part of January to the close of Easter week, first divisional prize was won by William J. Tubbert, district manager of northern division. First managers' prize was won by Harold I. Garfield, Avon, Watertown, N. Y., who, in addition to top money, was given extra prize for no-cost promotions.

Results were based on increase in gross receipts and profits over the same period in 1937.

Mack Ties "Victor" To Local Dog Show

An extensive exploitation campaign on "To the Victor" was handled by W. A. V. Mack, GB special representative, for the showing at the Belasco Theatre in Washington, D. C.

Tying in on the dog angle in the picture, throwaways were handed out to patrons of the National Capitol Dog Show which was held during the run of the picture. Also displayed at the show was blow-up of enthusiastic letter of endorsement for the picture from Albert Payson Terhune. The same throwaway was mailed to all pet shops, dog hospitals, S. P. C. A., dog kennels, dog breeders and veterinarians. In addition, a special mailing-piece was sent to the complete membership list of the National Capitol Field Trial Club, an organization which sponsors public exhibitions of the work of hunting dogs, retrievers, etc.

Public Library cooperated in a tie-up with the book, "Bob, Son of Battle," from which "To the Victor" was made. Each of the six branches of the library distributed book marks advertising the picture and displayed an announcement card and stills from the picture on bulletin boards.

Programs were mailed to the entire membership of the Order of Scottish Clans and the Daughters of Scotia, a Scottish organization. Mack also addressed a combined banquet and meeting of this organization.

Telegram from *Parents Magazine,* endorsing the picture and recommending it for family audiences was blown-up and displayed in front of the theatre in advance of and during the showing.

"Let's Hear From You!"

Tully Holds Cooking Class at Theatre

What is reported to have met with unprecedented success was Ralph Tully's cooking school tieup at the Colonial Theatre, Haverhill, Mass. Previously, the newspaper conducted these classes in the afternoon, but Ralph approached them and sold them on the idea of morning sessions with theatre comfort. Colonial received a rental for the use of the house in addition to over 1,000 lines of good-will advertising.

Cooperating merchants donated prizes for the event, which lasted four days, and all their ads in addition to registration blanks distributed, carried theatre plug.

Kinsky Reports on Tri-States Activities

by JOE KINSKY

District Manager, Tri-States Theatres
Davenport, Iowa

Regarding the use of special forms of advertising, we feel we get the most for our money through the newspapers. We have our own radio programs in the various theatres where we broadcast each morning, using our own house organ, and have several local singers. Of course, we have contests to keep the radio program alive, and it gives us a chance to plug our pictures.

I believe distributing weekly heralds, house-to-house, is a very good medium, but here we feel that it is a great duplication on the newspaper circulation. We have an occasional tieup with the merchants such as their giving out fan photographs. We also use an occasional street ballyhoo. While playing "Goldwyn Follies" recently, we had a ventriloquist in our lobby for one week in advance. He talked to the patrons, and while entertaining them, sold Charlie McCarthy in the coming attraction.

Prefers Newspaper Advertising

Another ballyhoo we had consisted of using a small dog in a cart which attracted a lot of attention. However, we feel for dollar-to-dollar value in the way of advertising, the newspaper gets us our results. We use occasional window cards, but we find that window cards for any outside billing are only good now and then because so many theatres use them in the various towns that it is, first, very hard to get good locations and, secondly, it is very confusing due to not always being kept current. When a person looks into a small window and finds two or three window cards, I venture to say that after he leaves that window, you will have left no lasting impression.

We find that when we have a musical attraction and we want to reach a certain group of people, the mail is a very fine medium.

"Let's Hear From You!"

Radio Tieups Help Pollock on "Sawyer"

Tieup with Station WHEC brought Les Pollock, Loew's, Rochester, N. Y., a street broadcast on "Tom Sawyer" for which guest tickets were awarded passersby who participated in the program. Another radio tieup was over WSAY in conjunction with a contest whereby guest tickets were given for the best letters received from children on why they would like to see the picture. Special air mention was also secured from local commentator during his noon-day broadcast, urging parents to bring their children and vice versa to see "Sawyer."

Imprinted envelopes we distributed to kids, copy stating that the champion marble shooter would be coming to Loew's; a marble was enclosed in each envelope. Local high school band marched to theatre with banners and played in front of house for half hour, after which they were guests of the management and tiein was effected with local dairy for imprinted hangers on bottles delivered into homes.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Club Cartoonist Milt Rosenfeld.

USHER: *Madame has a complaint to offer.*

Newspaper Contest Aids Campbell on "Awful Truth"

Full page co-op ad was planted in local daily by Jack Campbell week ahead of opening of "The Awful Truth" at the Granada, St. Thomas, Ontario, Canada, with guest tickets going to holders of lucky number cards which were distributed in conjunction with purchases made at cooperating merchants' stores. Corresponding numbers were listed on special bulletin board in lobby and holders were invited to compare their tickets with those in theatre.

Lobby setpiece was constructed containing large cutouts of Irene Dunne, Cary Grant and Mr. Smith, jumbo window cards were used in strategic spots and telegram blanks containing picture plug were distributed house to house.

"Let's Hear From You!"

Street Bally Aids Martin on "Lifetime"

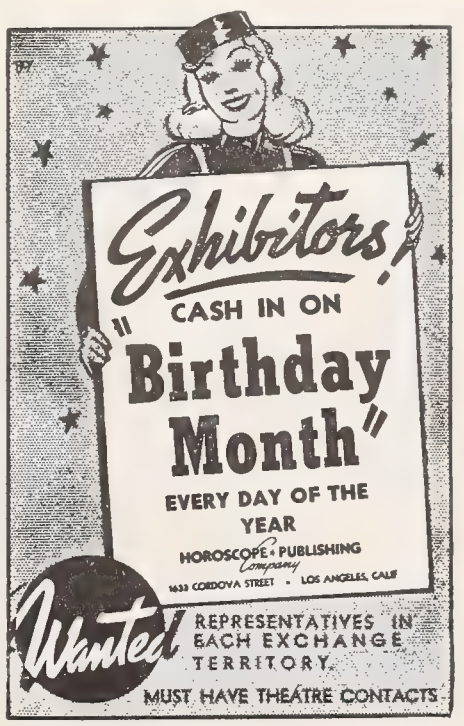
With the title a natural, for exploitation, Dave Martin and his assistant, George Bierdemann, Fox Bruin Theatre, Los Angeles, Cal., for "Thrill of a Lifetime" promoted a new convertible coupe for street ballyhoo in advance of opening. Both these theatremen have recently been active conducting movie columns for the district newspapers, which nets them picture and playdate mention on forthcoming attractions.

For a small credit card, local radio agency installed a radio set with special aerial in Martin's office. Speaker was placed in attic in lounge air-vent to permit having music in main lounge. Reception is heard through these air-vents, thus adding novelty to the idea because of the absence of radio or speaker itself in the lounge.

Picks Girl of Golden West

Citywide buildup for "Girl of the Golden West" was staged by Ernest Van Pelt of MGM for that opening at the Fox Theatre, San Francisco. Exploiteer staged a contest to pick modern "girl of the golden west." Tying in as co-sponsors were United Airlines, the *Call-Bulletin,* theatre and the 1939 Golden Gate International Exposition. Winner, who flew to Hollywood as guest of the Airlines and MGM, won a publicity contract with exposition management in Frisco.

All local dailies picked up the story, which netted the picture plenty of breaks ahead of opening.



FURTHER AWARDS EXPRESSIONS

C. B. AKERS

Griffith Amusement Co.
Oklahoma City, Okla.

It is my opinion that the new plan of judging quarterly, instead of monthly, as heretofore, and the basing of your decision on efforts covering a three-month period, has much merit. Consistency in showmanship is a valuable asset. In our opinion, consistency is of much more value than flash campaigns, in which one picture is overexploited with the almost inevitable result that other worthy pictures are neglected.

HAL BISHOP

Manager, Capitol
Winnipeg, Canada

I think your new policy of Awards in quarterly competitions an advancement over your previous method. To use your own expression, it encourages a theatre manager to do a consistent, 52-week-a-year job, rather than concentrate on one good campaign a month.

Many times I have used effective and novel stunts which I have not sent in, simply because I did not think I would get to first base in the monthly competition, as the rest of my campaign for that particular picture was routine stuff. With your new policy, you can count on hearing from me.

FRANK MURPHY

Manager, Loew's
Wilmington, Del.

We heartily indorse the new Awards policy of quarterly competition in the Managers' Round Table of MOTION PICTURE HERALD.

Towns and theatres are now competing with towns and theatres in similar circumstances and with similar possibilities. In other words, the competition is now placed among evenly matched contestants—really a huge stimulant to all of us to contribute and thereby add to the already valuable exchange of ideas which that section of the MOTION PICTURE HERALD is.

LESTER POLLOCK

Manager, Loew's
Rochester, N. Y.

Really, the A, B, C, etc., classification established on the new Quigley Awards policy for quarterly competitions, is grand. It creates a greater incentive and will undoubtedly encourage countless newcomers who heretofore thought they didn't stand a chance.

EDWARD PENN

Manager, Arlington
Santa Barbara, Cal.

I wish to express my personal thanks for the changing of the Quigley Awards setup. It is certainly much fairer in every conceivable way to theatre managers to operate on a 52-week basis. Inasmuch as you are encouraging theatremen to do a consistent job week after week, it seems that the proper incentive towards that end is the proper thing.

MANAGERS' CONSISTENT EFFORTS ENCOURAGED

"I note that the Quigley Awards are now set up on a quarterly basis instead of monthly, and I feel that the new plan is more desirable than the old. I also feel that the quarterly basis will tend to encourage managers to put forth a more consistent effort in selling their product than if they concentrate all their energy on just one picture in an effort to win an Award."—R. J. O'DONNELL, *General Manager, Interstate Circuit, Dallas, Texas.*

MOON CORKER

Manager, Palace
Athens, Ga.

It seems to me that according to the old plan, the managers concentrated too much on one picture and let other good pictures pass by. There is no doubt that this is a 52-week business and concentration should not be on two or three pictures.

LOUIE CHARNINSKY

Manager, Capitol
Dallas, Texas

I personally think that the Awards policy of quarterly competitions keeps the theatremen on their toes each week of the year. Instead of plugging one special picture, they plug all the pictures with everything they've got. There is no let-down, if you intend to win.

GEORGE LIMERICK

Manager, Yale
Cleburne, Texas

The writer is highly in favor of the new Awards policy which was instituted by Quigley Publications. The new policy encourages consistency; consistency encourages box office receipts; consequently, a manager who is doing the job right will be definitely ahead under the new system.

JIMMIE REDMOND

Manager, Bonham
Fairbury, Neb.

With this quarterly policy it gives us fellows that really get out every day selling our pictures a fairer chance than ever before. The fellow that used to pick one picture a month, spend a little extra money, take a lot of pictures, think up three or four clever ideas, and then submit a fine campaign will have to get busy now if he plans to enter the competition. In place of the one picture in a month, he will have to get out and work from five to 15 pictures. The fellows that have four changes a week as we do, and are always doing everything to sell them, will now know that he is competing with the fellow that is working the same as he is.

HARRY KALMINE

Zone Manager
Warner Theatres
Pitsburgh, Pa.

In my opinion, the change made in the system of Awards is a highly desirable one. It should help promote consistency and effort on the part of the managers which must in its turn stimulate a more consistent flow of business to the boxoffice. It serves also to emphasize in the minds of all those concerned with the sales to the public, that consistency is more to be desired than "flash-in-the-pan" efforts.

ED MILLER

Manager, Hippodrome
Cleveland, Ohio

I am heartily in favor of the new Quarterly Competitions setup. In the first place the new procedure eliminates the possibility of an isolated campaign winning mention, having been developed under unusually favorable conditions. Example might be cited wherein a theatre gets an unusually important picture and, through the use of banners, streamers and other media, develop a single campaign of an outstanding nature and, under the old system of Awards win a prize. By the law of averages, almost any one could turn the trick in this way by making a consistent, persevering effort to maintain an outstanding average week after week all through the year. After all, if a theatre grossed a tremendous amount at the boxoffice for one week in the year, and lost money for the remainder of the weeks, the operators would not consider it a very good investment.

In conclusion, the new method of judging gives a truer picture of the work being done to merchandise the products.

MORRIS ROSENTHAL

Manager, Majestic
Bridgeport, Conn.

I am firmly convinced that the new system of judging the Quigley Awards will become more popular than the old style of submitting one big campaign at a time. A great many managers sell their shows each week consistently and for that reason alone will enjoy pitting their skill against the one-timer who has submitted one sock campaign and then rested on his laurels.

I also believe it will stimulate greater interest in exploitation of weekly shows.

CHUCK SHANNON

Manager, Belmar
Pittsburgh, Pa.

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is out in Camas, Wash., managing the Liberty Theatre for the Mercy Chain. Ed was practically raised in the theatres, since he says he started ushering at the tender age of 10 and worked on the door during his vacations while attending high school. During his college days, the showman did relief manager's work and in the fall of 1937 worked in Warners' Studio as messenger and guide. On his return to Washington, Mercy was appointed manager of the Liberty.

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advertising manager of the Grand Theatre, Richmond, Va., is no stranger to our section. Having contributed on various occasions, however, we must welcome him formally and we do most heartily. Dave became assistant manager at the State Theatre there while a senior in college and shortly after was promoted to manager. Kamsky graduated from the University of Richmond with a degree of Bachelor of Science in Business Administration in 1934 and shortly thereafter became assistant advertising manager of the Neighborhood Theatres while still managing the State. Later this showman was promoted to his present position as advertising manager of the circuit.

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is down in Bay City, Texas, managing the Colonial Theatre for John G. Long, having entered showbusiness by way of the booth as operator at the Dreamland Theatre, Weatherford, Tex. From then on, Dyer operated in many cities and worked many stage shows. During 1923 to 1933 this showman was managing the Ozark Theatre in Webster Groves, St. Louis, Mo., later also doing advertising for the house, leaving there to join the Long Circuit, at which spot he is very happy.

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PATRICIA JOY, weight 7¾ pounds, to Mr. and Mrs. Homer Harman on Sunday, May 1st. Proud daddy is advertising director of the Roxy Theatre, New York City.

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Birthday Greetings

James E. Ayres
John J. Baker
Ray Baker
Carl Baumgartner
P. A. Boone
Robert Cannom
Dave L. Cantor
Joseph J. Caras
L. V. Collins
R. P. Couger
William Dabb
Herman Egnolff
Nick Feenan
Frank Foresman
Germain Germain
J. E. Gladfelter
Don Glover
David Goerlitz
Benjamin Gold
Leonard Grossman
Merton Harrington
Jack Harris
Sherman Lee Hart
Harry Himes
Charlie Holtz
Jack Howe
Carl Hughes
A. B. Jeffris
Clayton E. Jones
Marshall Jones
W. Lee Johnson
William Kays
Frank V. King
Saul Korman
C. T. Kraegel
Edward W. Krapf
Gilbert Lamkin
A. H. Lawter
J. R. Long
O. J. Macris
George Mackenna
Ray B. Martin
Truman Moulder
Arthur Murch
Bill Nye
Weldon Parsons
Ernest Paschoal
Russell Payne
Doris Rex
Edward Rogers
David P. Rubin
Theodore Ruth
Nat Salander
Joseph Shively
Ed Siegal
Fred Sourbeck, Jr.
Fred Souttar
Jack Suckstorff
Charles Steinman
Harry Sweet
Kenneth Sweet
Clifford Swick
Carter Troyer
Mike Weshner
William H. Whyte
James T. Willis
Harry Witty
Charles Winchell

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(2) Effective use of 100 lines on one column for the RKO Golden Gate, San Francisco, by Cliff Work, to sell current and coming shows without neglecting either. Attention is drawn to the "guarantee" slug to build up "Bringing Up Baby."

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(3) In selling "Yank at Oxford" at the RKO Orpheum, Denver, Ted Halmi had two things in mind. First, a he-man treatment for Bob Taylor without sacrificing boxoffice romance, and second, the British background of the picture. Both were aimed for in the elaborate reverse type panel pointed up by the large half-tone star head which also called attention to the second feature. Size: 115 lines on four columns.

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FURTHER AWARDS EXPRESSIONS

C. B. AKERS

Griffith Amusement Co.
Oklahoma City, Okla.

It is my opinion that the new plan of judging quarterly, instead of monthly, as heretofore, and the basing of your decision on efforts covering a three-month period, has much merit. Consistency in showmanship is a valuable asset. In our opinion, consistency is of much more value than flash campaigns, in which one picture is over-exploited with the almost inevitable result that other worthy pictures are neglected.

HAL BISHOP

Manager, Capitol
Winnipeg, Canada

I think your new policy of Awards in quarterly competitions an advancement over your previous method. To use your own expression, it encourages a theatre manager to do a consistent, 52-week-a-year job, rather than concentrate on one good campaign a month.

Many times I have used effective and novel stunts which I have not sent in, simply because I did not think I would get to first base in the monthly competition, as the rest of my campaign for that particular picture was routine stuff. With your new policy, you can count on hearing from me.

FRANK MURPHY

Manager, Loew's
Wilmington, Del.

We heartily indorse the new Awards policy of quarterly competition in the Managers' Round Table of MOTION PICTURE HERALD.

Towns and theatres are now competing with towns and theatres in similar circumstances and with similar possibilities. In other words, the competition is now placed among evenly matched contestants—really a huge stimulant to all of us to contribute and thereby add to the already valuable exchange of ideas which that section of the MOTION PICTURE HERALD is.

LESTER POLLOCK

Manager, Loew's
Rochester, N. Y.

Really, the A, B, C, etc., classification established on the new Quigley Awards policy for quarterly competitions, is grand. It creates a greater incentive and will undoubtedly encourage countless newcomers who heretofore thought they didn't stand a chance.

EDWARD PENN

Manager, Arlington
Santa Barbara, Cal.

I wish to express my personal thanks for the changing of the Quigley Awards setup. It is certainly much fairer in every conceivable way to theatre managers to operate on a 52-week basis. Inasmuch as you are encouraging theatremen to do a consistent job week after week, it seems that the proper incentive towards that end is the proper thing.

MANAGERS' CONSISTENT EFFORTS ENCOURAGED

"I note that the Quigley Awards are now set up on a quarterly basis instead of monthly, and I feel that the new plan is more desirable than the old. I also feel that the quarterly basis will tend to encourage managers to put forth a more consistent effort in selling their product than if they concentrate all their energy on just one picture in an effort to win an Award."—R. J. O'DONNELL, *General Manager, Interstate Circuit, Dallas, Texas.*

MOON CORKER

Manager, Palace
Athens, Ga.

It seems to me that according to the old plan, the managers concentrated too much on one picture and let other good pictures pass by. There is no doubt that this is a 52-week business and concentration should not be on two or three pictures.

LOUIE CHARNINSKY

Manager, Capitol
Dallas, Texas

I personally think that the Awards policy of quarterly competitions keeps the theatremen on their toes each week of the year. Instead of plugging one special picture, they plug all the pictures with everything they've got. There is no let-down, if you intend to win.

GEORGE LIMERICK

Manager, Yale
Cleburne, Texas

The writer is highly in favor of the new Awards policy which was instituted by Quigley Publications. The new policy encourages consistency; consistency encourages box office receipts; consequently, a manager who is doing the job right will be definitely ahead under the new system.

JIMMIE REDMOND

Manager, Bonham
Fairbury, Neb.

With this quarterly policy it gives us fellows that really get out every day selling our pictures a fairer chance than ever before. The fellow that used to pick one picture a month, spend a little extra money, take a lot of pictures, think up three or four clever ideas, and then submit a fine campaign will have to get busy now if he plans to enter the competition. In place of the one picture in a month, he will have to get out and work from five to 15 pictures. The fellows that have four changes a week as we do, and are always doing everything to sell them, will now know that he is competing with the fellow that is working the same as he is.

HARRY KALMINE

Zone Manager
Warner Theatres
Pitsburgh, Pa.

In my opinion, the change made in the system of Awards is a highly desirable one. It should help promote consistency and effort on the part of the managers which must in its turn stimulate a more consistent flow of business to the boxoffice. It serves also to emphasize in the minds of all those concerned with the sales to the public, that consistency is more to be desired than "flash-in-the-pan" efforts.

ED MILLER

Manager, Hippodrome
Cleveland, Ohio

I am heartily in favor of the new Quarterly Competitions setup. In the first place the new procedure eliminates the possibility of an isolated campaign winning mention, having been developed under unusually favorable conditions. Example might be cited wherein a theatre gets an unusually important picture and, through the use of banners, streamers and other media, develop a single campaign of an outstanding nature and, under the old system of Awards win a prize. By the law of averages, almost any one could turn the trick in this way by making a consistent, persevering effort to maintain an outstanding average week after week all through the year. After all, if a theatre grossed a tremendous amount at the boxoffice for one week in the year, and lost money for the remainder of the weeks, the operators would not consider it a very good investment.

In conclusion, the new method of judging gives a truer picture of the work being done to merchandise the products.

MORRIS ROSENTHAL

Manager, Majestic
Bridgeport, Conn.

I am firmly convinced that the new system of judging the Quigley Awards will become more popular than the old style of submitting one big campaign at a time. A great many managers sell their shows each week consistently and for that reason alone will enjoy pitting their skill against the one-timer who has submitted one sock campaign and then rested on his laurels.

I also believe it will stimulate greater interest in exploitation of weekly shows.

CHUCK SHANNON

Manager, Belmar
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Leonard Grossman
Merton Harrington
Jack Harris
Sherman Lee Hart
Harry Himes
Charlie Holtz
Jack Howe
Carl Hughes
A. B. Jeffris
Clayton E. Jones
Marshall Jones
W. Lee Johnson
William Kays
Frank V. King
Saul Korman
C. T. Kraegel
Edward W. Krapf
Gilbert Lamkin
A. H. Lawter
J. R. Long
O. J. Macris
George Mackenna
Ray B. Martin
Truman Moulder
Arthur Murch
Bill Nye
Weldon Parsons
Ernest Paschoal
Russell Payne
Doris Rex
Edward Rogers
David P. Rubin
Theodore Ruth
Nat Salander
Joseph Shively
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REPRESENTATIVE NEWSPAPER ADS



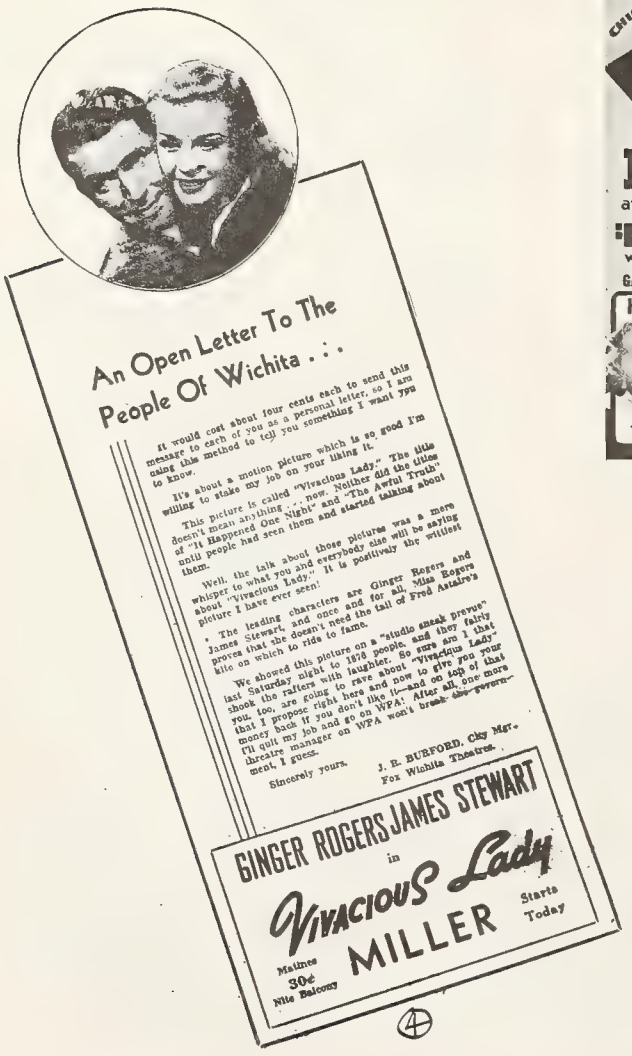
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(3)



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(6)

(7)

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†	61.	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59.	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68.	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59.	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56.	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60.	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	78.	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68.	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67.	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
League of Frightened Men (G)	Walter Conolly-Irene Hervey	May 25,'37	65.	July 24,'37
Life Begins with Love (G)	Jean Parker-D.Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Aster-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59.	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57.)				
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58.	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56.	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65.	Aug. 28,'37
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60.	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
adren of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas	Apr. 20,'38†	81.	Mar. 19,'38
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59.	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58.	
(See "In the Cutting Room," Apr. 3,'37.)				
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Allee Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Title	Star			
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Crime Takes a Holiday (G)	Jack Holt-Marcia Ralston	July 21,'38	*61.	May 7,'38
Gladiator, The	Joe E. Brown-June Travis			
Highway Patrol	Jacqueline Wells-Robert Paige	June 27,'38†		
Holiday (G)	Katharine Hepburn-Cary Grant	June 15,'38†	*90.	May 21,'38
Paris on Broadway	Lanny Ross			
Pioneer Trail	Jack Luden-Joan Barclay			
Reformatory	Jack Holt-Charlotte Wynters			

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
South of Arizona	Chas. Starrett-Iris Meredith			
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Untitled	Edw. G. Robinson-Wendy Barrie -Barbara O'Neil-John Beal			
West of Cheyenne	Chas. Starrett-Iris Meredith	July 15,'38		
You Can't Take It With You	Jean Arthur-James Stewart			

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back In Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville-Dolores Costello	Apr. 30,'38†	62.	Feb. 19,'38
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70.	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55.	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Crime School (G) 259	Gale Page-H. Bogart	May 28,'38	*85.	May 7,'38
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†	59.	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Fools for Scandal (G) 252	Fernand Gravet-Carole Lombard	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66.)				
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 269	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 278	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54.	
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
Women Are Like That (G) 261.	Kay Francis-Pat O'Brien	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Mr. Chump (See "In the Cutting Room," Apr. 9,'38.)	Johnnie Davis-Lola Lane			
Racket Busters	George Brent-Gloria Dickson			
Secrets of an Actress (See "In the Cutting Room," Apr. 9,'38.)	Kay Francis-George Brent			
Valley of the Giants	Wayne Morris-Claire Trevor			
When Were You Born	Anna May Wong	June 18,'38†		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605 (See production article, May 22,'37, p. 16.)	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004. (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
Non Stop New York (G) 7001. (Exploitation: Mar. 12,'38, p. 65.)	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
Show Goes On, The	Anna Neagle-T. Carminati	May 15,'38†	71	
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'38
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Wife of General Ling (G) 7015.	Griffith Jones-Adrienne Ames	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Crime Over London	Margot Grahame-P. Cavanaugh	June 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 1,'38	98.	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Sept. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Aug. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	July 15,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'38
Three on a Weekend	John Lodge-Margaret Lockwood	June 1,'38†		
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Aug. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods	Pedro de Cordoba	Mar. 15,'38†	60.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
He Loved An Actress 218	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 8,'37
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 10,'36
International Crime (G) 220	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Mystery of the Hooded Horseman 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56	
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Six Shootin' Sheriff	Ken Maynard-Tarzan	May 20,'38†		
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Dec. 8,'37†	61.	Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) (Exploitation: Feb. 19,'38, p. 82.)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'36
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman	Ken Maynard	Apr. 29,'38†	58	
Zamboanga (G) 219	Native Cast	Apr. 15,'38†	°65.	July 17,'37

Coming

Held for Ransom	Blanche Mehaffey-Grant Withers	June 7,'38†		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98.	Oct. 10,'36

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†	81.	Jan. 29,'38
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man of Brimstone (G) 812.	Wallace Beery-V. Bruce	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814.	Frank Morgan-Florence Rice	Dec. 3,'37†	72.	Dec. 4,'37
Between Two Women (G) 737. (Exploitation: Jan. 1,'38, p. 58.)	Virginia Bruce-Franchot Tone	July 9,'37	89.	July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80.	Sept. 4,'37
Bride Wore Red, The (G) 804. (Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)	Joan Crawford-Franchot Tone	Oct. 8,'37†	103.	Oct. 2,'37
Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.)	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110.	Aug. 21,'37
Captains Courageous (G) 717. (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)	F. Bartholomew-Spencer Tracy	June 25,'37	116.	Apr. 3,'37
Conquest (A) 805 (Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)	Greta Garbo-Charles Boyer	Oct. 22,'37†	112.	Oct. 30,'37
Day at the Races, A (G) 730. (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67; Apr. 2,'38, p. 57.)	Marx Brothers-Allan Jones	June 11,'37	111.	June 19,'37
Double Wedding (G) 807. (Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)	William Powell-Myrna Loy	Oct. 15,'37†	87.	Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89.	July 3,'37
Everybody Sing (G) 819. (Exploitation: May 21,'38, p. 58.)	Allan Jones-Judy Garland	Feb. 4,'38†	91.	Jan. 22,'38
Firefly, The (G) 809. (Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	131.	July 24,'37
First Hundred Years, The (G) 826	Robt. Montgomery-V. Bruce	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827. (See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58.)	Jeanette MacDonald-N. Eddy	Mar. 18,'38†	121.	Mar. 19,'38
Good Earth, The (A) 741. (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)	Paul Muni-Luise Rainer	Aug. 6,'37	139.	Feb. 6,'37
Good Old Soak (G) 728. (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr. 23,'37	76.	Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109.	Dec. 26,'31
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan	May 13,'38†	79.	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone-Mickey Rooney	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810. (Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50.)	Edw. G. Robinson-Rose Stradner	Nov. 12,'37†	81.	Nov. 13,'37
Live, Love and Learn (G) 808.	Robt. Montgomery-R. Russell	Oct. 29,'37†	78.	Oct. 23,'37
London by Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†	72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90.	Apr. 28,'34
Mannequin (G) 820 (Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95.	Dec. 18,'37
Man-Proof (A) 817 (Exploitation: May 21,'38, p. 56.)	Myrna Loy-Franchot Tone	Jan. 7,'38†	71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70.	June 26,'37
Merrily We Live (G) 825	Constance Bennett-Brian Aherne	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803.	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73.	Sept. 11,'37
Naughty Marietta (re-issue) (G) (Exploitation: Dec. 25,'37, p. 56.)	Jeanette MacDonald-E. Eddy	Aug. 6,'37	105.	Mar. 2,'35
Navy Blue and Gold (G) 811. (Exploitation: Apr. 23,'38, p. 70.)	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94.	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67.	Feb. 6,'37
Of Human Hearts (G) 822	Walter Huston-James Stewart	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818 (Exploitation: Apr. 16,'38, p. 52.)	Frank Morgan-Robt. Young	Jan. 28,'38†	75.	Jan. 22,'38
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June 4,'37	119.	June 12,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70.	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr. 16,'37	127.	July 17,'36
Rosalie (G) 816 (See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)	Eleanor Powell-Nelson Eddy	Dec. 24,'37†	122.	Dec. 25,'37
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July 23,'37	94.	July 24,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69.	Mar. 27,'37
Swiss Miss (G) 830	Laurel and Hardy	May	20,'38†	73.	May 7,'38
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr.	22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57.)					
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94.	May 15,'37
Thirteenth Chair, The (G) 732.	Madge Evans-Henry Daniell	May	7,'37	66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov.	26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)					
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37	97.	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66; Feb. 19,'38, p. 86.)					
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	126.	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37	64.	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)					
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb.	18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; April 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58.)					
Yellow Jack 834	R. Montgomery-Virginia Bruce	May	27,'38†	83	
(See "In the Cutting Room," Apr. 23,'38.)					
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec.	10,'37†	77.	Nov. 27,'37

Coming

Crowd Roars, The	Robert Taylor-M. O'Sullivan	July	22,'38†		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields			133.	Jan. 19,'35
Fast Company	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July	15,'38†		
Great Waltz, The	Luise Rainer-Fernand Gravet				
Lord Jeff	F. Bartholomew-Mickey Rooney	June	17,'38†		
(See "In the Cutting Room," May 21,'38.)					
Love Finds Andy Hardy	Mickey Rooney-Judy Garland	July	8,'38†		
Marie Antoinette	Norma Shearer-Tyrone Power				
(See production article, Mar. 26,'38, p. 16.)					
One Woman's Answer	Virginia Bruce-H. Marshall	June	24,'38†		
(See "In the Cutting Room," May 21,'38.)					
Pert of the Seven Seas (A) 829.	Wallace Beery-M. O'Sullivan			81.	Apr. 9,'38
Shopworn Angel	Margaret Sullavan-Jas. Stewart	July	1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)					
Three Comrades 832	Robt. Taylor-Margaret Sullavan	June	3,'38†	98	
(See "In the Cutting Room," Mar. 12,'38.)					
Too Hot to Handle	Clark Gable-Myrna Loy	Aug.	5,'38		
Toy Wife, The	Luise Rainer-Melvyn Douglas	June	10,'38†		
(See "In the Cutting Room," Apr. 30,'38.)					
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper			105.	Aug. 17,'34

MONOGRAM

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†	59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	65.	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec.	8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)					
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept.	29,'37†	58.	Oct. 2,'37
Code of the Rangers	Tim McCoy	Mar.	9,'38†	56	
County Fair (G)	John Arledge-Mary Lou Lender	Nov.	24,'37†	72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct.	30,'37†	61.	Oct. 30,'37
Female Fugitive (G)	Evelyn Venable-Craig Reynolds	Apr.	15,'38†	58.	Apr. 23,'38
God's Country and the Man	Tom Keene	Sept.	2,'37†	56	
Gunsmoke Trail	Jack Randall	May	13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)					
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62.	July 3,'37
Land of Fighting Men	Jack Randall	Mar.	11,'38†	53	
Legion of Missing Men	Ralph Forbes	July	28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr. Joan Woodbury	Nov.	17,'37†	59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb.	9,'38†	72.	Feb. 12,'38
Numbered Woman (G)	Sally Blane-Lloyd Hughes	May	22,'38†	*60.	May 14,'38
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	62	
Painted Trail (G)	Tom Keene	Feb.	16,'38†	50.	Mar. 19,'38
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73.	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)					
Phantom Ranger, The	Tim McCoy	May	27,'38†		
Port of Missing Girls (G)	Judith Allen-Milburn Stone	Feb.	23,'38†	65.	Mar. 5,'38
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec.	15,'37†	53	
Rose of the Rio Grande (G)	Movita-John Carroll	Mar.	16,'38†	60.	Apr. 2,'38
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,'38†	65.	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept.	22,'37†	62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,'37†	62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	70	
Two Gun Justice	Tim McCoy-Suzanne Kaaren	Apr.	30,'38†	57	
(See "Ridin' Gent," "In the Cutting Room," Apr. 16,'38.)					
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12,'38†	57	
Where Trails Divide	Tom Keene	Oct.	13,'37†	59	
Where the West Begins	Jack Randall	Feb.	2,'38†	54	

Coming

Marines Are Here, The	June Travis-Gordon Oliver	June	8,'38†		
(See "In the Cutting Room," Apr. 23,'38.)					

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Romance of the Limberlost	Jean Parker-Eric Linden	June	22,'38†		
(See "In the Cutting Room," May 21,'38.)					

PARAMOUNT

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)					
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)					
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)					
Big Broadcast of 1938 (G) 3730.	W. C. Fields-Martha Raye	Feb.	18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)					
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)					
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper	Mar.	25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58.)					
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Peril (G) 3733	J. Barrymore-Louise Campbell	Mar.	18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb.	25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G)	F. MacMurray-Harriet Hilliard	May	20,'38†	*90.	May 14,'38
College Swing (G) 3737	Martha Raye-Burns & Allen	Apr.	29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57.)					
Dangerous to Know (A) 3732.	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722.	Anna May Wong-Chas. Bickford	Dec.	17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby-Beatrice Lillie	May	6,'38†	*80.	Apr. 30,'38
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)					
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37†	88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)					
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56.	July 3,'37
Great Gambini, The (G) 3648.	Akim Tamiroff-Marian Marsh	June	25,'37	70.	July 24,'37
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr.	22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland	Apr.	15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)					
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)					
Hills of Old Wyoming (G).. 3669	William Boyd-George Hayes	Apr.	16,'37	79.	Apr. 17,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37†	67.	Oct. 23,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37†	65.	Aug. 21,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37	66.	May 22,'37
Hunted Men (G)	Lloyd Nolan-Mary Carlisle	May	27,'38†	*65.	May 14,'38
I Met Him in Paris (G) 3644.	Claudette Colbert-M. Douglas	May	28,'37	86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)					
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)					
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37	78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37†	65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37	92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)					
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37	77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)					
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71.	Mar. 6,'37
Night Club Scandal (G) 3717.	Lynne Overman-J. Barrymore	Nov.	19,'37†	70.	Oct. 23,'37
Night of Mystery, A (A) 3643.	Roscoe Karns-Ruth Coleman	May	21,'37	75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37†	73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)					
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62	
Partners of the Plains (G) 3755.	Wm. Boyd-George Hayes	Jan.	28,'38†	68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37	113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75; Apr. 9,'38, p. 54.)					
Romance in the Dark (G) 3731.	Gladys Swarthout-John Boles	Mar.	4,'38†	80.	Feb. 19,'38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60.	July 10,'37
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb.	11,'38†	62.	Feb. 12,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept. 17,'37†	68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20,'37†	62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept. 10,'37†	65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept. 3,'37†	92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna	May 13,'38†	*85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
True Confession (A) 3723	True Confession (A) 3723	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80.	May 29,'37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21, 38, p. 56.)				
Wild Money 3651	Edward Everett Horton	July 9,'37	69	

Coming

Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland			
Bar 20 Justice (G)	Wm. Boyd-Russell Hayden	June 24,'38†	*65.	Apr. 23,'38
Beneath Western Skies	Wm. Boyd-Russell Hayden			
Booloo	Colin Tapley-Suratna Asmaka	July 29,'38†		
Give Me a Sailor	Martha Raye-Bob Hope	Aug. 5,'38†		
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
Men With Wings	Fred MacMurray-Ray Milland			
Prison Farm	Lloyd Nolan-Shirley Ross	June 17,'38†		
Professor Beware	Harold Lloyd-Phyllis Welch	July 15,'38†		
(See production article, Feb. 19,'38, p. 16.)				
Sing, You Sinners	Bing Crosby-Fred MacMurray			
(See "In the Cutting Room," May 7,'38.)				
Spawn of the North	George Raft-Dorothy Lamour	Aug. 19,'38†		
Texans, The	Randolph Scott-Joan Bennett			
(See " In the Cutting Room," Apr. 16,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland	July 1,'38†		
(See "In the Cutting Room," Mar. 26,'38.)				
You and Me	George Raft-Sylvia Sidney	June 3,'38†		
(See "In the Cutting Room," Feb. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept. 8,'37	61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†	56	
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters")				
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct. 4,'37†	59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Boyd-Doris Weston	Feb. 16,'38†	66.	Feb. 26,'38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31,'37	62.	Nov. 13,'37
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	57.	May 29,'37
Dangerous Holiday (?) 6026	Ra Hould-Lynn Roberts	June 7,'37	57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov. 29,'37†	64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20,'37†	64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele	Apr. 4,'38†	55	
Gangs of New York	Chas. Bickford-Ann Dvorak	May 23,'38†	67	
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec. 6,'37†	60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37	53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6,'37†	56	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal-Tala Birell	Apr. 4,'38†	65.	Mar. 26,'38
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37	64	
(See "In the Cutting Room," May 15,'37.)				
King of the Newsboys (G) 7009	Lew Ayres-Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan. 5,'38†	70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67.	Mar. 12,'38
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23,'37†	59.	Oct. 9,'37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan. 24,'38†	58.	Feb. 5,'38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7012	Donald Woods-Patricia Ellis	May 11,'38†	*67.	May 7,'38
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	may 12,'37	60.	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	63.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37†	66	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette	Apr. 20,'38†	65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Army Girl	Preston Foster-Madge Evans			
Desert Patrol 7127	Bob Steele	May 30,'38†		
Durango Valley Raiders	Bob Steele	July 11,'38†		
Gold Mine in the Sky	Gene Autry - Carol Hughes - Smiley Burnette			
Ladies in Distress	Alison Skipworth-Polly Moran			
Riders of the Black Hills 7117	Three Mesquiteers-Ann Evers	June 8,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'38	60.	July 31,'37
Blind Alibi (G)	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65.	Oct. 9,'37
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72.)				
Condemned Women (A) 813	Louis Hayward-Sally Eilers	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20,'37	67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37†	63.	Sept. 4,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G)	George O'Brien-Rita Oehmen	May 13,'38†	*60.	May 14,'38
Hawaii Calls (G) 846	Bobby Breen-Juanita Quigley	Mar. 11,'38†	72.	Mar. 5,'38
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13,'37	58.	July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24,'37†	85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64.	July 31,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56.)				
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3,'37†	77.	Aug. 28,'37
Exploitation: Oct. 23,'37, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	*65.	Mar. 12,'38
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	77.	Sept. 4,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81.	Sept. 18,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37	100.	July 10,'37
(Exploitation: Oct. 9,'37, p. 70.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68.	Mar. 20,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37	116.	May 8,'37
(Exploitation: Jan. 19,'37, p. 65; July 31,'37, p. 80.)				
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82: Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92.	Sept. 18,'37
(See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84; Apr. 9,'38, p. 56.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70.	July 17,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65.	Mar. 19,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109.	July 17,'37
(Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 25,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)				
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers-James Stewart	May 13,'38†	90.	May 7,'38
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58.	
(See "In the Cutting Room," May 29,'37.)				
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Blond Cheat	Joan Fontaine-D. DeMarney	June 17,'38†		
(See "Muddled Deal," "In the Cutting Room," Apr. 16,'38.)				
Border G-Man	George O'Brien-Ray Whitley	June 24,'38†		
Carefree	Fred Astaire - Ginger Rogers-Ralph Bellamy			
Crime Ring	Allan Lane-Frances Mercer	Aug. 19,'38†		
Ground Crew	Richard Dix-Chester Morris	July 29,'38†		
Having Wonderful Time 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†		
(See "In the Cutting Room," Oct. 9,'37.)				
Mother Carey's Chickens	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38†		
Painted Desert	George O'Brien	Aug. 12,'38†		
Room Service	Marx Brothers	Sept. 2,'38†		
Saint in New York (G)	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Smashing the Rackets		July 8,'38†		
Strictly Accidental	Joe Penner	July 22,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71.	May 8,'37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G)	Victor McLaglen-Louise Hovick	Apr. 22,'38†	84.	Apr. 2,'38
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½.	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37	83.	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58.	July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37	71.	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 6,'34
(re-issue)				
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene	Apr. 29,'38†	85.	Apr. 23,'38
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14,'37	59.	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871	Will Rogers	Aug. 13,'37†	81.	May 5,'34
(re-issue)				
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28,'38†	102.	Jan. 29,'38
(Exploitation: May 21,'38, p. 62.)				
Hawaiian Buckaroo 828	Smith Ballew-Evelyn Knapp	Jan. 14,'38†	61.	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840	Tyrone Power-Alice Faye	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 68, 69.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1,'38†	67.	Mar. 19,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56.	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers-Tony Martin	May 13,'38†	85.	May 7,'38
Kidnapped (G) 846	Warner Baxter-F. Bartholomew	May 27,'38†	90.	May 21,'38
King George VI Coronation 870	Color Special	July 15,'37†	28.	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers-Rochelle Hudson	May 6,'38	78.	Mar. 26,'38
Life Begins in College (G) 810	Ritz Bros. Gloria Stuart	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre-Keye Luke	Mar. 25,'38†	71.	Apr. 16,'38
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
Rascals (G) 849	Jane Withers-Robt. Wilcox	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evelyn Knapp	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55.	
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57.	Feb. 13,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64.	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane	May 6,'38†	63.	Mar. 26,'38
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen	Mar. 11,38†	69.	Feb. 5,'38
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 5,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24, 37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
(See "In the Cutting Room," Apr. 30,'38.)				
Always Goodbye 852	Barbara Stanwyck-H. Marshall	July 1,'38†		
Ellis Island	Don Ameche - Arlene Whelan - Gladys George-Jean Hersholt			
Hello Hollywood	Jane Withers-Gloria Stuart			
I'll Give a Million 855	Warner Baxter-Marjorie Weaver	July 22,'38†		
Josette 839	Simone Simon-Don Ameche	June 3,'38†		
(See "In the Cutting Room," Jan. 29,'38.)				
Little Miss Broadway 856	Shirley Temple-Jimmy Durante	July 29,'38†		
Lucky Penny	Shirley Temple-Joan Davis			
Meridian 7-1212	Michael Whalan-Gloria Stuart			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto	Peter Lorre-Mary Maguire			
(See "In the Cutting Room," Apr. 30,'38.)				
One Wild Night (G) 850	June Lang-Dick Baldwin	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband	Stuart Erwin-Pauline Moore			
Speed to Burn	Lynn Bari-Dennis Moore			
Suez	Loretta Young - Tyrone Power - Annabella			
Three Blind Mice 851	Loretta Young-Joel McCrea	June 17,'38†		
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58.)				
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15,'38†	91.	Jan. 15,'38
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou..	Feb.	4,'38†...109.	Jan. 29,'38
	(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59.)			
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec.	24,'37†...102.	Nov. 13,'37
	(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)			
I Met My Love Again (G).....	Joan Bennett-Henry Fonda.....	Jan.	28,'38†....80.	Jan. 15,'38
Knight Without Armour (G)...	Marlene Dietrich-Robt. Donat....	July	23,'37†...107.	June 19,'37
	(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)			
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence..	Jan.	22,'37.....82.	Jan. 2,'37
Murder on Diamond Row (G)..	Edmund Lowe-Ann Todd.....	Dec.	10,'37†....77.	Sept. 11,'37
	(Reviewed under the title, "The Squeaker.")			
Nothing Sacred (G).....	Carole Lombard-Fredric March...	Nov.	26,'37†....75.	Nov. 27,'37
	(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38. p. 68.)			
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept.	3,'37†...101.	Sept. 4,'37
	(Exploitation: Dec. 18,'37, p. 64.)			
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr.	29,'38†....88.	Nov. 13,'37
Stand-In (A)	Leslie Howard-Joan Blondell.....	Oct.	29,'37†....91.	Oct. 9,'37
	(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)			
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug.	6,'37†...111.	July 31,'37
	(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)			
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb.	25,'38†....86.	June 12,'37
Troopship (G)	Leslie Banks-Flora Robson.....	Oct.	8,'37†....88.	May 22,'37
	(Reviewed under the title, "Farewell Again.")			
Walt Disney's Academy Award Revue	Five Award Winners.....	June	18,'37†....44.	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett.....	Sept.	17,'37†...108.	Aug. 7,'37
	(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)			
When Thief Meets Thief (A)...	D. Fairbanks, Jr.-V. Hobson.....	June	4,'37.....87.	May 8,'37
	(Reviewed under the title, "Jump for Glory.")			
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May	7,'37.....71.	May 1,'37
	(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)			
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan.	29,'37.....86.	Jan. 30,'37
	(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)			

Coming

Algiers	Charles Boyer-Sigrid Gurie.....		
	(See "In the Cutting Room," Apr. 30,'38.)		
Blockade	Madeleine Carroll-Henry Fonda..	June	17,'38†..
	(See "The Adventuress," "In the Cutting Room," Mar. 26,'38.)		
Challenge, The (G)	Robt. Douglas-Frank Birch.....	76.	May 21,'38
Earl of Chicago	Edw. G. Robinson		
Exiles	Jascha Heifetz		
Heartbreak Town	Tommy Kelly-Ann Gillis.....		
Kiss in the Sun.....	Gary Cooper	84.	
Madamoiselle Docteur (A).....	Dita Parlo-John Loder.....	77.	Dec. 18,'37
Made for Each Other.....			
Mutiny in the Mountains (G).	Raymond Massey-Sabu	100.	Apr. 30,'38
	(Reviewed under the title, "The Drum.")		
Over the Moon.....	Merle Oberon-Rex Harrison.....		
Young In Heart, The.....	Janet Gaynor-D. Fairbanks, Jr.....		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec.	5,'37†....63.	Nov. 13,'37
Air Devils	Dick Purcell-Beryl Wallace.....	May	13,'38†....61.	
	(See "In the Cutting Room," Apr. 23,'38.)			
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June	20,'37.....64.	Aug. 14,'37
As Good as Married (G) 1012..	John Boles-Doris Nolan.....	May	9,'37.....81.	May 1,'37
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept.	26,'37†....68.	
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept.	5,'37†....58.	
Black Doll (G) 2014.....	Nan Grey-Donald Woods.....	Jan.	30,'38†....66.	Jan. 22,'38
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb.	25,'38†....57.	
Boss of Lonely Valley 2052....	Buck Jones	Nov.	14,'37†....59.	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer.....	May	2,'37.....67.	Apr. 8,'37
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct.	3,'37†....66.	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson.....	Mar.	11,'38†....68.	Mar. 12,'38
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec.	5,'37†....57.	
	(See "In the Cutting Room," Sept. 11,'37.)			
Devil's Party, The.....	V. McLaglen-Beatrice Roberts....	May	20,'38†....65.	
	(See "Hell's Kitchen," "In the Cutting Room," Apr. 9,'38.)			
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec.	20,'36.....62.	Oct. 24,'36
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb.	13,'38†....67.	
	(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)			
Girl With Ideas, A (G) 2015...	Wendy Barrie-Walter Pidgeon....	Nov.	7,'37†..66½.	Nov. 6,'37
Goodbye Broadway (G) 2012....	Alice Brady-Chas. Winninger.....	Apr.	1,'38†....70.	Mar. 26,'38
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July	4,'37.....68.	July 10,'37
Idol of the Crowds (G) 2037...	John Wayne-Sheila Bromley.....	Oct.	10,'37†..62½.	Oct. 2,'37
Jury's Secret, The (G) 2019....	Fay Wray-Kent Taylor.....	Jan.	16,'38†....65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor.....	Sept.	19,'37†....63.	Oct. 28,'37
Lady in the Morgue (G) 2077.	Preston Foster-Patricia Ellis.....	Apr.	22,'38†....70.	May 14,'38
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr.	1,'38†....56.	
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct.	10,'37†....59.	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde...	Mar.	25,'38†....67.	July 10,'37
Love in a Bungalow (G) 1009..	Kent Taylor-Nan Grey.....	June	27,'37.....66.	July 10,'37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad About Music (G) 2002....	Deanna Durbin-Herbert Marshall..	Mar.	4,'38†..96½.	Mar. 5,'38
	(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69.)			
Man in Blue, The (G) 1020....	Robert Wilcox-Nan Grey.....	May	30,'37.....67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read.....	Aug.	29,'37†....96.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady.....	Nov.	14,'37†....87.	Oct. 23,'37
Midnight Intrduer (G) 2016....	Louis Hayward-Barbara Read.....	Feb.	6,'38†....68.	Jan. 29,'38
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.....	May	2,'37.....67.	Apr. 24,'37
	(Exploitation: May 22,'37, p. 87.)			
Nurse from Brooklyn (G) 2022.	Sally Eilers-Paul Kelly.....	Apr.	15,'38†....67.	Apr. 16,'38
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May	16,'37.....67.	Apr. 24,'37
	(Exploitation: May 22,'37, p. 87.)			
100 Men and a Girl (G) 2001..	Deanna Durbin-Adolphe Menjou..	Sept.	12,'37†....84.	Sept. 11,'37
	(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)			
Prescription for Romance(G)2013.	Wendy Barrie-Kent Taylor.....	Dec.	12,'37†....66.	Dec. 18,'37
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr.	8,'38†...*65.	Apr. 2,'38
Reported Missing (G) 1006....	Wm. Gargan-Jean Rogers.....	Aug.	15,'37.....63.	Aug. 7,'37
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug.	1,'37....103.	June 26,'37
	(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)			
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan.	23,'38†....58.	
Sinners in Paradise (G) 2011.	John Boles-Madge Evans.....	May	6,'38†....63.	May 7,'38
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June	6,'37.....59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent...	Nov.	28,'37†....64½.	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan.	9,'38†....61.	Jan. 29,'38
State Police (G) 2029.....	John King-Constance Moore.....	Mar.	18,'38†....61.	Apr. 2,'38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec.	19,'37†....59.	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan...	Oct.	24,'37†....62.	
	(See "In the Cutting Room," July 3,'37.)			
Trouble at Midnight (G) 2020..	N. Beery, Jr.-Catherine Hughes..	Oct.	17,'37†....68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn.....	Mar.	28,'37.....67.	Apr. 3,'37
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.....	July	11,'37.....66.	
Westland Case, The (G) 2024..	Preston Foster-Carol Hughes.....	Oct.	31,'37†....63.	Oct. 2,'37
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....	June	6,'37.....96.	Dec. 18,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland.....	May	23,'37.....76.	Apr. 24,'37
You're a Sweetheart (G) 2004..	Alice Faye-George Murphy.....	May	23,'37.....96.	May 15,'37
	(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67.)			

Coming

Danger on the Air	Donald Woods - Nan Grey - Jed Prouty-Wm. Lundigan	July	1,'38!....
Letter of Introduction.....	E. Bergen-"Charlie McCarthy"...	July	29,'38†..
	(See "In the Cutting Room," May 7,'38.)		
Outlaw Express	Bob Baker-Cecilia Callejo	June	17,'38.....
Rage of Paris, The..	D. Darrieux-D. Fairbanks, Jr....	July	8,'38†..
That Certain Age	Deanna Durbin-Jackie Cooper...	Aug.	19,'38..
Walls of San Quentin.....	Glenda Farrell-Barton MacLane..	July	15,'38†.
Western Trails	Bob Baker-Marjorie Reynolds....	June	3,'38†..
Wives Under Suspicion.....	Warren William-Gail Patrick....	June	3,'38†..
	(See "Suspicion," "See in the Cutting Room," May 21,'38.)		
Young Fugitives	Robt. Wilcox-Dorothea Kent.....	June	17,'38†.....

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222.	Ronald Reagan-Gloria Blondell...	Apr.	9,'38†....62.	Feb. 26,'38
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.....	June	26,'37.....73.	Apr. 10,'37
	(See production article, Mar. 6,'37, p. 16.)			
Blazing Sixes 129.....	Dick Foran-Helen Valkis.....	June	12,'37.....55.	
Blondes at Work 255.....	Glenda Farrell-Barton MacLane...	Feb.	5,'38†....63.	
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel.....	Aug.	14,'37.....52.	
Expensive Husbands (G) 223...	Beverly Roberts-Patric Knowles...	Nov.	27,'37†....62.	Sept. 11,'37
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane..	June	19,'37.....60.	June 12,'37
First Lady (G) 210.....	Kay Francis-Preston Foster.....	Dec.	4,'37†....82.	Sept. 11,'37
	(Exploitation: Feb. 19,'38, p. 84.)			
Footloose Heiress 123.....	Craig Reynolds-Ann Sheridan.....	Aug.	21,'37.....	
	(See "In the Cutting Room," Apr. 10,'37.)			
Great Garrick, The (G) 209....	Brian Aherne-O. de Havilland....	Oct.	30,'37.....89.	Oct. 2,'37
He Couldn't Say No (G) 221...	Frank McHugh-Jane Wyman.....	Mar.	19,'38†....57.	Dec. 11,'37
	(Reviewed under the title, "Larger Than Life.")			
Invisible Menace (G) 224.....	Boris Karloff- Marie Wilson.....	Jan.	22,'38†....55.	Oct. 23,'37
	(Reviewed under the title, "Without Warning.")			
It's Love I'm After (G) 207....	Leslie Howard-Bette Davis.....	Nov.	20,'37†....90.	July 31,'37
Jezebel (G) 204.....	Bette Davis-Henry Fonda.....	Mar.	26,'38†...104.	Mar. 12,'38
Kid Comes Back, The (G) 214.	Wayne Morris-June Travis.....	Feb.	12,'38†....61.	Jan. 30,'37
	(Reviewed under the title, "Don't Pull Your Punches.")			
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis....	May	29,'37....101.	May 8,'37
	(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 86.)			
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard.....	Oct.	2,'37†...116.	July 10,'37
	(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54.)			
Love, Honor and Behave(A)216.	Wayne Morris-Priscilla Lane.....	Mar.	12,'38†....71.	Feb. 19,'38
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.....	July	1,'37.....68.	Aug. 14,'37
Over the Wall (G) 212.....	Dick Foran-June Travis.....	Apr.	2,'38†....66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch.....	Feb.	26,'38†....63.	Jan. 15,'38
Public Wedding 126.....	Jane Wyman-William Hopper.....	July	10,'37.....58.	
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire....	Jan.	1,'38†....57.	Dec. 11,'37
Singing Marine, The (G) 101..	Dick Powell-Doris Weston.....	July	3,'37....105.	July 10,'37
	(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80.	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56.) May 7,'38, p. 56.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	98.	Dec. 4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121.	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64.	July 24,'37

Coming

Amazing Dr. Clitterhouse, The	Edw. G. Robinson-C. Trevor			
(See "In the Cutting Room," Apr. 9,'38.)				
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney-Pat O'Brien			
Brother Rat	Wayne Morris			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane	July 9,'38†		
(See "In the Cutting Room," Feb. 19,'38.)				
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell			
Garden of the Moon	Pat O'Brien-Margaret Lindsay			
Girls on Probation	Ronald Reagan - Jane Bryan			
Gold Diggers in Paris (G) 206	Rudy Vallee-Rosemary Lane	June 11,'38†	*95.	May 21,'38
In Every Woman's Life	Kay Francis-John Litel			
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65.	May 7,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane	July 16,'38†	*70.	Apr. 23,'38
Penrod's Double Trouble (G)	Billy and Bobby Mauch		*60.	Apr. 2,'38
Singing Cop, The	Dick Foran-Jane Bryan			
Sister Act	Lane Sisters-Jeffrey Lynn			
(See "In the Cutting Room," May 21,'38.)				
White Banners 208	Claude Rains-Fay Bainter	June 25,'38†		
(See "In the Cutting Room," Feb. 26,'38.)				

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60.	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58.	
Dawn to Dusk	Margaret Morris	Advance	Nov. 1,'37†		
Dead March, The (A)	Boake Carter	Imperial	Sept. 15,'37†	73.	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80.	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75.	Aug. 7,'37
Lost Ranch	Tom Tyler	Victory	Nov. 30,'37†	56.	
Million Dollar Racket (G)	Herman Brix	Victory	Oct. 1,'37†	62.	Nov. 20,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16,'37	76.	Oct. 23,'37
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Now Is the Time	Joby Jordan	Advance	Nov. 15,'37†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55.	Feb. 5,'38
Roaring Six Guns	Kermit Maynard	Ambassador-Conn.	Oct. 15,'37†		
Squadron "B"	Margaret Morris	Advance	Sept. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin	Ambassador-Conn.	Nov. 15,'37†	*60.	Nov. 13,'37
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60.	Mar. 27,'37
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57.	June 12,'37
With Pleasure, Madame	Conrad Nagel	Imperial	Apr. 15,'37†	90.	
Young Dynamite	Frankie Darro	Ambassador-Conn.	Sept. 15,'37†		

Coming

Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70.	Apr. 30,'38
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57.	May 7,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 rls.		Apr. 23,'38
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum			
(See "In the Cutting Room," Apr. 23,'38.)					
Topa Topa (G)	Helen Hughes	Pennant		*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Hoffberg	Oct. 15,'37†	82.	
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90.	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
All Men Are Wild	Paul Javor	Hungaria	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls.	
Bank Holiday (G)	John Lodge	General		86.	Mar. 26,'38
Big Fella (G)	Paul Robeson	British Lion		73.	July 10,'37
Break the News (G)	Maurice Chevalier	General		78.	May 14,'38
Bride from Torcoke	Paul Javor	Hungaria	Oct. 1,'37†	10 rls.	
Business in Distress	Czech Film	Hoffberg	Oct. 15,'37†	90.	
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99.	Apr. 30,'38
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89.	Oct. 23,'37
Dance Program (A)	Marie Bell	A.F.E. Corp.		120.	Jan. 29,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85.	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Don Quixote (G)	Chaliapin	World	Sept. '37†	78.	July 8,'37
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38.
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120.	Mar. 19,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80.	Aug. 14,'37
Eighty Miles an Hour	Gy Kabos	Hungaria	Nov. 19,'37†	8 rls.	
Emil Und Die Detektive	Fritz Rasp	International		77	
Fury Over Spain (G)		Modern Film		55.	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74.	Aug. 14,'37
Grand Illusion (A)	Erich von Stroheim	World		120.	July 3,'37
(Reviewed under the title "La Grande Illusion")					
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90.	
Green Fields (G)	Helen Beverly	Collective	Oct. 11,'37†	105.	Jan. 15,'38
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
Heart for Heart	Pager-Szorenyi	Danubia	Apr. 17,'38†	83	
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	88	
Hotel Springtime	Gy Kabos	Hungaria	Nov. 30,'37†	10 rls.	
"Housmaster" (G)	Otto Kruger	Assoc. British		95.	Feb. 26,'38
I Married for Love	Kabos-Radai	Danubia	Feb. 4,'38†	84	
I Picked You for My Husband	Paul Javor	Hungaria	Nov. 4,'37†	9 rls.	
I See Ice (G)	George Formby	Assoc. British		81.	Apr. 2,'38
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81.	Oct. 30,'37
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65.	
Jericho (G)	Paul Robeson	General		77.	Sept. 4,'37
Kalnourgea Zoe	Rita Karmen	Norton	Nov. 7,'37†	115	
Kate Plus Ten (G)	Jack Hulbert	General		81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75.	Feb. 19,'38
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70.	May 22,'37
La Damicella di Bard (G)	Emma Grammatica	I C. I.	Feb. 5,'38	77.	Feb. 12,'38
Lady Seeks Room	Ziliahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100.	May 14,'38
Life and Loves of Beethoven (G)	Harry Bauer	World	Dec. 15,'37†	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75.	Apr. 30,'38
Loves of DuBarry	Gitta Alpar	Hoffberg	Mar. 30,'38†	78	
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95.	Sept. 25,'37
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78.	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105.	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70.	July 10,'37
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls.	
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Meriusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77.	June 5,'37
Meseanto	Pertzel-Torzs	Danubia	Oct. 15,'37†	87	
Miracle of Lourdes	John Bara	Danubia	Nov. 1,'37†	62	
Monastery (G)	Menastic Film	World	Apr. 1,'38†	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77.	Sept. 18,'37
My Daughter Is Different	Turray-Kabos	Danubia	Oct. 20,'37†	88	
Noches de Gloria (A)	Esperanza Iris	Buena		95.	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Orphan Boy of Vienna (G)	Hans Olden	General		77.	Sept. 18,'37
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,38	99.	June 5,'37
Reborn	Elene Papadake	Norton	Dec. 5,'37	90	
Room No. III	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Ruler, The (G)	Emil Jennings	Amer.-Tobis	Oct. 15,'37	120.	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70.	July 17,'37
Sister Mary	Javor-Sved	Danubia	Oct. 10,'37†	91	
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125.	Dec. 25,'37
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73.	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90	
South Riding (A)	Edna Best	United Artists		90.	Jan. 22,'38
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58.	Sept. 4,'37
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls.	
Student's Romance, The (G)	Patric Knowles	Hoffberg	Oct. 10,'37†		July 3,'37
Sutyl, the Lucky Child	Adam Klari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five	Jean Gabin	Lenauer	June 1,'38		
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85.	July 17,'37
This Is China		Guaranteed	Dec. 1,'37†	68	
Three Spinsters	Rajnay-Kabos	Danubia	Oct. 30,'37†	72	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Tomi (G)	Pecsi-Adam	Danubia	Sept. 11,'37†	81.	Oct. 30,'37
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105.	May 21,'38
True Love	Sophea Domogioy	Norton	Oct. 3,'37†	85	
Two Prisoners	Paul Javor	Hungaria	Oct. 12,'37†	10 rls.	
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77.	Nov. 27,'37
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		85.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls.	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 26,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84.	Apr. 23,'38
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65.	Nov. 20,'37
Yellow Roses	Kabos	Danubia	Mar. 1,'38†	90	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away ..... Andy Clyde	May	13,'38†15½..
Big Squirt, The (10-2-37) .. Charlie Chase	Sept.	17,'37†18....
Bury the Hatchet (8-21-37)	Aug.	6,'37.19....
Calling All Curtains.....	Oct.	1,'37†16....
Calling All Doctors.....	July	22,'37.19½..
Cash and Carry (9-11-37).. (3 Stooges)	Sept.	3,'37†18½..
Cuckooranch	Mar.	25,'38†16½..
Doggone Mixup (2-12-38)..	Feb.	4,'38†18½..
Fiddling Around (2-19-38). (Collins-Kennedy)	Jan.	21,'38†17½..
Goofs and Saddles.....	July	2,'37.17½..
Gracie at the Bat..... Andy Clyde	Oct.	29,'37†17½..
Grips, Grunts and Groans (3-27-37) ..... (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood..... (All Star)	July	1,'38†17½..
Healthy, Wealthy and Dumb. (3 Stooges)	May	20,'38†16....
He Done His Duty (12-18-37) ..... Andy Clyde	Dec.	10,'37†17½..
Jump, Chump, Jump..... Andy Clyde	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) ..... Charlie Chase	Dec.	24,'37†18....
Mind Needer, The..... Charlie Chase	Apr.	29,'38†18....
Oh What a Knight..... (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) ..... Andy Clyde	Mar.	4,'38†17½..
Playing the Ponies (10-23-37) ..... (3 Stooges)	Oct.	15,'37†17....
Sitter Downers, The (11-27-37) ..... (3 Stooges)	Nov.	26,'37†18....
Soul of a Heel, The..... (All Star)	June	4,'38†16½..
Tassels in the Air (4-30-38) ..... (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38). (3 Stooges)	Jan.	7,'38†17....
Three Goofy Gobs	July	29,'38†.....
Time Out for Trouble (4-2-38) ..... Charlie Chase	Mar.	18,'38†16½..
Wee Wee Monsieur (3-26-38) ..... (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers Follies (12-11-37).	Dec.	15,'37†10½..
Drug Store Follies (9-11-37)	Sept.	3,'37†10½..
Rooftop Frolics (10-16-37).	Oct.	1,'37†11....
Timberland Revels (11-27-37)	Nov.	5,'37†10....

COLOR RHAPSODIES

Air Hostess, The.....	Oct.	22,'37†.8....
Big Birdcast, The.....	May	13,'38†.7....
Bluebird's Baby (3-12-38).	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38)	Mar.	26,'38†.8....
Gifts from the Air..... (re-issue)	Dec.	18,'37†.7½..
Hollywood Picnic (1-15-38).	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38)....	Feb.	17,'38†.8½..
Indian Serenade	July	16,'37..8....
Little Match Girl (11-27-37)	Nov.	5,'37†.8½..
Poor Butterfly	July	4,'38†.....
Scary Crows (9-11-37).....	Aug.	20,'37..8....
Snowtime (5-21-38).....	Apr.	14,'38†.7....
Spring Festival (8-21-37)..	Aug.	6,'37..8....
Stork Takes a Holiday, The.	June	11,'37..8....
Swing, Monkey, Swing (10-2-37)	Sept.	10,'37..7½..
Window Shopping	June	3,'38†.....

Title	Rel. Date	Min.
COLUMBIA TOURS		
Haiti's Black Napoleon (8-21-37)	Aug.	6,'37..9....
Pirate Parts of the Caribbean	July	2,'37..9....
COMMUNITY SING		
No. 1 (9-11-37).....	Aug.	20,'37†10....
No. 2 (10-16-37).....	Sept.	17,'37†10....
No. 3 (10-16-37).....	Oct.	15,'37†10½..
No. 4 (12-11-37).....	Nov.	28,'37†10½..
No. 5	Feb.	5,'38†10....
No. 6	Feb.	25,'38†.9½..
No. 7 (3-26-38).....	Mar.	18,'38†10....
No. 8	May	6,'38†10½..
No. 9—	June	25,'38†.....
No. 10—	July	4,'38†.....
HAPPY HOUR		
Aladdin and the Wonderful Lamp	Dec.	18,'37†17....
Jungle Babies	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia)	June	1,'38†.1 rl..
KRAZY KAT CARTOONS		
19. Masque Raid, The.....	June	25,'37..7....
20. Railroad Rhythm	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs.	Feb.	22,'38†.6½..
22. Auto Clinic, The.....	Mar.	4,'38†.6½..
23. Little Buckaroo	Apr.	11,'38†.6....
24. Krazy Magic	May	20,'38†.....
25. Krazy's Travel Squawks.	July	4,'38†.....
SCRAPPY CARTOONS		
Canine Capers	Sept.	16,'37†.6½..
Clock Goes 'Round and 'Round (11-20-37)	Nov.	6,'37†.5½..
Dizzy Ducks (12-19-36)...	July	18,'37..6½..
Fire Plug, The (11-13-37).	Oct.	16,'37†.6....
New Homestead, The (2-12-38)	Jan.	7,'38†.7....
Scrappy's Music Lesson....	June	4,'37..7....
Scrappy's News Flashes (1-22-38)	Dec.	8,'37†.6....
Scrappy's Playmates	Mar.	27,'38†.6....
Scrappy's Trip to Mars....	Feb.	4,'38†.7....
SCREEN SNAPSHOTS		
No. 10	June	4,'37..9....
No. 11	June	25,'37.10½..
No. 12 (10-16-37).....	Aug.	13,'37.10....
No. 13 (10-16-37).....	Sept.	10,'37.10....
(New Series)		
No. 1 (10-16-37).....	Sept.	17,'37†10....
No. 2	Oct.	15,'37†.9½..
No. 3 (12-11-37).....	Nov.	18,'37†.9½..
No. 4	Dec.	24,'37†10....
No. 5 (1-22-38).....	Jan.	7,'38†.9½..
No. 6 (3- 5-38).....	Feb.	4,'38†10....
No. 7 (4- 2-38).....	Mar.	4,'38†10....
No. 8 (5-14-38).....	Apr.	1,'38†.9....
No. 9	Apr.	29,'38†.9½..
No. 10—	May	27,'38†.....
No. 11—	June	24,'38†.....
No. 12—	July	29,'38†.....
SPECIAL SPORT THRILLS		
Cadet Champion (12-11-37).	Dec.	17,'37†.9....
Feminine Fun	Feb.	18,'38†10....
Future Stars	Aug.	30,'37..9....
Golf Magic (9-11-37).....	Aug.	16,'37..9....
Play Ball (4-23-38).....	Apr.	15,'38†10....
Set 'Em Up.....	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38)....	Jan.	21,'38†10....
Sport of the Seasons.....	June	25,'37..9....
Sport's Greatest Thrills (8-21-37)	Aug.	3,'37..9....
Sport Stamina	Apr.	10,'38†.9½..
Thrilling Moments	June	10,'38†.....
Trotting Thoroughbreds (10-16-37)	Sept.	30,'37†.9½..
Unusual Hunting (3-26-38).	Mar.	15,'38†10....
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38)	Dec.	10,'37†.9½..
Little Jack Horner (10-2-37)	Sept.	16,'37†.6½..
Silver Threads (12-11-37)..	Nov.	12,'37†10½..
WORLD IN COLOR		
City of the Golden Gate (11-20-37)	Oct.	10,'37†.9½..
El Salvador (2-12-38).....	Jan.	15,'38†.9....
Friendly Neighbors (Ontario)	Apr.	29,'38†.....

EDUCATIONAL
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Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38).....	Feb.	25,'38†10....
Ask Uncle Sol (10-23-37)..	Oct.	8,'37†11....
Big Apple, The (10-2-37)..	Sept.	17,'37†.9....
Calling All Crooners (12-4-37)	Nov.	19,'37†10½..
How to Dance the Shag....	Dec.	17,'37†.8....
Love Goes West (1-15-38).	Dec.	31,'37†10½..
Miss Lonely Hearts (10-30-37)	Sept.	24,'37†10½..
Pot Luck (8-14-37).....	Aug.	6,'37†11....
Rhythm Saves the Day (12-4-37)	Oct.	29,'37†11....
Trailer Paradise	Nov.	26,'37†.9....
TERRY-TOONS		
Barnyard Boss, The.....	Dec.	24,'37†.6½..
Big Top, The	May	12,'38†.6½..
Billy Goat's Whiskers, The.	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra	Jan.	21,'38†.6½..
Close Shave, A.....	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37)	Oct.	15,'37†.6½..
Devil of the Deep	May	27,'38†.6½..
Dog and the Bone, The (11-27-37)	Nov.	12,'37†.6....
Farmer Al Falfa in Trailer Life	Aug.	20,'37†.5½..
Gandy the Goose (3-19-38).	Mar.	4,'38†.6....
Happy and Lucky.....	Mar.	18,'38†.6½..
Here's to Good Old Jail 8522	June	10,'38†.1 rl..
His Off Day.....	Feb.	4,'38†.6½..
Homeless Pup, The.....	July	23,'37..7....
Just Ask Jupiter (2-19-38).	Feb.	18,'38†.6....
Kiko's Cleaning Day (10-2-37)	Sept.	17,'37†.6½..
Last Indian, The 8523 ...	June	24,'38†.1 rl..
Lion Hunt, The (1-15-38).	Jan.	7,'38†.7....
Maid in China.....	Apr.	29,'38†.7....
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Paper Hangers, The (8-14-37)	July	30,'37..7....
Pink Elephants	July	9,'37..7....
Robinson Crusoe's Broadcast (4-23-38)	Apr.	15,'38†.6½..
Saw Mill Mystery, The.....	Oct.	29,'37†.6½..
Timid Rabbit, The.....	Nov.	26,'37†.6½..
Villain Still Pursued Her, The	Sept.	3,'37†.6½..
TREASURE CHEST		
Grey Owl's Little Brother..	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38)	Apr.	22,'38†10....
Music from the Stars (4-30-38)	Mar.	25,'38†11....
Not So Dumb.....	Dec.	10,'37†.9....
Private Life of the Gannets (9-25-37)	Sept.	10,'37†11....
Return of the Buffalo.....	Apr.	8,'38†.9½..
Sky Fishing (3-26-38).....	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38)	Feb.	11,'38†10....
We Live in Two Worlds...	May	27,'38†.1 rl..
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug.	6,'37†19....
Air Parade (2-12-38).....	Jan.	14,'38†19....
Bashful Ballerina (10-2-37)	Sept.	17,'37†20....
Bashful Buckaroo, The.....	Dec.	3,'37†19½..
Beautiful But Dummies (4-14-38)	Mar.	25,'38†17....
Cactus Caballeros	May	27,'38†.....
Cupid Takes a Holiday (2-19-38)	Feb.	4,'38†15....
Cute Crime	Apr.	29,'38†18....
Dates and Nuts (1-15-38)..	Dec.	31,'37†19....
Dime a Dance	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38)	Jan.	21,'38†18....
Going, Going Gone.....	Oct.	6,'37†18....
Heir Today	Nov.	5,'37†18....
Hi-Ho Hollywood	Jan.	7,'38†16....
Hurray for Hooligan (12-4-37)	Nov.	19,'37†17....
Jitterbugs	May	20,'38†16....
Koo-Koo Correspondence Skool, The	Nov.	19,'37†18....
Love and Onions (3-26-38).	Mar.	11,'38†19....
Meet the Bride.....	Oct.	29,'37†17....
Miss They Missed, The (2-12-38)	Jan.	28,'38†18....
Money on Your Life.....	May	13,'38†18½..
Pardon My Accident 8120. Willie Howard	June	10,'38†.....
Playboy Number One (12-4-37)	Nov.	26,'37†17....
Silly Night (10-23-37).....	Oct.	1,'37†19....
Sing for Sweetie (4-14-38).	Apr.	15,'38†19....
Smart Way, The (10-30-37).	Oct.	15,'37†18....
Sweeties	Sept.	3,'37†15....
Timid Ghost, The.....	Sept.	24,'37†16....
Uncle Sol Solves It.....	Feb.	11,'38†15....
Wanna Be a Model?.....	Feb.	25,'38†16....
Will You Stop! (10-2-37)..	Sept.	10,'37†17....
Who's Who?	Oct.	22,'37†20....

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Blue Monday (4-2-38).....	Apr.	2,'38†.....
Captain's Pups	Apr.	30,'38†.9....
Cleaning House (3-5-38)...	Feb.	19,'38†.8....
Poultry Pirates (5-21-38).	Apr.	16,'38†.9....
CRIME DOESN'T PAY		
No. 12—Give Till It Hurts (11-13-37)	Sept.	18,'37.20....
No. 13—Behind the Criminal (12-4-37)	Oct.	30,'37†21....
No. 14—What Price Safety.	Feb.	5,'38†21....
No. 15—Miracle Money (5-21-38)	Mar.	26,'38†21....
No. 16—Come Across	May	14,'38†21....
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38)	Apr.	16,'38†.9....
Chile, Land of Charm (11-20-37)	Oct.	30,'37†.9...
Czechoslovakia on Parade..	June	11,'38†.9....
Copenhagen	Nov.	27,'37†.9...
Glimpses of Austria.....	Feb.	19,'38†.9...
Glimpses of New Brunswick (4-2-38)	Mar.	19,'38†.8....
Glimpses of Peru (10-2-37)	Sept.	4,'37†.8....
Land of Incas.....	Dec.	25,'37..8....
Natural Wonders of the West (2-5-38)	Jan.	22,'38†.9..
Paris on Parade.....	July	9,'38†.....
Rural Sweden	May	14,'38†.8....
Serene Siam (6-26-37).....	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37)	Oct.	2,'37†.9....
HARMAN-ISING (Happy Harmonies)		
33—Bosko and the Cannibals	Aug.	28,'37.10....
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8...
35—Bosko in Bagdad.....	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight...	Mar.	12,'38†.8....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (3-26-38)	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38)	Mar.	19,'38†11....
King Without a Crown, The (11-20-37)	Oct.	9,'37†.9....
Man in the Barn, The (1-1-38)	Nov.	20,'37†10....
Ship That Died, The.....	Feb.	19,'38†10....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)..	Oct.	1,'37.10....
Forgotten Step, The.....	May	7,'38†10....
Have Courage (7-24-37)...	June	12,'37 10....
Hollywood Handicap	May	7,'38†10....
Life in Some Town, U.S.A. .(4-9-38)	Feb.	26,'38†10....
Optical Poem, An.....	Mar.	5,'38†.7....
Pacific Paradise (10-16-37).	Aug.	28,'37.10....
Rainbow Pass (10-30-37)..	Oct.	9,'37.10....
Stroke of Genius (M-673)..	Feb.	5,'38†11....
That Mothers Might Live.	Apr.	30,'38†10....
What Do You Think, No. 2 (2-12-38)	Dec.	25,'37†10....
What Do You Think, No. 3.	Jan.	15,'38†11....
MUSICAL COMEDIES		
Billy Rose's Casa Manana Revue (5-21-38)	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38)	Jan.	29,'38†21....
Girl's Best Years, A (2-20-37)	Dec.	25,'37.19....
Our Gang Follies of 1938 (1-8-38)	Dec.	18,'37†21....
Snow Gets in Your Eyes (R-604)	May	14,'38†20....
Sunday Night at Treaders (10-23-37)	Oct.	2,'37†20....
OUR GANG		
Awful Tooth, The	May	28,'38†10....
Bear Facts (4-2-38).....	Mar.	5,'38†11...
Came the Brawn	April	16,'38†11....
Canned Fishing	Feb.	12,'38†11...
Feed 'Em and Weep.....	May	7,'38†11....
Framing Youth (10-2-37)..	Sept.	11,'37†11...
Mail and Female	Nov.	13,'37†11....
Pigskin Palooka (11-27-37).	Oct.	23,'37†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Roamin' Holiday (7-31-37)	June 12,'37	11....
Three Men in a Tub (5-21-38)	Mar. 26,'38	†10....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs (1-1-38)	Dec. 11,'37	†.9....
Decathlon Champion (11-27-37)	Nov. 20,'37	†10....
Friend Indeed (1-1-38)	Jan. 1,'38	†10....
Jungle Juveniles (11-6-37)	Oct. 2,'37	†.9....
Jungle Juveniles, No. 2 (2-5-38)	Jan. 29,'38	†.9....
La Savate (4-9-38)	Mar. 12,'38	†.8....
Modeling For Money (sepia) (5-21-38)	Apr. 30,'38	†10....
Penny's Party (color) (5-14-38)	Apr. 9,'38	†.9....
Pigskin Champion (9-25-37)	Aug. 14,'37	11....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct. 23,'37	10....
Ski Skill (4-10-37)	Oct. 23,'37	10....
(Reviewed under the title, "Ski Thrill")		
Story of Dr. Carver, The	June 18,'38	†.....
Surf Heroes	May 28,'38	†10....
Three on a Rope (3-26-38)	Feb. 19,'38	†10....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept. 18,'37	†37....
Blotto (2-15-30)	Oct. 30,'37	†26....
County Hospital (4-23-32)	Jan. 22,'38	†17....
Perfect Day, The (3-18-27)	Dec. 11,'37	†20....
ROBERT BENCHLEY		
Evening Alone, An	May 14,'38	†10....
How to Figure Income Tax (4-9-38)	Mar. 19,'38	†.8....
How to Start the Day (10-16-37)	Sept. 11,'37	†10....
Music Made Simple (4-30-38)	Apr. 16,'38	†.8....
Night at the Movies, A (11-20-37)	Nov. 6,'37	†10....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan. 8,'38	†20....
New Audiosseplks, The (2-5-38)		.8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38)	Feb. 25,'38	†.7....
Candid Candidate, The (9-25-37)	Aug. 27,'37	†.7....
Ding Dong Doggies	July 23,'37	†.7....
Foxy Hunter, The	Nov. 26,'37	†.1 rl..
Honest Love and True	Mar. 25,'38	†.7....
Impractical Joker, The (7-3-37)	June 18,'37	..7....
New Deal Show, The (10-16-37)	Oct. 22,'37	†.7....
Out of the Inkwell	Apr. 22,'38	†.7....
Riding the Rails (2-26-38)	Jan. 28,'38	†.7....
Service with a Smile	Sept. 24,'37	†.7....
Zula Hula (1-15-38)	Dec. 24,'37	†.7....
COLOR CLASSICS		
Car-Tune Portrait, A (7-3-37)	June 25,'37	..7....
Educated Fish (11-13-37)	Oct. 29,'37	†.7....
Held It	Apr. 29,'38	†.7....
Little Lamby (1-8-38)	Dec. 31,'37	†.7....
Peeping Penguins (9-18-37)	Aug. 27,'37	†.7....
Tears of an Onion	Feb. 25,'38	†.....
HEADLINERS		
Bob Crosby and Orch.	May 6,'38	†10....
Frimi Favorites (7-3-37) Rudolph Friml, Jr., and Orch.	June 4,'37	.11....
From the Minuet to the Big Apple	Nov. 19,'37	†.....
Hall's Holiday (4-23-38) George Hall and Orch.	Apr. 8,'38	†10....
Himber Harmonies (2-26-38)	Jan. 28,'38	†11....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37	†11....
Hula Heaven (10-16-37) Eddie Peabody	Oct. 1,'37	†11....
Installment Collector, The Fred Allen	July 2,'37	.10....
Let's Go Latin (9-25-37) Xavier Cugat and Orch.	Sept. 10,'37	†11....
Listen to Lucas (2-26-38)	Feb. 18,'38	†10....
Meet the Maestros	Jan. 7,'38	†.....
Night in Manhattan	July 30,'37	.11....
Oh Kay, Rhythm (1-8-38)	Dec. 17,'37	†10....
Queens of Harmony Phil Spitalny and Girl Orch.	Aug. 20,'37	†11....
Star Reporter, No. 3	Mar. 10,'38	†.....
MUSICAL ROMANCE (In Color)		
Schubert's Serenade	July 23,'37	..9....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec. 31,'37	†10....
Aviator Shorty	July 23,'37	.10....
Bike Parade	Apr. 22,'38	†10....
California Giants	Jan. 28,'38	†.....
Circus Comes to Town, The (7-3-37)	June 25,'37	.10....
Cowboy Shorty (10-16-37)	Oct. 8,'37	†10....
Gold (3-12-38)	Feb. 25,'38	†10....
Inventor, The (10-23-37)	Nov. 5,'37	†11....
It's a Good Stunt (9-25-37)	Sept. 10,'37	†10....
Jungle Glimpses	Mar. 25,'38	†10....
Killer of the Tonto	Aug. 13,'37	†10....
Tuna	Dec. 3,'37	†.....
PARAMOUNT PICTORIAL		
No. 11—Fishing Highlights	June 4,'37	.11....
No. 12—(7-3-37)	July 2,'37	.10....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug. 6,'37	†.1 rl..
No. 2—Let's Count Horses —Nova Scotia Faces the Sea — Record Making (9-18-37)	Sept. 3,'37	†10....
No. 3 — Modern Czechoslovakia—Southern Sketches — Doing Broadway in Style (10-16-37)	Oct. 1,'37	†10....
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov. 5,'37	†10....
No. 5—	Dec. 3,'37	†.....
No. 6—	Jan. 7,'38	†.....
No. 7—(2-26-38)	Feb. 4,'38	†10....
No. 8—	Mar. 4,'38	†.....
No. 9—	Apr. 1,'38	†10....
POPEYE THE SAILOR		
Big Chief Ugh-Amugh-Un (5-14-38)	Apr. 15,'38	†.7....
Football Toucher Downer	Oct. 15,'37	†.....
Fowl Play	Dec. 17,'37	†.....
House Builder-Upper, The	Mar. 18,'38	†.....
I Like Babies and Inlinks (10-2-37)	Sept. 17,'37	†.7....
I Never Change My Altitude	Aug. 20,'37	†.7....
I Yam Love Sick	May 28,'38	†.7....
Learn Politeness (2-26-38)	Feb. 18,'38	†.7....
Let's Celebrake	Jan. 21,'38	†.....
Lost and Foundry	July 16,'37	..7....
Morning, Noon and Night Club (6-26-37)	Jnue 18,'37	..7....
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	..7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special)	Nov. 26,'37	†.2 rls.
Protex the Weakerist (11-20-37)	Nov. 19,'37	†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 6	July 2,'37	.11....
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37	†10....
No. 2 (11-20-37)	Nov. 12,'37	†10....
No. 3	Jan. 14,'38	†.....
No. 4	Mar. 18,'38	†.....
SCREEN SONGS		
Magic on Broadway	Nov. 26,'37	†.1 rl..
Jay Freeman and Orch.		
Thanks for the Memory	Mar. 25,'38	†.8....
Whispers in the Dark (10-9-37)	Sept. 24,'37	†.7....
You Came to My Rescue Shep Fields and Orch.	July 30,'37	..8....
You Took the Words Right Out of My Heart (2-19-38)	Jan. 28,'38	†.7....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 37—Swing Stars (5-22-37)	May 14,'37	.10....
No. 38—Pan-American Champion (7-3-37)	June 11,'37	.10....
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	.10....
No. 40—Aquabats	Aug. 13,'37	†10....
No. 41—Picking Pets (10-2-37)	Sept. 10,'37	†10....
No. 42—Four Smart Dogs (10-16-37)	Oct. 8,'37	†10....
No. 43—Pick Your Favorite (11-6-37)	Nov. 5,'37	†10....
No. 44—Ball Tossers	Dec. 3,'37	†.....
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31,'37	†10....
No. 46—Good Looking Winners (2-26-38)	Jan. 28,'38	†10....
No. 47—A Fascinating Adventure (2-26-38)	Feb. 25,'38	†10....
No. 48—Cops and Robbers	Mar. 25,'38	†10....
No. 49—Win, Place or Show (5-14-38)	Apr. 22,'38	†10....
UNUSUAL OCCUPATIONS (In Color)		
No. 1	Aug. 6,'37	†.1 rl..
No 2 (10-16-37)	Oct. 8,'37	†10....
No. 3 (1-22-38)	Dec. 10,'37	†10....
No. 4 (2-26-38)	Feb. 11,'38	†10....
No. 5 (5-21-38)	Apr. 15,'38	†10....
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)		.31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-26-37)	Sept. 17,'37	†10....
Murder in Swing Time (9-4-37)	Sept. 27,'37	†10....
Prairie Swingaroo (12-25-37)	Oct. 15,'37	†10....
LEON ERROL COMEDIES		
Berth Quake	May 6,'38	†10....
Dummy Owner, The (1-1-38)	Jan. 7,'38	†19....
His Pest Friend	Mar. 11,'38	†18....
Rented Riot, A	Nov. 5,'37	†17....
Should Wives Work (10-9-37)	Sept. 10,'37	†19....
HEADLINER SERIES		
4—Swing Fever	July 25,'37	.20....
1937-38		
No. 1—Trailing Along (10-16-37)	Oct. 8,'37	†16....
No. 2—Music Will Tell (1-1-38)	Feb. 11,'38	†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38)	Jan. 28,'38	†18....
Edgar and Goliath (12-25-37)	Nov. 19,'37	†17....
False Roomers	Mar. 25,'38	†17....
Kennedy's Castle	May 28,'38	†17....
Morning Judge (10-16-37)	Sept. 24,'37	†18....
Tramp Trouble	Aug. 6,'37	.16....
MARCH OF TIME		
No. 12	July 9,'37	.18....
No. 13	Aug. 6,'37	.18....
1937-38		
No. 1 (9-11-37)	Sept. 3,'37	†17....
No. 2	Oct. 1,'37	†20....
No. 3	Oct. 29,'37	†21....
No. 4	Nov. 26,'37	†20....
No. 5 (1-1-38)	Dec. 25,'37	†18....
No. 6	Jan. 21,'38	†16....
No. 7	Feb. 18,'38	†19....
No. 8	Mar. 18,'38	†19....
No. 9	Apr. 15,'38	†21....
No. 10	May 13,'38	†.....
No. 11	June 10,'38	†.....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)	Apr. 28,'38	†10....
Latin Rhythm (3-5-38)	Feb. 18,'38	†11....
Maids and Music	Apr. 22,'38	†10....
No Sale (4-2-38)	Mar. 11,'38	†11....
Phoney Boy (12-25-37)	Nov. 19,'37	†11....
Radio Hookup, A	Jan. 25,'38	†10....
Rhythm in a Night Court (9-4-37)	Sept. 24,'37	†.9....
Salt Shakers	May 13,'38	†11....
Skyline Revue	Apr. 1,'38	†11....
Sweet Shoe (1-1-38)	Jan. 14,'38	†11....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10,'37	†13....
No. 2 (12-18-37)	Nov. 5,'37	†11....
No. 3 (1-22-38)	Dec. 31,'37	†10....
No. 4 (2-26-38)	Feb. 25,'38	†10....
No. 5	Apr. 22,'38	†11....
No. 6	June 17,'38	†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct. 22,'37	†17....
Stuper-Visor, The (1-22-38)	Feb. 25,'38	†17....
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec. 3,'37	†20....
Mississippi Moods (7-31-37)	July 23,'37	.17....
That Man Samson	May 28,'37	.19....
Twenty Girls and a Band (1-22-38)	Apr. 8,'38	†18....
RKO PATHE SPORTSCOPE		
Bit and Bridle	May 13,'38	†11....
In the Swim (3-5-38)	Feb. 18,'38	†10....
Pinehurst	Apr. 22,'38	†.9....
Swinging Mallets	Apr. 1,'38	†10....
White Magic	Jan. 28,'38	†10....
Windward Way	Mar. 11,'38	.10....
SMART SET		
Buckaroo Broadcast (3-26-38)	Apr. 22,'38	†18....
Rhythm Wranglers (12-25-37)	Dec. 17,'37	†19....
SPECIAL		
Quintupland (2-26-38)	Feb. 18,'38	†19....
SPORTS WITH BILL CORUM		
Golf Timing (8-21-37)	July 23,'37	.11....
Royal Steeds	July 2,'37	.10....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37	.16....
WALT DISNEY CARTOONS		
Boat Builders	Feb. 25,'38	†.7....
Clock Cleaners, The (8-28-37)	Oct. 15,'37	†.8....
Donald's Better Self (2-26-38)	Mar. 11,'38	†.8....
Donald's Nephews	Apr. 15,'38	†.8....
Donald's Ostrich (1-1-38)	Dec. 10,'37	†.9....
Hawaiian Holiday (9-4-37)	Sept. 24,'37	†.8....
Lonesome Ghosts (12-25-37)	Dec. 24,'37	†.9....
Mickey's Trailer	May 6,'38	†.8....
Moth and the Flame, The (3-19-38)	Apr. 1,'38	†.8....
Old Mill, The	Nov. 5,'37	†.9....
Pluto's Quinpuplets	Nov. 26,'37	†.9....
Self Control (1-22-38)	Feb. 11,'38	†.8....
Wynken, Blynken and Nod	May 27,'38	†.8....
WORLD ON PARADE		
Jungle Playmate	July 30,'37	..9....
Workshops of Old Mexico	July 9,'37	.11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bene Bender Parade, The (8-14-37)	Aug. 6,'37	.10....
Filming Modern Youth	Oct. 1,'37	†.....
Filming Nature's Wonders	Dec. 3,'37	†.....
Laughing at Fate (11-27-37)	Nov. 5,'37	†.9½..
Motor Maniacs (9-25-37)	Sept. 3,'37	†10....
Trailing Animal Stories (1-22-38)	Jan. 14,'38	†.9....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37	†.....
Italian Libya (12-4-37)	Nov. 12,'37	†10....
Land of the Maple Leaf, The (1-22-38)	Dec. 10,'37	†10....
Mexican Mural (10-16-37)	Sept. 3,'37	†.9½..
Modern Dixie (2-12-38)	Jan. 28,'38	†10....
Portraits of Portugal (8-7-37)	Aug. 6,'37	.10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
111. Mickey's Amateurs (6-19-37)	June 4,'37	†.1 rl..
112. Moose Hunters	Aug. 5,'37	†.9....
SILLY SYMPHONIES		
113. Modern Invention (6-26-37)	June 17,'37	†.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26,'37	.10....
No. 39 (10-23-37)	Oct. 18,'37	†.9....
No. 40 (12-4-37)	Nov. 1,'37	†.9....
No. 41 (12-11-37)	Nov. 15,'37	†.9....
No. 42	Nov. 22,'37	†.9....
No. 43	Dec. 6,'37	†.9....

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Min.
No. 44	Jan.	3,'38†	9....
No. 45 (2-26-38)	Jan.	29,'38†	9....
No. 46	Feb.	28,'38†	9....
No. 47	Mar.	21,'38†	9½..
No. 48	Apr.	11,'38†	9....
No. 49 (5-21-38)	Apr.	25,'38†	9....
No. 50 (4-30-38)	May	9,'38†	9....
No. 51	June	13,'38†	10....
No. 52	June	27,'38†	9....
MEANY-MINY-MOE CARTOONS			
Air Express (10-2-37)	Sept.	20,'37†	6....
Fireman's Picnic (10-16-37)	Aug.	16,'37..	6½..
Ostrich Feathers (10-2-37)	Sept.	6,'37†	7....
Rest Resort (10-16-37)	Aug.	23,'37..	7....
MENTONE MUSICAL COMEDIES			
All Aboard (11-6-37)	Dec.	1,'37†	17....
Alpine Cabaret (8-14-37)	Aug.	4,'37.	10....
Cocktail Party, The (5-15-37)	May	12,'37.	10....
Down on the Barn (2-26-38)	Feb.	23,'38†	17....
Hawaiian Capers (9-18-37)	Sept.	8,'37†	17....
High Jack N' the Show (5-21-'38)	May	18,'38†	17....
Latin Hi-Hattin' (4-30-38)	Apr.	27,'38†	17....
Music and Flowers (5-21-38)	June	15,'38†	19....
Oh, Say Can You Hear? (12-18-37)	Dec.	29,'37†	15....
Rhapsody in Zoo (12-11-37)	Jan.	26,'38†	15½..
Show for Sale (10-30-37)	Nov.	3,'37†	21....
Singing Bandit, The (7-3-37)	July	7,'37.	10....
Somewhere in Paris (3-5-38)	Mar.	23,'38†	17....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct.	6,'37†	19....
OSWALD CARTOONS			
Dumb Cluck (12-11-37)	Dec.	20,'37†	7....
Feed the Kitty	Mar.	14,'38†	7....
Football Fever (12-4-37)	Nov.	15,'37†	7....
Keeper of the Lions (11-13-37)	Oct.	18,'37†	7....
Lamplighter, The	Jan.	10,'38†	7....
Love Sick (11-6-37)	Oct.	4,'37†	8....
Man Hunt (2-26-38)	Feb.	7,'38†	7....
Mechanical Handy Man (10-30-37)	Nov.	8,'37†	7....
Movie Phony News	May	30,'38†	.....
Mysterious Jug, The (12-11-37)	Nov.	29,'37†	7....
Nellie, The Indian Chief's Daughter	June	6,'38†	7....
Nellie, the Sewing Machine Girl (5-14-38)	Apr.	11,'38†	7½..
Problem Child, The (5-14-38)	May	16,'38†	7....
Tail End (5-21-38)	Apr.	25,'38†	7....
Trade Mice	Feb.	28,'38†	7....
Yokel Boy Makes Good (3-12-38)	Feb.	21,'38†	7....
STRANGER THAN FICTION SERIES			
No. 38—Novelty (5-15-37)	July	19,'37..	9....
No. 39—Novelty (7-24-37)	Aug.	16,'37..	9....
No. 40—Novelty (9-18-37)	Sept.	6,'37†	9....
No. 41—Novelty	Oct.	4,'37†	9....
No. 42—Novelty	Nov.	1,'37†	9....
No. 43—Novelty (12-4-37)	Nov.	29,'37†	9....
No. 44—Novelty (12-11-37)	Dec.	27,'37†	9....
No. 45—Novelty (2-26-38)	Jan.	17,'38†	9....
No. 46—Novelty (2-26-38)	Feb.	21,'38†	9....
No. 47—Novelty	Mar.	14,'38†	9....
No. 48—Novelty	Apr.	4,'38†	8½..
No. 49—Novelty (5-7-38)	Apr.	18,'38†	8½..
No. 50—Novelty (5-21-38)	May	2,'38†	9....
No. 51—Novelty	June	6,'38†	9....
No. 52—Novelty	June	20,'38†	.....
UNIVERSAL SPECIAL			
Bombing of the U. S. S. Panay	Dec.	30,'37†	23....
Breathless Moments (2-26-38)	Feb.	28,'38†	19....
Hollywood Screen Test (8-14-37)	Aug.	30,'37†	21....

VITAPHONE

Title	Rel.	Date	Min.
BIG TIME VAUDEVILLE REEL			
Vaude-Festival Fritz and Jean Hubert	June	26,'37	.....
Vaudeville Hits Elaine Arden	July	17,'37	.....
Vitaphone Broadwayites Medley-Dupree	Aug.	21,'37.	10....
BROADWAY BREVITIES			
Sound Defects (6-12-37) Rufe Davis	June	5,'37.	22....
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June	12,'37.	20....
Rhythm Roundup, The Estelle Taylor	June	19,'37.	21....
Little Pioneer, The (7-10-37) Sybil Jason	July	3,'37.	19....
Newsboy's Nocturne (7-10-37) Lane Tree & Edwards	July	10,'37.	20....
Flowers from the Sky (8-21-37) Josephine Huston	July	24,'37.	22....
Cut Out for Love Donald Novis-Dorothy Dare	Aug.	2,'37	.....
Du Barry Did All Right Irene Bordoni	Aug.	7,'37	.....
Doctor Cupid Ken Murray-Oswald	Sept.	4,'37†	.....
Postal Union Georgie Price	Sept.	11,'37†	.....
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept.	25,'37†	20....
Ups and Downs Hal LeRoy	Oct.	9,'37†	.....
Starlets (11-20-37)	Oct.	23,'37†	20....
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov.	6,'37†	.....
Joe Palooka in "Calling All Kids"	Nov.	20,'37†	17....
Man Without a Country, The John Litel	Nov.	27,'37†	.....
Here's Your Hat Cookie Bowers	Dec.	11,'37†	.2 rls.
One On the House Willie, West, McGinty	Dec.	18,'37†	.2 rls.
Wedding Yells Ken Murray-Oswald	Jan.	1,'38†	20....
Script Girl Cross and Dun	Jan.	15,'38†	.....
Romance Road Walter Cassell-Anne Nagel	Jan.	29,'38†	19....
Candid Kid, The (2-26-38) Josephine Huston	Feb.	12,'38†	20....
Waiting Around (2-26-38) Frank Libuse	Feb.	20,'38†	20....
Little Me Wini Shaw	Mar.	5,'38†	.....
Romance of Louisiana Addison Richards	Mar.	12,'38†	.....
Under the Wire Joe and Asbestos	Mar.	26,'38†	.....
Got a Match Joan Abbott	Apr.	9,'38†	.....
Hold That Ball Preisser Sisters	Apr.	23,'38†	.....
Forget-Me-Knots Bernice Claire	May	7,'38†	.....
Out Where the Stars Begin 3004 (5-21-38) Evelyn Thawl-Jeffrey Lynn	May	28,'38†	19....
COLORTOUR ADVENTURE (In Color)			
Gateway to Africa (6-12-37)	June	12,'37.	10....
Land of the Magyar (7-10-37)	July	3,'37	.....
Crossing the Sahara	Aug.	14,'37	.....
Long Bright Land (9-11-37)	Sept.	25,'37†	10....
It's Work	Oct.	23,'37†	.....
Mysterious Ceylon	Nov.	20,'37†	.....
Land of the Kangaroo (11-20-37)	Dec.	18,'37†	10....
India's Millions	Jan.	8,'38†	.....
Malayan Jungles (2-5-38)	Feb.	5,'38†	10....
What the World Makes	Mar.	12,'38†	.....
Crossroads of the Orient (4-30-38)	Apr.	2,'38†	.....
Taradja Land	Apr.	30,'38†	.....
Pearl of the East	May	21,'38†	.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"			
Attic of Terror (9-11-37)	Sept.	18,'37†	12....
Playing with Danger (11-20-37)	Oct.	30,'37†	13....
Danger—High Voltage	Dec.	4,'37†	.1 rl..
Alibi Mark	Dec.	25,'37†	.1 rl..
Bolted Door, The (2-5-38)	Jan.	22,'38†	13....
Hit and Run (2-26-38)	Feb.	19,'38†	12....
Shopgirl's Evidence	Mar.	19,'38†	.....
Dear Old Dad (5-21-38)	Apr.	16,'38†	12....
Wanderlust	May	14,'38†	.....
LOONEY TUNES			
No. 37—Porky's Super Service (7-10-37)	July	3,'37.	8....
No. 38—Porky's Bad Time Story	July	24,'37.	7....
No. 39—Porky's Railroad (8-14-37)	Aug.	7,'37.	7....
No. 40—Get Rich Porky	Aug.	28,'37	.....
No. 41—Porky's Garden	Sept.	11,'37	.....
No. 42—Rover's Rival	Oct.	9,'37†	.....
No. 43—The Case of the Stuttering Pig	Oct.	30,'37†	.....
No. 44—Porky's Double Trouble (11-20-37)	Nov.	13,'37†	7....
No. 45—Porky's Hero Agency	Dec.	4,'37†	7....
No. 46—Porky's Poppa	Jan.	15,'38†	.....
No. 47—Porky at the Crocadero	Feb.	5,'38†	7....
No. 48—What Price Porky	Feb.	26,'38†	.....
No. 49—Porky's Phoney Express (2-26-38)	Mar.	19,'38†	11....
No. 50—Porky's Five and Ten	Apr.	16,'38†	.....
No. 51—Porky's Hare Hunt	Apr.	30,'38†	.....
MELODY MASTERS			
Lennie Hayton and Orch. (7-10-37)	July	10,'37.	10....
David Mendoza and Orch. (8-21-37)	July	31,'37.	10....
Russ Morgan and Orch.	Sept.	11,'37†	.....
Milt Britton and Orch.	Oct.	2,'37†	.....
Mal Hallett and Orch.	Oct.	23,'37†	.....
Arnold Johnson and Orch. (9-11-37)	Nov.	13,'37†	10....
Jan Rubini and Orch.	Dec.	4,'37†	.1 rl..
Henry King and Orch.	Dec.	25,'37†	.1 rl..
Leon Navara and Orch.	Jan.	15,'38†	.....
Erle Madriguera and Orch. (2-5-38)	Jan.	29,'38†	10....
Carl Hoff and Orch.	Feb.	12,'38†	.....
Benny Meroff and Orch.	Mar.	5,'38†	.....
Mike Riley and Orch.	Mar.	26,'38†	.....
Rubinoff and His Violin (5-14-38)	Apr.	16,'38†	10....
Carl "Deacon" Moore and Orch.	May	7,'38†	.....
MERRIE MELODIES (In Color)			
No. 38—Streamlined Greta Green (6-12-37)	June	19,'37.	8....
No. 39—Sweet Sioux (7-10-37)	June	26,'37.	8....
No. 40—Egghead Rides Again	July	17,'37.	8....
No. 41—Plenty o' Money and You	July	31,'37.	7....
No. 42—Sunbonnet Blue	Aug.	21,'37	.....
No. 43—Speaking of the Weather (8-21-37)	Sept.	4,'37.	7....
No. 44—Dog Daze	Sept.	18,'37	.....
No. 45—I Wanna Be A Sailor	Sept.	25,'37†	.....
No. 46—The Lyin' Mouse	Oct.	16,'37†	.....
No. 47—Little Red Walking Hood	Nov.	6,'37†	.....
No. 48—Woods Are Full of Cuckoos	Dec.	4,'37†	.1 rl..
No. 49—September in the Rain	Dec.	18,'37†	.1 rl..
No. 50—Daffy Duck and Egghead	Jan.	1,'38†	7....
No. 51—My Little Buckaroo	Jan.	29,'38†	7....
No. 52—Jungle Jitters (2-5-38)	Feb.	19,'38†	7....
No. 53—Sneezing Weasel, The (2-26-38)	Mar.	12,'38†	7....
No. 54—A Star Is Hatched	Apr.	2,'38†	.....
No. 55—Penguin Parade (4-30-38)	Apr.	23,'38†	7....
No. 56—Now That Summer Is Gone	May	14,'38†	.....
PICTORIAL REVIEWS			
No. 12—Pianos—Art (8-14-37)	July	17,'37.	10....
No. 13—Books—Furs	Aug.	28,'37	.....
(NEW SERIES)			
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept.	18,'37.	10....
No. 2—Mauch Twins—Table Tennis	Oct.	16,'37†	.....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov.	13,'37†	10....
No. 4—Boxers—Dolls	Dec.	11,'37†	.....
No. 5—Ice Cream—Jockeys (1-29-38)	Jan.	8,'38†	11...
No. 6—Hockey—Shoes (2-5-38)	Feb.	5,'38†	10....
No. 7—(2-26-38)	Mar.	5,'38†	10...
No. 8 — Song Writers — Bowling	Apr.	2,'38†	.....
No. 9 — Silverware — Ice Boating (4-23-38)	Apr.	30,'38†	10....
VITAPHONE NOVELTIES			
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov.	6,'37†	11....
VITAPHONE VARIETIES			
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept.	4,'37†	11....
Puppet Love (9-11-37) Salici's Puppets	Oct.	2,'37†	11....
Roping 'Em Alive	Nov.	6,'37†	.....
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec.	4,'37†	10....
Unreal Newsreel	Jan.	8,'38†	.....
Ski Flight	Jan.	22,'38†	9....
Alibi Time (2-19-38) Radio Ramblers	Feb.	12,'38†	11....
Vitaphone Gambols Chaz Chase	Mar.	19,'38†	.....
Mr. & Mrs. Jesse Crawford (5-14-38)	Apr.	9,'38†	9....
Juggling Fool, The Bobby May	May	14,'38†	.....

OTHER PRODUCT

Title	Rel.	Date	Min.
AMERICAN RED CROSS			
Why Not Live? (5-7-38)			10....
DEVLIN			
Beautiful and Gay Budapest (5-14-38)			10½..
Hong Kong, Gateway to China (2-19-38)			11....
Manila (2-26-38)			11....
Old Towns of Normandy (4-9-38)			10....
Resorts and Quaint Towns of the Blue Coast (5-21-38)			10½..
Singapore (2-26-38)			11....
HOFFBERG			
Skiing on Your Feet	Jan.	14,'38†	.....
Catalina Island	Nov.	12,'37†	.....
MODERN			
America Marching On (1-29-38)			10....
SANDERS			
Life in Lapland (2-12-38)	Feb.	18,'38†	8½..
WORLD			
Men of Ships	Sept.	10,'37†	9...
Paper Hanger, The (Cartoon)	Sept.	1,'38†	.....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel.	Date	Min.
Great Adventures of Wild Bill Hickock (15 episodes)	June	30,'38†	.....
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept.	1,'37†	20.... (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec.	9,'37†	21.... (each)
Secret of Treasure Island, The (4-9-38) Don Terry-Gwen Gaze (15 episodes)	Mar.	17,'38†	19.... (each)

REPUBLIC

Title	Rel.	Date	Min.
Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug.	20,'38†	.....
Fighting Devil Dogs, The 7501 Lee Powell-Herman Brix	May	28,'38†	.....
Hawk of the Wilderness 7301	Dec.	3,'38†	.....
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb.	12,'38†	18.... (each)
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov.	20,'37†	.....

UNIVERSAL

Title	Rel.	Date	Min.
Flaming Frontiers Johnny Mack Brown-E. Hansen	July	5,'38†	.....
Flash Gordon's Trip to Mars (2-19-38) Larry Crabbe-Jean Rogers (15 episodes)	Mar.	21,'38†	20... (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec.	27,'37†	.2 rls
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct.	4,'37†	.2 rls. (each)

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 112

Question No. 112 was: (A) What condition is indicated by a commutator "flat"? (B) Just what is a commutator and what is its function? (C) What is the effect of compound winding of motor field magnets? (D) Just what is a compound wound generator or motor?

The following made satisfactory answers: S. Evans and C. Rau; G. E. Doe; J. R. Prater; H. Edwards; T. F. Bochert; L. Cimikoski; C. Oldham; L. H. Kelley; W. E. Limmroth; E. H. Toedte; C. Champney; O. H. Schmidt; J. A. Zachritz; G. Burdis; M. and J. Devoy; F. Feasel; R. W. Groton; W. Schoeneman; D. Coates; K. Irwin; C. L. Brant; E. M. and F. Wentworth; H. T. Todd and L. E. Dodson; R. E. Bullard and J. K. Robinson; T. and W. Turk; B. and M. Walker; L. B. Daniels; L. Johnson; A. Leonard and G. T. Jones; B. L. Kent; L. N. Schofield; C. A. Whitlock; H. Bunker; F. H. S. and P. Dalbey; R. M. Schnider; G. L. Goss and Son; A. D. Lonby; M. C. Cordell; W. R. Matthews and J. R. Davidson; N. L. Wooden; P. and L. Felt; L. M. Richardson; R. R. Robbins and W. Winkler; T. W. Redhouse; F. L. and L. Savlor; S. Hewitt; C. H. Lowrie; H. T. Plum and D. A. Shea; C. Umphrey; S. L. Maxwell; M. D. McGuire; F. W. Brandenburg; E. Exline; H. T. Haywood; T. D. Williams; S. U. Lamont; B. L. Kent; R. R. Jacobs and B. B. Hornstein; H. T. Randolph; L. Day; H. A. Ames and F. E. Dorp; L. J. Rubin; G. T. Vieller; E. Lomax; D. and W. Porter; H. T. Watkins and N. S. Reid; J. M. Kelner and A. W. Baxter; T. A. and G. Johnson; L. D. Tomlinson; H. M. Jackson and W. V. Henderson; B. L. Bunt and W. R. Davis; L. A. Beachwood and M. F. Robinson; L. F. and G. Brown.

(A) L. Cimikoski says, "Where from any cause the commutator surface has worn unevenly there will be a low spot, which condition is termed flat(s)."

G. H. Payne says, "A low spot, usually dubbed a 'flat' indicates that the commutator is not being worn evenly by the brushes."

(B) E. H. Toedte answers thus: "A commutator consists of a number of copper bars or segments insulated from each other and so mounted upon the armature shaft (from which they also are insulated) at one end of the armature windings, that a smooth, cylindrical surface is presented upon which the current-collecting brushes may ride. These bars are so connected to the armature coils that although the armature generates a.c., approximately pure d.c. is delivered to the circuit or circuits being served with current. I say 'approximately pure' for the reason that there is always a slight ripple in the current so delivered, though it is not discernible in practice except by finely adjusted instruments."

G. E. Doe answers, "I think this question may be answered concisely and briefly by saying the commutator is a mechanical device employed to rectify the a.c. generated in every armature into dc. for use in the circuit being served with current. It consists of a series of copper bars or segments mounted upon and insulated from the armature shaft. Each such bar is thoroughly insulated from all other bars, their combined outer surface forming a smooth surface of copper, to which the current-collecting brushes are fitted and may ride under suitable pressure. These bars are so connected to the armature windings that the a.c. surges generated by armatures is only delivered to the bars, brushes and circuit when it is in one direction. This whole matter is well described and illustrated on pages 12 to 16, inclusive, of our Bluebook."

(C) C. Champney says, "A compound winding of a motor field magnet tends to secure constant, unvarying speed under varying load conditions."

(D) T. F. Bochert replies, "The field magnet of a compound wound machine carries two sets of coils, one of which is connected in series, the other in parallel with the armature and therefore with the outside circuit. Such a winding is designed to and does provide better voltage regulation for constant voltage systems than would be possible otherwise. The compound machine has some of the characteristics of both shunt and series wound generators."

J. L. Goodell, St. Louis, Mo., asks, "Is ownership of a Bluebook necessary in order to join the Bluebook School? I have been told it is."

Anyone may join the "school." Ownership of the bluebook is not a requisite.

The "school" has for its purpose two things: First, to spread knowledge. Second, to help owners of the Bluebook to test themselves in their knowledge. Not only by the study of the question has their knowledge been improved, but when trouble rears its head, they, being familiar with the book and its contents through examination week after week, know exactly where to find what they want without a moment's delay.

BLUEBOOK SCHOOL QUESTION NO. 119

(A) What results from excessive lubrication of a commutator?

(B) You have found it necessary to clean a commutator by sanding. What should be done before it is again placed in operation?

(C) What is a commutator stone? How is it used?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

MGM Foreign Managers On Tour of Country

by WILLIAM F. CROUCH

in Chicago

The current desire for domestic product in the Spanish speaking countries is only a passing phase in the opinion of Thomas Hale, manager for MGM in Chile, South America. Mr. Hale, with Samuel Mazza of Rio de Janiero, and F. E. and L. Hutchinson of England, stopped off in Chicago last week en route to Hollywood. The men, all managers of MGM exchanges, were given the trip to America by Metro-Goldwyn-Mayer.

Mr. Hale said that at present the domestic South American and Mexican films were having a definite vogue in Chile but that in the long run South American theatres would have to depend upon Hollywood for their product as not enough good pictures were being produced by the domestic companies.

F. E. Hutchinson, assistant sales manager for MGM in England, reported theatre business there is on the upgrade sharply and that such pictures as "Yank at Oxford" are breaking records. Mr. Hutchinson said that Metro's present production plans in England call for a number of films of an "international" nature.

The men will spend a week or ten days in Hollywood before returning to their posts. It is the first time any of them have been to the United States and their trip calls for visits to many of the key cities and important scenic spots.

Movietone News' Madrid Office To Be Opened

Closed since shortly after the outbreak of the Spanish Civil War, in the summer of 1936, the Madrid headquarters of Movietone News are to be reopened, Truman H. Talley, head of the newsreel who is now in Europe, has advised the home office. Ettore Villani, Italian editor of the newsreel, has been placed in charge of Spanish activities, succeeding Erich Stoll, who has been transferred to Berlin as assistant to Robert Hartmann, German editor. Frederick Fresnau has been promoted to head of the French edition.

All overseas editions of the newsreel are shortly to adopt the American policy of featuring commentators and departments, the French edition having already adopted the practice. Jean Toscane has been named chief commentator of the French edition and Leslie Mitchell of the British reel. The newsreel's re-equipment program abroad under the direction of E. I. Sponable, technical director, has been completed.

Peters Succeeds Harvey

F. E. Peters has been appointed general manager of the Dominion Sound Equipments, Ltd., Canadian distributors of Western Electric and RCA sound systems, after serving as secretary of the company for the last two years. Mr. Peters succeeds O. R. Harvey, who died a few weeks ago.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York, N. Y.

USED EQUIPMENT

THEY'RE "EASY" CHAIRS—EASY ON YOUR purse. American Seating, Ideal, Irwin, other famous makes—biggest variety veneer and upholstered, at fraction of original cost. S. O. S., 636-AY Eleventh Avenue, New York.

BOOKS

YOU'LL LIKE THE BOOK—YOU'LL LIKE THE price. Cameron's "Motion Pictures With Sound," regularly $5, now only $1.95. Gives complete history and background of sound pictures. 393 fascinating pages. Money back if not pleased. S. O. S., 636-AY Eleventh Avenue, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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FOR LEASE — 325 SEAT THEATRE NOT equipped, no competition. In same block big general store for sale and room for lease. Splendid rural community. HENRY ZEHNER, Windfall, Ind.

THEATRE AND BUSINESS BLOCK, WESTERN New York. Price $6000 cash. SNYDER, Andover, N. Y.

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WHY PAY MORE WHEN S. O. S. OFFERS savings like these. Cutawl, excellent condition, $95. Corozones, new, $7.95. Suprex DC lamps, factory rebuilt, $129.50. Portable sound screens, 9′, new, $24.95. New B & L lenses, $6.95. Sprocket pullers, pin pushers, 98c each. Single roll tickets holders, 98c, double, $1.39. Forest double 50 amp copper oxide rectifiers, factory stock, $325. S. O. S., 636-AY Eleventh Avenue, New York.

THEATRE EQUIPMENT — SUPPLIES — ACCESsories—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

MOVED OUR WAREHOUSE. CHANCE TO BUY all makes and styles of theatre chairs at exceptionally low prices. ALLIED SEATING CO., INC., 36-38 West 13th Street, N. Y.

SLIP COVERS. HAVE ON HAND 5,000 OR WILL make new, 20c each and up. HARRY HACKER, 21 West 45th Street, N. Y. BRyant 9-9245.

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PROJECTIONIST. POWERS MACHINES. NEW theatre. References, salary expected. POLLARD, Reinbeck, Iowa.

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THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

AIR CONDITIONING

WHEN SUMMER HEAT TRIES TO EMPTY ALL your seats, "Keep Them Cool." S. O. S. has everything for air conditioning. Blowers, from $39.50. Fans, air washers, deflectors, spray nozzles, at rock-bottom. Don't buy until you try S. O. S., 636-AY Eleventh Avenue, New York.

BARGAINS: RECONDITIONED ARCTIC NU-AIR American blowers, noiseless drives, hydraulic variable speed pulleys. New air-washers catalog mailed. SOUTHERN AIR COND. CORP., 101 Walton St., Atlanta, Ga.

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16 MM. CAMERA IN GOOD CONDITION, PREfer Bell & Howell. Will pay cash for bargain. Will also take 16 mm. projector but only prefer camera now. BOX 917A, MOTION PICTURE HERALD.

WILL BUY FOR CASH ALL TYPES OF PROjector heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

CASH ON HAND FOR SIMPLEX AND POWERS machines. Any condition. BOX 999, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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with

LEE POWELL
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MONTAGU LOVE

Directed by
William Witney · John English
Associate Producer **Robert Beche**

BROADWAY SPEAKS AGAIN!

First "The Lone Ranger" scores sensationally. Now "The Fighting Devil Dogs" arrive to repeat the performance at the Criterion Theatre. Starts May 27th. Another bring-em-back-for-more thrill entertainment. Booked solid Loew Metropolitan circuit.

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The greatest picture of 1932, when it tripled grosses from coast to coast, won twin Academy awards, Ernest Hemingway's immortal story of immortal love, with its stars even higher in the public's interest, with its message even more timely, more vital, becomes the great picture of 1938 . . . the year's mightiest romance.



HELEN HAYES GARY COOPER

"A Farewell to Arms"

ADOLPHE MENJOU

A Frank Borzage Production

From the novel by Ernest Hemingway • A Paramount Picture

Screen play by Benjamin Glazer and Oliver H. P. Garrett

Paramount

MR. WILL HAYS,
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N. Y.

MOTION PICTURE

HERALD

REISSUES and REVIVALS



How showmen are searching the treasure trove of the productions that made good

DATA ON 245 REVIVALS AND 40 REISSUES

VOL. 131, NO. 10

JUNE 4, 1938

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Billboards across America! Month after month!



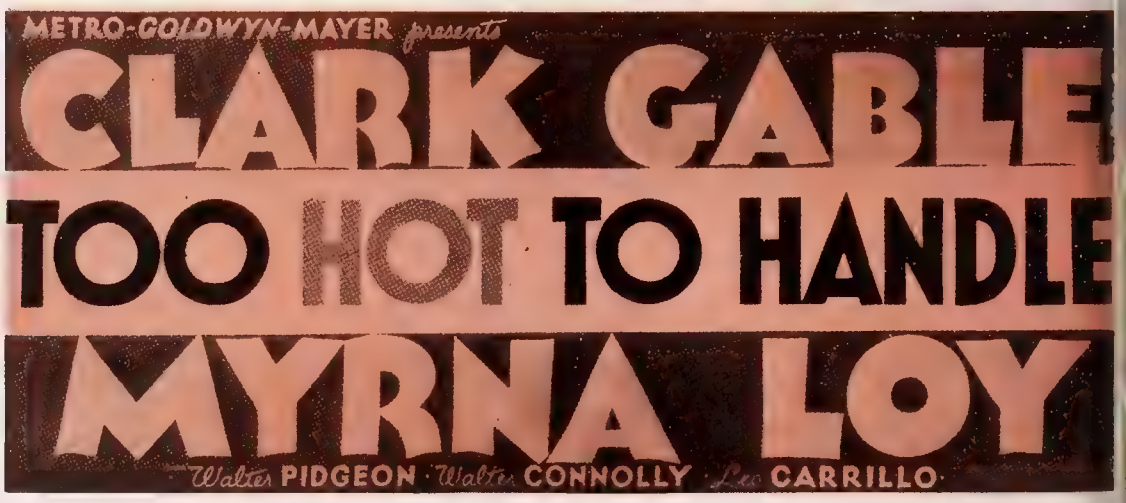
Now!



Next!

"And every month from now until Winter!"





Next!

Another

WARNER PICTURE WITH A SENSATIONAL

Sock!



'Robin Hood' and 'Crime School' ahead of it! The *Action* Company behind it!

Not Since 1933 Has There B
'Gold Diggers' Show With the W



GOLD DIGGE



Congrats to them all  —what a j

RUDY VALLEE and

and The Gold Diggers · H

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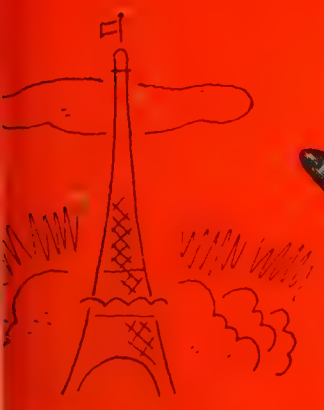
The SCHNICKELFRITZ B

and

GLORIA DICKSON · MELVILLE COOPER · MABEL TODD · FRITZ FELD · Directed by RAY ENRIGHT

Screen Play by Earl Baldwin and Warren Duff · Story by Jerry Wald, Richard Macaulay, Maurice Leo · From an Idea by Jerry Horwin and James Seymour · Musical Numbers Created and Directed by Busby Berkeley

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RS in PARIS

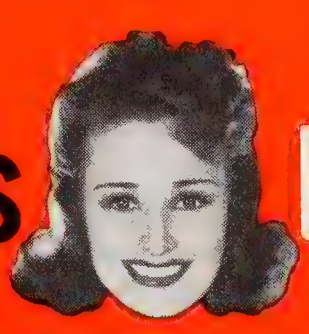
Songs Mother Never Taught You! Four—and all sure-fire!

I Wanna Go Back to Bali
A Stranger in Paree
The Latin Quarter
Day Dreaming (All Night Long)

by Harry Warren and Al Dubin

entertaining they do!

e Gold Diggers



Rosemary Lane

n Herbert



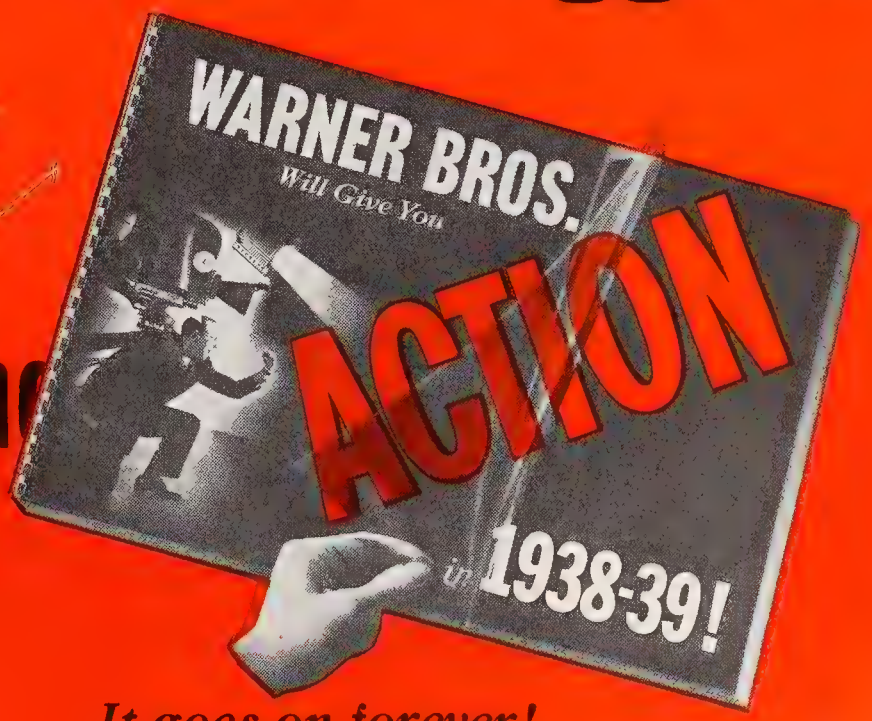
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Gold Diggers

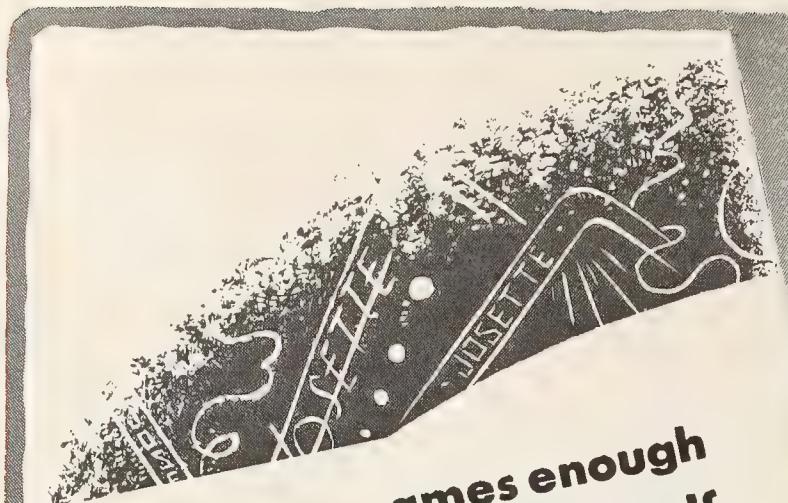
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"Marquee names enough to sell two pictures half as good as 'Josette.' A bit of spring panic to step up boxoffice circulation of ailing cinemas anywhere!"

—Motion Picture Daily

•

Gayer than a Mardi Gras...and merry with Gordon and Revel's latest hits!





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ROBERT YOUNG

in

JOSETTE

with

JOAN DAVIS • BERT LAHR
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Directed by Allan Dwan

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Darryl F. Zanuck in Charge of Production

•

THERE IS NO SUBSTITUTE FOR 20TH CENTURY-FOX SHOWMANSHIP!



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 10 — June 4, 1938

AROUND *the* CORNERS

MANY pressures of change are full upon the motion picture. After a decade of adjustment to the acquisition of sound and the spoken word, the medium is now entering into processes of readjustment to what we so comprehensively, and apprehensively, call society.

The consequences will be manifest in many effects upon the organized industry and most conspicuously upon the motion picture theatre.

Most important is the substantially automatic, unstudied and uncontrolled process of classification of product and of theatres. The rise and swift public acquisition of the designations of "A" and "B" pictures, which should have been kept within the trade, is an index and exemplification.

Lesser theatres, out of competitive necessity, continue to develop, as rapidly as availability of product will permit, appeal to minority and special audiences. Meanwhile the production of pictures for such audiences waits upon further development of the outlets and access to the minorities.

THE main stream of staple production tends ever more and more to the pattern of entertainment traffic that was evolved by the roadshow of pre-picture days. The motion picture theatre still requires a continuous flow of product, but that is the only aspect of the old "program" concept on which the industry grew up that survives.

Sixteen millimeter exhibition for theatres is a fact and growing. There is promise of a line of sub-calibre theatres that may yet re-establish something reminiscent of the nickelodeon. That in a fashion would require "program" again, and a line of production not now available but likely to spring up at demand.

The invasion of the amusement screen by advertising, now, after various tentative beginnings made since 1896-7, is well underway. Classifications and stratifications of theatres will tend to encourage this movement. The lower admission theatres will inevitably tend to accept as much advertising as their audiences will take. The movement will work upward among theatres to the point where customers insist on entertainment only and are willing to pay more for it. There may be, for the motion picture, no such point.

THIS development of what is at the time called "sponsored" product is inevitable. The motion picture and the stage are the only important amusement sources of entertainment that are not given away by, or for advertisers. The newspaper is an editorial wrap-around for department store announcements, the radio is sheer ballyhoo of precisely the same school of technique as the minstrelsy of the old time medicine show, the popular magazine does weekly and monthly what and more obviously the newspaper does every day. They are all substantially free shows supported by sponsors. That the motion picture should long occupy a unique and different position is not probable.

None of this represents any ideal state of trends. That is not relevant, however, to the probabilities, the certainties. The organized industry, through Mr. Will Hays, has gone on record against advertising on the screen, with some minor exceptions. The exceptions make the case and prove the hole in the dam. The whole motion picture industry knows better than to put advertising into the show that it sells, but it also knew better than lotteries, better than firesale methods of multiple picture bills, and should have known better than some of its cheapening policies of give-aways. Inevitably out on the margins where desperations created necessities the practises of "anything for today's dime" began and thereby became the competition that swept the practises upward through the whole exhibition institution.

THE pressures of change in the advertising sector will exert growing and important influence. Effects will have to be measured in years, not seasons.

Among other elements of change, one sees color inching forward, television galloping in print and creeping on the screen.

In terms of political relation and legislation there is a deal more trouble ahead than has been seen in the past. There will be more of "regulation" and there is a menace that much of the regulation will be more accurately restriction. Nothing save a national political about-face can prevent this.

Many things will be different.

But certain fundamentals must remain. No matter how surrounding elements are modified, there must be production, there must be distribution and there must be exhibition.

There will still be a consuming public and a showmanship to serve it.

△ △ △

FEDERAL ART

OUR publisher, coastward bound, and pausing mid-continent, took a stroll up Chicago's Michigan avenue the other evening and, pausing before the facade of the classic Blackstone Theatre, read the billing:

"The Federal Theatre Presents a Living Newspaper, 'Spirochete' —something to be whispered about out loud—Works Progress Administration."

This makes good a pessimistic forecast made on this page a few months ago. There is some basic reason perhaps for the fact that when the Leftists become concerned with public health they ever overlook the plagues of tuberculosis, cancer, infantile paralysis and pellagra to be concerned exclusively with sex and its maladies. We have said that before, will again.

Written perhaps with a grin, the publisher remarks to the editor: "And our Leftist critics, finding us against propaganda, including alleged peace propaganda, contend we are for War. Maybe now by the same process they will decide that since we oppose sex prophylaxis tricked on the screen into 'entertainment' we must be for syphilis."

This Week

Legislation

Supporters of the Neely block booking bill this week began a move designed to force consideration of the measure by the House of Representatives before adjournment. The proponents of anti-block booking legislation are seeking to determine sentiment in the house toward a petition to discharge the interstate and foreign commerce committee and thus obtain action on the bill. However, it was not believed the necessary 218 votes could be obtained. A plea by Samuel B. Pettengill, representative, for consideration of the measure was followed by the issuance of bulletins by three exhibitor organizations, urging theatre owners to fight for enactment of the bill. The week also brought the opening in Fargo, North Dakota, of Paramount's test case against the state's theatre "divorcement" law, and the threat of a new anti-trust drive against the film industry.

Details are in stories on page 12.

Rehearing Granted

On petition of General Talking Pictures, the loser in recent litigation with the American Telephone and Telegraph Company over sound patents, the United States supreme court in the fall will rehear the case which it decided on May 2nd. General Talking Pictures in its petition claimed the court in its first decision had reversed a precedent on patent law which had stood for a century.

See page 13.

War Talk

Talk of war abroad and a generally disrupted international economic situation has affected the motion picture business in Europe, Walter J. Hutchinson, director of foreign distribution for Twentieth Century-Fox, said this week when he arrived in New York from Europe. "Trade has been dislocated between nations and the money situation is bad," Mr. Hutchinson said. "It is a truism that nations that cannot trade among themselves cannot be prosperous. The international economic situation is greatly upset and affects all business and industries. The film industry is only one of them." Despite this, Mr. Hutchinson said he found that Hollywood's product still leads the field in European countries but that it is coming up against a sharpened nationalism which favors domestic product. With the national markets becoming more difficult, American films have to be "big" in order to obtain substantial representation, Mr. Hutchinson observed. The Twentieth Century-Fox executive plans to leave on a trip to South America about August 1st, and later plans to visit South Africa where his company has set up its own organization.

Anschluss and Films

Anschluss has gone to work with a vengeance in Austria. Only three American distribution offices are remaining open and for the most part they are limited to showing old product. All non-Aryan exhibitors were arrested, on charges of being in arrears in taxes, and all non-Aryan employees, in whatever the field of motion picture activity, have been discharged. Patronage at Vienna's first-run theatres has gone to pot with the restriction of product to German propaganda pictures of military demonstration, the while these could be seen, without the asking, on the city's streets. Production in Austria has stopped completely.

The picture of cinematic Austria since absorption by Germany is drawn in detail on page 20.

Seating Ratios

While the ratio of population to theatre seats for the country at large averages about 12 persons to a seat there are wide divergencies in the figure for different sections of the country. Analysis of the tables published in the May 28th issue of Motion Picture Herald discloses a range of from eight persons for each seat in New England to 22 persons per seat in the south.

The figures and their relationship to under- and over-seating conditions are discussed on page 19.

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Australians Act

At the most representative convention of exhibitors ever held in Australia, a conference at Sydney decided that the State associations should call upon all state governments to enact legislation at once to give effect to a Standard Film Contract, to restrict licenses for the opening of new theatres, to adopt for the Commonwealth an ad valorem duty similar to the New Zealand tariff and basing duty upon earning capacity, and to regulate percentage sales.

Cliff Holt's report on the exhibition conference at Sydney appears on page 22.

Suspension Lifted

Paul Edwards, WPA administrative officer in New York, this week announced that six of 12 WPA box office employees who were suspended following an investigation of diversion of receipts from Federal Theatre Project productions have been reinstated "without loss of pay or standing." The other six have been permanently suspended pending further inquiry and auditing of accounts. Nine of the 12 were employed at the WPA circus, now playing in Canarsie, Brooklyn, and three worked for the WPA production, "Haiti," at the Lafayette Theatre. The diversions amounted to less than $1,000. All employees were bonded.

Televised Feature

For the announced purpose of seeking to determine if full-length feature motion pictures are good television program material and if such shows will hold the attention of an audience for an hour and a half, the National Broadcasting Company on Tuesday night transmitted Alexander Korda's "The Return of the Scarlet Pimpernel" over the television airways. From the NBC television studios in Radio City, the program was carried by special coaxial cable to the Empire State television transmitter, where it was broadcast. Radio waves completed the circuit to the receivers of observers. An invited audience viewed the show before a television receiver in the NBC board room, Radio City, and another group followed the program as intercepted over receivers in Mecca Temple, West Fifty-Sixth Street. Preceding the picture, a 20 minute sketch, "Sauce for the Gander," was enacted by five actors.

UA Convention

United Artists, with a tentative release of "about 30" pictures, will hold two annual sales conventions, the first in New York starting June 13th and the second in Chicago starting June 20th.

See page 25.

IATSE Convention

The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of United States and Canada will hold its 34th convention in Cleveland, starting Monday. It will be attended by more than 900 delegates from 706 local unions. William Green, president of the American Federation of Labor, will be the principal speaker at the meeting and other speakers will include Martin L. Davey, governor of Ohio. George E. Browne, president of the IATSE, in a pre-convention statement, declared that the organization's aims are to maintain industrial peace and obtain employment opportunities for all its members. He said the task of the organization "is to maintain the jurisdictional integrity of the IATSE."

Convention plans are explained in a story on page 14.

Briskin at Columbia

Samuel J. Briskin has rejoined Columbia on a long term contract, Harry Cohn, president, announced Wednesday. The re-association was expected. Mr. Briskin will cooperate with Mr. Cohn in handling studio production. Mr. Cohn also said the studio had no intention of canceling or releasing any of the other studio executives and that Messrs. Silberberg, Kahane and Perlberg will continue in their present capacities.

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MOTION PICTURE HERALD

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40 Reissues, 245 Revivals

Out of its dark and dusty film vaults the motion picture industry is bringing forth scores of its accumulated treasures, productions that made good, in an unprecedented wave of revival and reissue exhibitions that has already touched virtually every section of the country.

A survey, recapitulation and cataloging of the box office materials that showmen are gleaning from the treasure trove is published in this issue.

The section presents the results of a coast-to-coast study of the movement and the reasons that brought it about, on pages 48 and 49.

Probably the longest compilation of reissues and revivals ever made has developed from the survey, running ten pages, beginning on page 50. Besides titles and names of distributors, the compilation contains the names of stars and featured players—important to exhibitors when considering exploitation potentialities —original release dates, running time and related data.

Tabloid reviews on the officially announced reissue pictures start on page 70.

From London comes word of the extent to which the move is spreading over the British Isles, where already some 60 features are getting return bookings, as reported on page 78.

In the Managers' Round Table Section starting on page 87, appear reports on the original exploitation and merchandising treatments which put over the reissues when they first were released.

Resignation Denied

The Italian Ministry of Popular Culture has denied a report that Luigi Freddi, general director for cinematography at the office of the undersecretary of state for propaganda and the press, has been retired from that position. The first reports indicated that Signor Freddi would be succeeded by Vittorio Mussolini, son of Premier Benito Mussolini.

British "Invasion"

Formation of plans by British interests for a so-called "invasion" of the American motion picture market were disclosed this week. The first plan was revealed by Albert D. Levin, film attorney, who announced that he has been retained by English interests to acquire a circuit of theatres in the United States. The second plan calls for the organization of a cooperative selling and distributing agency to represent British producers in the American market. In both cases, those supporting the moves were unnamed. At the same time, plans of American companies for production in England continued to advance with indications being that there would be 41 to 47 films made during the 1938-39 season to meet the new British quota requirements.

The developments are discussed in articles on page 26.

No Quota Relaxation

The French Government has refused to alter its quota law under which a fixed total of 94 dubbed films are licensed for exhibition each half year. With the quota for the first six months of 1938 exhausted early in March because of a number of visas granted French distributors for minor and old American pictures, American distributing companies had asked additional visas. If the rush for visas for old product continues after July 1st, the American companies face the prospect of exhaustion of the quota for the second half before they can prepare their new season product for dubbing.

Pierre Autre covers the situation from Paris on page 28.

More Percentage Films

Republic is increasing the number of its percentage pictures for the new season as well as raising the rentals on the 1938-'39 program, due to the larger expenditure on production, it was learned this week. The company is understood to be seeking a 25 per cent increase.

It was stressed, however, that this is a general policy only and that selling terms will differ with each individual situation. Type of run, policy and other factors will be taken into consideration.

James R. Grainger, president of Republic and its sales head, has been charged with putting the new distribution policies into effect. He discussed the situation with Max Roth and Irving Mandel, district manager and franchise holder, respectively, in the Chicago, Milwaukee and Indianapolis areas, and will confer with others from the field this week. Mr. Grainger plans to complete his discussions with district heads and franchise holders during a swing of exchanges on which he will leave in a few days.

This Week In Pictures



Cosmo-Sileo Photo

THE chairman of the board and the president meet the executive in charge of production on his way to a vacation. Left to right, Joseph M. Schenck, Darryl F. Zanuck who with his wife and three children sailed for Europe this week from New York, and Sidney R. Kent.

Joseph I. Breen, administrator of the Production Code Administration, and Mrs. Breen embark on the Saturnia, right, for a vacation in Italy.



Ella Barnett Photo

From a retirement of 20 years Maude Adams, the "Peter Pan" of the great days of the stage, emerges to sign her first screen contract. The actress is pictured below on the Selznick International lot in Culver City after completing tests which preceded the agreement for her to star in a picture to be made in the fall.





Cosmo-Sileo Photo



Managers of National Theatres' Intermountain division listen in at the Denver office on a telephone conference during which policies and operations were discussed by Spyros Skouras and other executives of the circuit. In the front row, left to right, are Ray Davis, northern district manager; Fred Glass, southern district manager; Rick Ricketson, division manager, and Harry Huffman, Denver city manager.

Demonstrative admirers surround Carlo Buti, left, radio tenor, as he sails on the Conte di Savoia to make three films in Italy.

Recovered from a leg injury suffered in a football scrimmage for his film alma mater Joe E. Brown returns to the field for the shooting of scenes for "The Gladiator." With him at the right are David L. Loew, producer, and Edward Sedgwick, director.

Leo McCarey, director; Myron Selznick, agent, and Ernst Luitsch, director, leave for Los Angeles after several days in New York.





Universal west coast sales representatives visit the studio and meet the stars. Below, left to right, William C. Riter, salesman; Cliff Work, vice-president and general manager; Barney Rose, branch manager; Edward Cooke, office manager; Ben Sachey, branch booker; Deanna Durbin, Adolphe Menjou, Andrea Leeds, King Trimble, salesman; Harold Whitman, head booker; Lon Hess, salesman; Charles J. Feldman, branch manager; James Hommell, salesman; A. J. O'Keefe, western district manager, and Olaf Wog, salesman.

Gabriel Soria, below, gold medal winner for the last four years for his direction of Mexican pictures, who is producing "Ora Ponciano" in Mexico City.



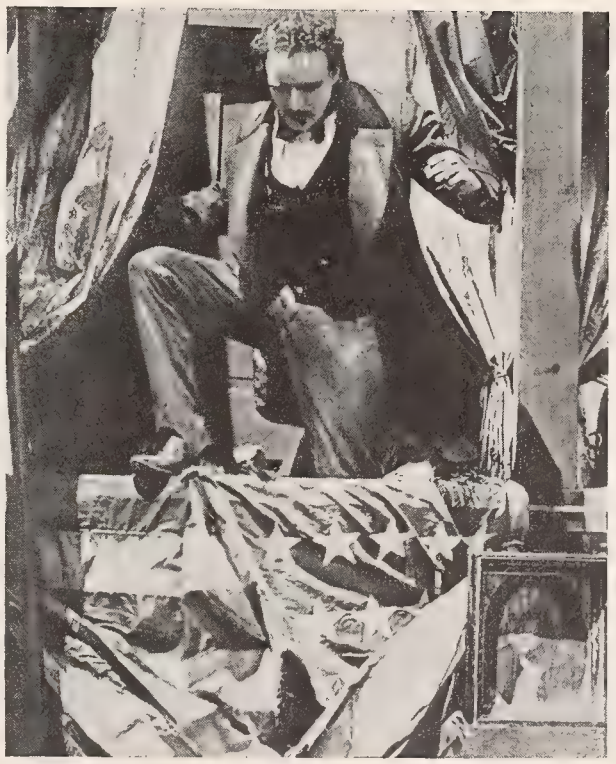


Raoul Walsh as John Wilkes Booth escaping after shooting Lincoln, right, in a scene from "The Birth of a Nation," just now, in its 23rd year, receiving revival bookings.

Rudolph Valentino's name returns to Broadway, below, in a revival showing of Paramount's "The Sheik" at the Gaiety, N.Y.

Cosmo-Sileo Photo





NEELY SUPPORTERS DEMAND ACTION; MORE TRUST PROBE THREATS HEARD

Allied States, Wood and Rosenberg Urge Exhibitors to Continue Fight; North Dakota "Divorcement" Trial Opens

Although it was not believed sufficient signatures could be obtained, supporters of the Neely block-booking bill this week began sounding out sentiment in the House of Representatives in Washington in an effort to gauge the possibilities of taking the measure out of the hands of the interstate and foreign commerce committee by petition. To be successful, a petition to discharge a committee must be signed by 218 members.

Coincident with the launching of the move in the House, warnings to exhibitors to carry on their fight for enactment of the measure were issued by Allied States Association: Pete J. Wood, secretary of the Independent Theatre Owners of Ohio, and M. A. Rosenberg, president of the Motion Picture Theatre Owners of Western Pennsylvania.

Meanwhile, in Fargo, N. D., Allied joined with state officials in defending the action brought by Paramount to have the state's theatre "divorcement" law declared unconstitutional. In this connection, Allied officials declared their organization will attempt the introduction of affiliated theatre "divorce" legislation in every state in which affiliated theatres are operating if they win the North Dakota case which went to trial Wednesday before a three-judge statutory court.

In his opening statement Thomas D. Thacher of New York, heading the Paramount-distributors' counsel, said the law would destroy property rights, that it was not within the state's policing power, that there is no monopoly in the business nor any threats thereof, and that the measure is "class legislation."

Francis Murphy, head of the defense counsel, representing the state, the governor, and, figuratively, Allied States Association, said the legislation could be construed to prevent the entrance of an "evil" into North Dakota, that the practice of producers owning theatres could, with block booking methods in vogue, threaten to destroy independent theatres.

Chairman Wants Hearings

The suggestion that the block booking bill be taken from the committee by petition—the last resort of those seeking action on a measure over the opposition of a committee majority—followed definite assurance by Chairman Clarence F. Lea, Democratic Representative California, that his committee would not report the bill until it had held hearings on it and that the committee schedule was so loaded it would be impossible to hold hearings this year.

In the first of what is expected to be a series of attacks on the committee for its failure to follow the example set by the Senate interstate commerce committee and report the bill without hearings, Samuel B. Pettengill, representative (Dem., Ind.) last week called upon all "friends" of the legislation "to give all possible assistance toward bringing it to action in the house at this session."

Declaring that he "has hope for action this year, and good reason for that hope, Mr. Pettengill pointed out that "long hearings have been conducted on this legislation both in the House and in the Senate."

"The legislation," he continued," has been pending now for three or four years and I hope members, especially the new members, will not insist on further hearings on the bill. The Senate took up the matter without new hearings, relying on the hearings in a previous session.

"I do not know of any bill which has come up in many years which has had such widespread support from people who have no interest in legislation except to unselfishly improve the conditions of living for themselves and their children in their home communities."

Allied, in its bulletin, commented on Mr. Pettengill's statement by pointing out that it "initiated a movement which is fast gaining momentum to bring the bill on for consideration at this session."

"The question now is," the bulletin continued, "will Chairman Lea, of the Interstate Commerce Committee, a Californian and admittedly friendly with the motion picture trust, block the reporting of the bill by his committee. Congressman Mapes (Carle E. Mapes of Mich.) a ranking minority member, pledged his help to Pettengill and others are known to be of the same mind."

A similar note was sounded by Mr. Wood, who also charged that distributor representatives, film salesmen and branch managers "are coercing theatre owners into signing letters opposing the bill."

"These methods," he continued, "are taking the form of threatening the exhibitors that product will be taken away from them, while in other instances, promises are made that certain concessions will be forthcoming in the way of rental prices and availability."

He also contended that affidavits supporting

(*Continued on following page, column 3*)

ACTION ON RADIO MEASURES DELAYED

Action by the rules committee of the House of Representatives on legislation providing for an investigation of the broadcasting industry will be delayed until members of the Federal Communications Commission have been given an opportunity to reply to charges made against them by supporters of the measures now under consideration.

Determination to hear both sides of the controversy before taking action was voiced by John O'Connor, New York representative, chairman of the committee. His decision to call the commissioners was reached after Lawrence Connery, representative, charged that, without penalty from the commission, broadcasters were using their facilities to attempt to defeat candidates for public office, in violation of the communications act.

Mr. Connery also charged that the FCC had been derelict in failing to revoke the licenses of stations involved in the Mae West-Charley McCarthy broadcast, and that there were a number of objectionable programs on the air against which the commission had failed to take any steps.

Department of Justice To Attempt to Preserve Competition; Proposal for Permanent Special Master on Complaints

by FRANCIS L. BURT
in Washington

Threat of a new anti-trust drive against the film industry is seen by observers in Washington in the new policy of the Department of Justice to seek to preserve competition in industries in which monopoly has not yet entirely eliminated the independent operator.

Meanwhile, it was also learned in Washington that an industry proposal that the government appoint a permanent special master to hear and determine clearance and zoning complaints filed hereafter against Fox West Coast Theatres will be in final form for submission to the United States attorney general's office within the next few weeks. Attorneys for the major companies met at the offices of the Motion Picture Producers and Distributors of America in New York last week and further advanced the plan which was reported on in Motion Picture Herald last week (page 16). The proposal is new to the industry in that it contemplates the voluntary placement of an important unit under Federal control.

In its present form, the proposal contemplates the submission of all complaints against West Coast having a bearing on the 1930 consent decree, entered into by the circuit with the government, to a special master whose decisions would be final. By this means, it is hoped, Federal anti-trust investigations and contempt actions based on the consent decree and involving the circuit and distributors selling to it, would be eliminated in the future.

The Department of Justice's new policy of seeking to preserve competition was disclosed last week in a statement on oil cases, brought by the government. It was prepared by Thurman Arnold, new assistant attorney general in charge of the anti-trust division.

The statement was the second of the "explanatory" papers which Mr. Arnold recently suggested as a "guide" to business executives. The first was issued in connection with the department's proceeding against automobile finance companies.

Since the structure and operations of the oil industry are similar to those in motion pictures, the department's announcement was seen as having a direct application to the latter. In both industries there are companies which are producers, distributors and retailers; others which are engaged in the first two activities, and still others which are engaged in but one branch. In both, also, it has been charged that the integrated companies imposed onerous terms upon retailers.

In his statement on the oil prosecutions actuated by the fact that a number of defendants in a pending case were prepared to enter pleas of nolo contendere and pay costs and fines of approximately $400,000, Mr. Arnold disclosed that the Department is prepared to expend a large part of its limited appropriation for the maintenance of competition in industries.

U.S. SUPREME COURT TO RECONSIDER QUESTION OF SOUND INFRINGEMENTS

Arguments on Appeal of General Talking Pictures from Decision for Telephone Company Will Be Heard October 10th

by FRANCIS L. BURT
in Washington

Further study of the right of a patent owner to control the uses to be made of his device, after it passes into the hands of a purchaser, was granted by the United States Supreme Court Tuesday on the petition of General Talking Pictures Corporation for review of the May 2nd decision by which General was held guilty of infringement of Telephone Company theatre reproducer patents. The court ordered that arguments on the plea be heard October 10th. Carried to its ultimate conclusion the first decision would leave all users of such equipment in the position of infringers.

The granting of the petition was one of the last actions of the court before adjourning for the summer after a record-breaking term in which it disposed of 1012 of the 1090 cases on its docket.

In its opinion last month, to which only Associate Justice Hugo L. Black dissented, the court held that General Talking Pictures, producing sound picture equipment, had no right to use therein theatre amplifiers to which were affixed license notices restricting their use to radio reception, and that the American Transformer Company, holder of a non-exclusive license from the American Telephone and Telegraph Company, had no right to sell them for such purpose.

Contends Ruling Upset Law

That decision, the company contended in its petitions for rehearing, upset the law as consistently followed for the last 100 years and, if permitted to stand, would work a grave injustice upon it and result in the destruction of its business.

While Justice Black, in his dissent said that the decision would "inevitably result in a sweeping expansion of the statutory boundaries constitutionally fixed by Congress to limit the scope and duration of patent monopolies," the company, in its petition, argued that "if the decision remains unaltered it will not only afford to those so disposed an avenue of escape from the prohibitions of the anti-trust laws, but will again unsettle and surround with doubt the question as to the limits of the patent grant with respect to the rights of purchasers of patented articles, which, until this decision, seemed to have been put at rest by a progressive and consistent series of decisions."

General's Contention

The company also raised the point that the complainants in the case did not come into court with clean hands, since they knew that the amplifiers were acquired for use in talking picture equipment but did not protest; did not return the royalties received on such sales until more than a year after the action was commenced; never sued the transformer company for breach of the license agreement because of the sales; and never canceled that agreement.

"If those sales were 'outside the scope of its license,' as the majority opinion holds," the company argued, "a simple notice of cancellation would have effectually put an end to it. It is no answer to say a patentee may choose whom to sue amongst alleged infringers. This is not such a case because no infringement suit would have been required if respondents had honestly believed the transformer company was violating its contract by selling to petitioner, and had promptly acted accordingly.

"Instead," it was contended, "respondents permitted the sales to continue without interruption, and although the bill herein was filed in 1929, the sales, with the knowledge of respondents, continued to the expiration of the transformer license agreement in August, 1931. Indeed, this action was not brought to trial until after a preliminary injunction had been granted against respondents for violation of the anti-trust laws with respect to the very business in which petitioner and respondents were competitors, and involving talking motion picture equipment that would be useless without the amplifiers purchased by petitioner from respondents' licensee."

Monopoly Aspects

The monopoly aspects of the suit, emphasized in his dissenting opinion by Justice Black, were emphasized in the company's petition.

"The patents which this court has now found to be infringed," it was explained, "were among those that formed the basis for a series of contractual engagements between respondents and the overwhelming majority of the leading motion picture producers and exhibitors in the United States, by the terms of which, it has been adjudged, respondents violated the anti-trust laws in establishing and continuing a monopoly with respect to equipment in which the amplifying devices with which this suit is concerned are a material component part.

"Petitioner and respondents, as parties to that suit (General Talking Pictures Corporation v. American Telephone & Telegraph Company), have both appealed—the petitioner because of the district court's refusal to grant a permanent injunction due to respondents' statement that the practices complained of were stopped, though the contractual limitations which the court found illegal were still in the agreements complained of, and the respondents from the holding of violation of the anti-trust laws.

Refers to "Radio Trust"

"Moreover, both in that anti-trust suit and in the case at bar, it appears that respondents' patents are included in patent pooling agreements commonly known as the Radio Trust, discussed in the minority opinion but without reference to the authorities making such pools illegal if beyond the scope of the patent law, and therefore giving sufficient ground for this court of its own motion, the entire record being before it on certiorari, where such illegality appears, to refuse to aid the claims of any patentee arising out of such agreements or other inequitable situations."

The specific points on which the court agreed to review the case are:

1. Can the owner of a patent restrict the use made of a device manufactured under the patent, after the device has passed into the hands of a purchaser in the ordinary channels of trade?

2. Can a patent owner, merely by a license notice attached to a device made under the patent, and sold in the ordinary channels of trade, place an enforceable restriction on the purchaser thereof as to the use to which the purchaser may put the device?

Ask Action on Block Sales Bill

(*Continued from opposite page, column 2*)

his charges have been sent to Washington to be used as proof of the tactics of those who oppose the legislation.

Mr. Rosenberg, in his bulletin, declared: "You are now being offered relief. Don't accept anything less than the fullest measure.

"Let there be no compromise. Success is within reach, so let us grasp and retain it. Too long have, we, the motion picture exhibitors of America, been denied economic justice. The Neely bill, now pending, will relieve inequitable conditions that have plagued us for decades."

See Case to Highest Court

Because of the significance which Allied attaches to the North Dakota "divorcement" law and its vital import to affiliated circuits, the case, it is generally agreed, will be carried to the United States supreme court regardless of the outcome of the trial before the statutory court. The case can be taken to the high court without an intermediate appeal to a United States circuit court of appeals.

Paramount was granted a temporary injunction last winter restraining North Dakota officials from enforcing the state law, which would prevent the operation within the state of any theatre circuit in which a producer or distributor had a financial interest.

The trial which started Wednesday is on Paramount's petition to have the injunction made permanent on the grounds that the divorcement law violates the Federal and state constitutions in that it is an unwarranted use of police power, is discriminatory, confiscatory and deprives the company of its property without due process of law.

Minnesota Amusement Company and American Amusement Company, its subsidiary, both with headquarters in Minneapolis, together operate 18 theatres in North Dakota. There are **no** other affiliated theatres in the state.

M. & R. Case Resumed

The taking of depositions of home office distribution officials in the preliminaries of the Morse & Rothenberg anti-trust action against the M. A. Shea and Main & New Hampshire circuits and major distributors was continued in New York last week by George S. Ryan, Boston attorney for the plaintiffs.

University Official to Head Broadcasters

Neville Miller, former mayor of Louisville and now assistant to the president of Princeton University, has been tendered the nomination and is said to have made known his intention to accept the presidency of the National Association of Broadcasters. He is expected to be appointed at a meeting of the organization's board of directors June 6th in Washington.

Acceptance of the position would place Mr. Miller in a post similar to that held in the motion picture industry by Will H. Hays, president of the Motion Picture Producers and Distributors of America.

BROWNE PLEDGES IATSE TO "INDUSTRIAL PEACE"

Green Will Address 900 Delegates from 706 Locals at Convention Opening on Monday

The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators was pledged this week to maintain industrial peace and to obtain steady employment "at proper wage levels" for its members, by George E. Browne, president, as the organization prepared for its 34th convention which will be held in Cleveland starting Monday and continuing through the week.

William Green, president of the American Federation of Labor, of which the IATSE is an affiliate, will be the principal speaker at the convention, which will be attended by more than 900 delegates from 706 local unions.

Considerable interest is expected to be shown in the biennial report to be submitted by Mr. Browne. During his term of office, according to a pre-convention bulletin issued by Washington headquarters, wage scales and working conditions have been improved and membership has been substantially increased.

Membership Almost 60,000

The extent of unionization of the industry in recent years, chiefly in the exhibition and production branches, is shown in the increase in IATSE membership from 23,000 in 1934 to almost 60,000 this year, according to James Brennan, international vice-president.

Since the organization's last convention in Kansas City, two years ago, the alliance has added 28 locals, Mr. Brennan said. These include chiefly theatre employees although two new locals were established in Hollywood and a charter was granted to Motion Picture Laboratory Technicians' Union, Local 702, in New York. There are now 712 locals in the International Alliance, which embraces the United States and Canada. This figure and the membership total do not include the "B" locals, covering more than 3,000 in the Film Exchange Employees' Union and "front of the house" theatre employees such as cashiers and doormen.

Mr. Brennan scouted complaints of rank and file members that the present method of IATSE administration lacks democratic procedure. He said that the rules are decided upon at national conventions, with nothing concealed, and that the delegates are free to speak.

Seek "Industrial Peace"

In his pre-convention statement, Mr. Browne declared:

"We shall leave theory to the campus economists and the curbstone jurists, and attack our problems in practical and realistic fashion. We of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada are an integral part of the amusement business. We seek industrial peace and employment opportunities for our members. Our task is to obtain steady employment at proper wage levels for our membership and to maintain the jurisdictional integrity of the IATSE. To that end my administration bends every effort."

In addition to Mr. Green, other speakers scheduled to speak include: Martin L. Davey, governor of Ohio; Robert J. Buckley, United States senator from Ohio; D. W. Tracy, president of the International Brotherhood of Electrical workers; William T. Schulte, United States representative from Indiana; the Rev. J. W. R. MacGuire, C.S.V., St. Viator College, and Rabbi Jacob Tarshish, New York City.

Convention headquarters will be the Hollenden Hotel while the meetings will be held at the Cleveland Public Auditorium.

Up to Circuits, Says ITOA on Duals

The first move toward elimination of double bills must be made by the circuits and when this is done the independent theatre owners in the New York metropolitan area will follow the move, according to *The Independent,* official publication of New York's Independent Theatre Owners Association.

The article agreed with Samuel Goldwyn's assertion that "double features are the fault of the exhibitor and it is up to the exhibitors to eliminate them" but also pointed out that "the first move in that direction must naturally come from the first runs."

"Mr. Goldwyn knows," the statement continued, "that in New York, for instance, Loew's runs his best product, first run, on a double bill: 'Hurricane,' 'Goldwyn Follies' and 'Marco Polo' being among that number. Not long ago we pointed out to him that 'Dead End' was double featured in a first run situation at a low admission price and, in addition, $1,000 was given away.

"Sidney Kent, president of Twentieth Century-Fox, knows that his best pictures are double featured by RKO in its first run theatres. It is plain common sense that the subsequent runs can hardly play these pictures after they have been milked by the circuits."

The Independent, in a lead editorial, called for a "united front" among exhibitors in helping to defeat the Pettengill block booking bill. The editorial urged exhibitors to forward letters or telegrams to their congressmen "outlining the meretricious nature of the legislation."

De Bra in Hospital

Arthur De Bra, of the Motion Picture Producers and Distributors of America, underwent an emergency appendectomy late Tuesday at Mt. Vernon Hospital, Westchester. Mr. De Bra is in charge of church and school contacts for the MPPDA.

Oklahoma Seeking Investigation of Film Print Value

Possibility that an Oklahoma tax expert may be sent to California to investigate value of film prints leased to theatres, was seen this week as the Oklahoma County equalization board criticized the low valuation placed on personal property of seven film exchanges operating in Oklahoma City.

The board asked Lewis Morris, county attorney, for an opinion on what action can be taken to determine the assessment value of the films handled through the Oklahoma City exchanges.

"The equalization board and the assessor's office have not been satisfied with the assessments placed on films heretofore." L. E. Charles Knight, board chairman said. "The exchanges here have around 6,000 films on hand which are sent to various parts of the state. They claim the assessment should be based on the actual value of the celluloid, and that the real value is in the master film in the studio offices in California. However, in Hollywood, they claim the master film is of no value, but that the prints sent to all parts of the country which draw in the money from theatres are of major value," he said.

Mr. Knight said each film should be assessed at least $100 for the ad valorem tax of $42.55 on every $1,000 of property.

Assessments for 1937 on the films for lease and fixtures of the Oklahoma City exchanges were: Paramount Pictures Distributing Company, Inc., $1,850; Vitagraph, Inc., $4,070; Loews, Inc., $5,225; RKO Pictures, Inc., $4,860, and Twentieth Century-Fox Film Corporation, $5,160.

With hope of participating in the federal spending program to the extent of obtaining $20,000,000 sought by the Ohio Legislature for direct relief fading, a proposal to finance relief by allowing municipalities to levy excise taxes has been renewed there.

The Independent Theatre Owners of Ohio and theatre managers from all sections of the state have intensified their campaign to present the move, which probably would mean the theatre admissions tax would be at least tripled.

Regular Equity Ticket Elected

The regular ticket of Actors Equity Association headed by Arthur Bryon, president, was elected this week at the annual meeting held at the Hotel Astor, New York. Bert Lytell was elected vice-president.

Councilors elected for five year terms are Lee Baker, Alfred Kappeler, Hugh Cameron, Hugh Rennie, Joe Vitale, Eric Dressler, Katherine Warren, Earl Larimore, Winifred Lenihan and Broderick Crawford. Councilors elected for two year terms are Ruth Hammond and John Lorenz.

Walter Liebler has resigned from Lord and Thomas, RKO Theatres advertising contact, to join Barron G. Collier, advertising agency.



What's all the SQUAWKING about ?

Let's LOOK at the Record! ➡

100 *Smash Hits* in 10 Months!

In the last ten months—that is, from the first of August, 1937 to May, 1938—Hollywood has produced more than 100 pictures in the smash-hit class—an average of 10 big pictures a month, each and every month. And that's only part of the story. Since the beginning of the '37-'38 season, Hollywood has turned out some of the top money-makers of motion picture history, and that includes the boom years. Any industry which can claim such money-making triumphs as Walt Disney's "Snow White"; Twentieth Century-Fox's "In Old Chicago"; Metro's "Test Pilot"; Warner Brothers' "Robin Hood"; United Artists' "Hurricane"; Universal's "Mad About Music"; Columbia's "The Awful Truth"; Paramount's "Wells Fargo" and dozens of others, is far from a sick business. We defy any other American industry to show a better record of enterprise, of success, during this past year, than the great business which gives us our bread and butter. The motion picture parade still marches on!

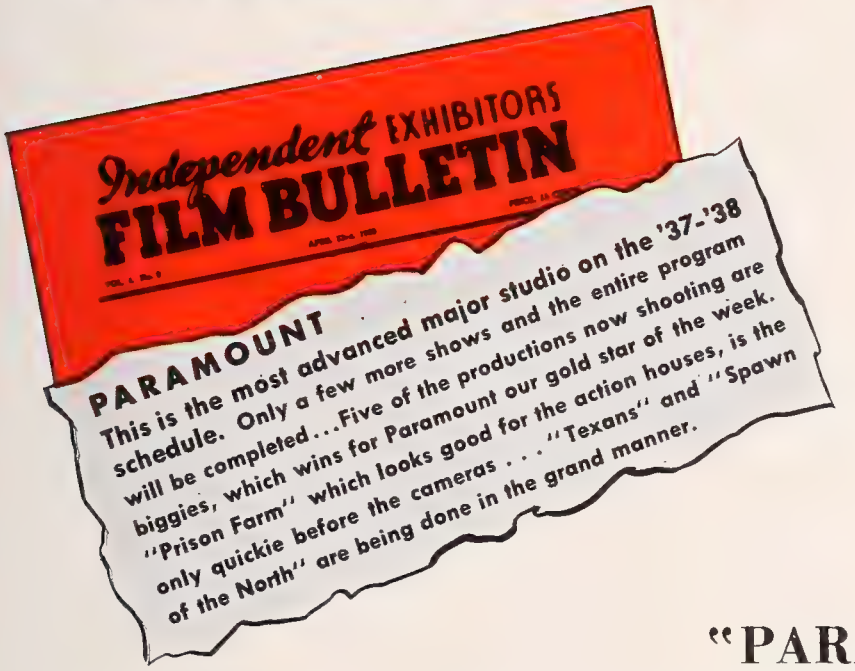


and PARAMOUNT *leads the parade!*

We are justly proud of the industry's record. We take our hats off to our co-workers in the business, and naturally we take considerable pride in our own record here at Paramount. In the past 10 months Paramount has delivered at least 20 pictures in the big-money class (pictures that made better-than-average money for exhibitors)—more than any other company in the business, as the books of thousands of theatres will show. Paramount has established a record for the consistent delivery of profitable pictures month in and month out. Paramount has kept the faith put in it by exhibitors.

Paramount will more than live up to its commitments for the 1937-38 season for . . .

PARAMOUNT is the most advanced major studio on the '37-'38 schedule!



"PARAMOUNT is the most advanced major studio on the '37-'38 schedule," says the Independent Exhibitors Film Bulletin. We don't know how the other studios shape up but we do know that the Independent Exhibitors Film Bulletin is correct when it says "Only a few more shows and the entire program will be completed," for out of 13 pictures to be released in June, July and August, 11 have been shot; 2 are shooting; 7 are edited and ready for release and 4 are editing.

13 Pictures in 13 Weeks . . . THE BEST SUMMER PROGRAM IN PARAMOUNT'S HISTORY...for 7 out of the 13 are BIG PICTURES!

Read all about them on the next page! ➡

Paramount's

SMASH SUMMER SEVEN

1 **"YOU AND ME"**

A dramatic thunderbolt of love on parole, starring SYLVIA SIDNEY and GEORGE RAFT, with Barton MacLane and Harry Carey. PRODUCED and DIRECTED by FRITZ ("FURY") LANG . . . A solid smash to the heart that will be a welcome relief from screwball comedies to audiences eager to have something to sink their teeth in.

2 **"TROPIC HOLIDAY"**

with Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland, Binnie Barnes, Tito Guizar. Directed by Theodore Reed . . . Paramount's "good neighbor" gesture to Old Mexico and to the hundreds of thousands of motion picture fans who want something new and different. Hilarious highlights—Bob Burns, an Oklahoma Senator and the Indians' choice throws the bull after Martha Raye (Martha the Matador) fights it. Lyric Lovelights—the romance of Dorothy Lamour and Ray Milland set to marvelous Mexican music.

3 **"PROFESSOR BEWARE"**

starring HAROLD LLOYD, with Phyllis Welch, Raymond Walburn, Lionel Stander, William Frawley, Thurston Hall, Cora Witherspoon. Directed by Elliott Nugent . . . Harold's best and fastest comedy in many years. Sneak preview audiences say so; studio executives say so; Fox West Coast preview reports say so. Here's a real ACTION-COMEDY—a welcome relief again from the screwball flood of recent months—and a summer treat for the kids.

4 **"GIVE ME A SAILOR"**

with Martha Raye, Bob Hope, Betty Grable, Jack Whiting, J. C. Nugent, Clarence Kolb. Directed by Elliott Nugent . . . What a title! What exploitation hooks in with it, and what an idea for a fast-moving comedy—AND THIS IS A COMEDY! Martha Raye, belle-ideal of the "if she could only cook" school, wins her way from the kitchen to the front pages of the world's newspapers as "the girl with the world's most beautiful legs," in eight exciting reels.

5 **"THE TEXANS"**

starring JOAN BENNETT and RANDOLPH SCOTT, with May Robson, Walter Brennan, Robert Cummings, Raymond Hatton, Robert Barrat, Harvey Stephens and a cast of thousands. A LUCIEN HUBBARD PRODUCTION. Directed by James Hogan . . . Paramount, the No. 1 producer of epic adventure pictures, tops them all with this stirring story of the Chisholm Trail—fights between the Yanks and Rebels, cattle stampedes, a dust storm, prairie fire, Indian fights and a red hot romance feature this MOTION picture.

6 **"SPAWN OF THE NORTH"**

starring GEORGE RAFT, HENRY FONDA, DOROTHY LAMOUR and featuring Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman. Directed by Henry Hathaway. Produced by Albert Lewin . . . A sockeroo! No picture like this has ever been made. Beautiful Alaska lends itself as the thrilling background to the most amazing and exciting acts of courage, revenge and love that have been on the screen this year. "SPAWN" is a story of the savage feuds that haunt the salmon-packed waters of the Alaskan coast and is replete with violent death, swift love and deeds of derring-do. This picture is "THE VIRGINIAN" of the great Northwest.

7 **"A FAREWELL TO ARMS"**

starring HELEN HAYES and GARY COOPER with ADOLPHE MENJOU. A FRANK BORZAGE PRODUCTION . . . This picture has the priceless attribute of timeliness. At this very moment Miss Helen Hayes is concluding a personal appearance tour of the key cities in this country, packing them in with her triumphant portrayal of Queen Victoria. At this very moment Gary Cooper stands at the very summit of his career, a glorious box office name. At this very moment Ernest Hemingway's mighty story of a man and a woman who dare to face with their love the challenge of a world gone mad with war, finds a receptive audience of human hearts everywhere. Those exhibitors who have already played "A FAREWELL TO ARMS" report better than average business in every engagement.

12 PERSONS FOR EACH FILM THEATRE SEAT; 15 STATES ARE UNDERSEATED

33 States Have Population Ratios to Seats Lower Than the Average of 12 Persons; 8 in New England, 22 in South

Wide divergencies exist in ratios of the country's population to motion picture theatre seating capacities, ranging from the eight persons for each seat in New England to the 22 persons per seat in the sparsely-theatred south. Ratio of population to theatre seats for the country as a whole averages about 12 persons per seat.

Continuing the analyzation of the country's exhibition structure, the first report on which appeared in MOTION PICTURE HERALD last week (pages 61 to 66), investigation of population ratios to available theatre capacities discloses marked conditions both in overseating and underseating.

Thirty-three states have population ratios to seats that are lower than the country's average of 12 persons a seat, whereas only 15 states have population ratios to seats that are higher than the national average, indicating in this instance possible underseating.

The socalled "overseating" states, where population ratios to capacities run lower than the country's national average of 12, include: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut, in New England; New York, New Jersey and Pennsylvania, in the Middle Atlantic States; Delaware, District of Columbia and Florida, in the South Atlantic group; Ohio, Indiana, Illinois, Michigan and Wisconsin, of the East North Central States; Minnesota, Iowa, Missouri, South Dakota, Nebraska and Kansas, in the West North Central division; Montana, Idaho, Wyoming, Colorado, New Mexico, Arizona, Utah and Nevada, of the Mountain States, and Washington, Oregon, California, on the Pacific.

The 15 "underseated" states, socalled, where population ratios to capacities run higher than the country's national average of 12 are as follows: Maryland, the Virginias, the Carolinas and Georgia, of the South Atlantic group; Kentucky, Tennessee, Alabama and Mississippi, of East South Central; Iowa and North Dakota, of West North Central, and Arkansas, Louisiana, Oklahoma and Texas, West South Central.

Theatre Averages 605 Seats

Seating capacity of the country's average theatre runs about 605, and ranges from North Dakota's average of 299, to New Jersey's average of 1,038.

In MOTION PICTURE HERALD's six-page analysis of the American exhibition structure it was disclosed that today there are about 17,541 theatres in 9,187 cities, towns and villages, with 10,925,484 seats.

Seventy-two per cent of the theatres were shown to be in towns of less than 50,000 inhabitants, 84 per cent of all houses seating less than 1,000 persons. It was also disclosed that theatres in this country have an average weekly audience turnover of eight times, based on the reputed 88,000,000 weekly admissions and grossing some $19,360,000 weekly, or about $1,006,000,000 annually, at an average single admission of 22 cents.

In concluding the analysis, a study is made of ratio of population to theatre seats for the whole country, according to geographical divisions, as follows:

State	Average Seating Capacity	Ratio of Population to Seats
Maine	508	6.7
New Hampshire	533	6.5
Vermont	446	6.8
Massachusetts	930	9.1
Rhode Island	824	9.7
Connecticut	824	9.0
New England	697	8.0
New York	928	8.6
New Jersey	1,038	8.7
Pennsylvania	743	11.2
Middle Atlantic	903	9.5
Delaware	705	11.2
Maryland	614	12.5
District of Columbia	867	10.0
Virginia	513	18.0
West Virginia	407	13.5
North Carolina	460	19.0
South Carolina	432	25.0
Georgia	531	22.6
Florida	557	10.7
South Atlantic	565	15.8
Ohio	643	11.3
Indiana	554	11.1
Illinois	689	10.7
Michigan	678	11.5
Wisconsin	613	1.2
East No. Central	635	11.2
Kentucky	467	12.2
Tennessee	562	24.7
Alabama	436	3.7
Mississippi	406	27.0
East So. Central	468	21.9
Minnesota	462	11.1
Iowa	424	12.2
Missouri	617	10.8
North Dakota	299	12.4
South Dakota	329	11.1
Nebraska	390	10.1
Kansas	460	9.7
West No. Central	426	11.1
Arkansas	443	22.1
Louisiana	489	15.6
Oklahoma	488	12.8
Texas	500	12.3
West So. Central	480	15.7
Montana	361	9.4
Idaho	380	7.5
Wyoming	428	8.6
Colorado	509	9.9
New Mexico	446	11.0
Arizona	557	10.1
Utah	388	8.0
Nevada	413	5.5
Mountain	435	8.8
Washington	569	10.4
Oregon	528	9.0
California	717	7.3
Pacific	605	8.9
United States	579	12.2

Objections Filed To 'Lynton' Report

Objections to the findings of Gordon Auchincloss, special master, were filed this week by Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation, Loew's, Inc., and the Culver Export Corporation in connection with the "Letty Lynton" plagiarism case.

Mr. Auchincloss, on May 9th, filed a report in Federal Court, New York, estimating damages of $587,604 in favor of Edward Sheldon and Margaret Ayer Barnes, who charged plagiarism of their play, "Dishonest Lady," in the film "Letty Lynton."

The defendants, in their objections, claimed the commercial value of the film cannot be attributed wholly to the story of "Dishonored Lady" but that many other factors must be considered.

At the utmost, the defendants claimed, not more than 10 per cent of the total net proceeds were made by reason of the infringement and, they continued, testimony taken in their behalf by Louis B. Mayer, Howard Strickling, Adolph Zukor, Al Lichtman, Spyros Skouras and Nate Blumberg bear out this contention.

They further contended that the commercial value of the picture depended wholly on Joan Crawford and Robert Montgomery and that the picture when sold to exhibitors was entitled and was sold as "Crawford No. 2."

The defendants also stated that they had an agreement with the plaintiffs to purchase the screen rights to the play for $30,000 if the Motion Picture Producers and Distributors of America approved, which it did not do. Therefore, they claimed, the special master erred in finding damages of $587,604.

Name 66 Exhibitors Judges for AMPA

A panel of 66 exhibitors has been invited to serve on the jury for the Associated Motion Picture Advisers' annual advertising awards, for which 39 campaigns on 1937 releases have been entered. The awards will be given at a luncheon to be held late in June.

Additional acceptances on the awards jury have been received from the following: John Nolan, Comerford-Publix, Scranton; Sid Dannenberg, Warners, Cleveland; E. P. Dinerman, RKO, Cincinnati; Meyer Schine, Gloversville; Vincent McFaul, Buffalo Theatres; Sidney Samuelson, Newton, N. J.; Jules Rubens, Publix-Great States Theatres, Chicago; Earl Hudson, United Detroit Theatres; E. C. Beatty, Butterfield Circuit, Detroit; E. C. Rhoden, Fox Midwest, Kansas City; M. A. Lightman, Memphis; Sonny Shepard, Wometco, Miami; W. R. Lynch, Paramount, Miami; Frank Rogers, United Theatre, Miami; Willam K. Jenkins, Atlanta; Carl Bamford, Publix, Asheville; N. C. and Walter Coulter, Richmond, Va.

ANSCHLUSS SHUTS AUSTRIAN STUDIOS; ONLY THREE AMERICAN OFFICES OPEN

Hundreds Jobless Under Non-Aryan Ruling; Arrest Exhibitors; First-Run Patrons Avoid German Propaganda Films

by SPECIAL CORRESPONDENT
in Vienna

The radical changes that have been effected in the commercial life of the former Austria, since Anschluss, have changed the entire aspect of the country's film business. The introduction of the Nürnberg laws, according to which no Jews may be employed by Austrian companies, and the complete "Aryanization" of all important local undertakings have been carried out by the Germans with great thoroughness and rapidity. The strict measures have shown their effects particularly in the film industry. True, the national Austrian film production even before this had been controlled and directed by Germany, and the artistic and technical staff engaged by local producers had to correspond to the requirements of the Aryan paragraph; but the commercial part of the film business was almost entirely in Jewish hands.

At the moment film production in Austria has stopped completely. According to declarations voiced by the German Reichsfilmkammer, Vienna film production "will enter upon a new epoch and will thrive and flourish as it never did before," but, judging by the past, this does not seem at all certain.

Vienna has three large studios with modern equipment. Two of these are owned by Tobis Sascha. The third is owned by Selenophon, which has been responsible for the making of official Austrian newsreels.

Restricted to 14 Films

Although these studios could have accommodated production of quite a number of films, Austria's annual output did not exceed 14 films in the last year. The reason was that only 14 films were admitted into Germany without taxes and contingent tickets. Since Austria's chief market was Germany, it was not worthwhile to produce more films than could be exported to Germany. These 14 films were completed in six to eight months. For the rest of the year the Vienna studios were closed.

German producers used to come to Vienna to shoot films partly because the costs were lower and partly because Vienna and Austria were particularly suitable for outdoor shots. These guest producers helped to give work to the Vienna studios. But national Austrian production had no chance of healthy development. Despite repeated efforts of Austrian film authorities it was impossible to raise the German import quota. Another difficulty was the slow-moving German-Austrian currency clearing system. It took months and months for the Austrian producers to get the price for the German rights of a film. Before Anschluss the Austrian producers had a claim of five million shillings frozen in Germany.

More vigorous producing activity in Vienna does not seem probable now that Austria has become part of Germany. For one thing, the difference of costs is eliminated, and though Austria's 750 cinemas will show fewer foreign films, the balance will not be supplied by Vienna but by Berlin. Austria of course will be used for her scenery, but the center of production will be shifted to Berlin, and even the Bavaria studio in Munich has been closed down for the greater part of the year.

The new regulations have left hundreds without employment. The Sievering studio, owned by Tobis, will be closed down; the other Tobis studio, in Rosenhügel, is to be enlarged.

Companies Dissolved

Selenophon, maker of the official Austrian newsreels and the educationals, was active until May 1st, but now is being liquidated, all its employees discharged. There will be no Austrian newsreel. Selenophon also did the German synchronization of foreign films. This too, has ceased.

Since Vienna has been transformed into a provincial town instead of a capital, most distributing companies have been dissolved. Of the American companies, only Twentieth Century-Fox, Metro-Goldwyn-Mayer and Paramount have kept offices in Vienna as branches of the Berlin centers. Of course, these offices have reduced their staffs considerably and dismissed all Jewish executives and employees. Managers Flemminger, of 20th-Fox, and Bernstein, of MGM, have left the country. Paramount continues under the former management. The Vienna offices of United Artists, Universal and RKO will be dissolved. Manager Havas, of RKO's Vienna office, has been transferred to Rome. The Austrian market has ceased to exist from the point of view of American films.

In the last year, about 150 American features and 400 short subjects were released in Austrian theatres. The chief source of income for American companies were the smart Vienna first-run theatres, which almost exclusively released English and French-speaking films. The public of these theatres was recruited for the most part from among the Jewish intelligentsia. These foreign films made no considerable profit in neighborhood and provincial theatres. The German versions of foreign films were moderately appreciated in these cinemas, but the originals had no hope of success whatsoever. American films, in losing the Jewish cinema audience, have lost the bulk of their patronage.

The branches of the remaining American companies, Fox, MGM and Paramount, together import no more than 35 to 40 American films into Germany; it is not likely that for the former Austrian territory they will raise the number.

Exhibitors Arrested

Not one cinema remains in Jewish hands in Austria. Within a few days of the annexation, nearly every Jewish exhibitor, particularly the owners of first-run theatres, was taken into custody on trumped up charges of being in arrears in tax payments. Among the arrested exhibitors were several who showed only German films. These cinemas were now taken over by the Reichsfilmkammer. The notice "Under Aryan Management" or "Under the Commissariat of the Reichsfilmkammer" is seen at the entrance of almost all cinemas owned hitherto by Jewish exhibitors.

In the first days following the annexation, these theatres were not permitted to release anything except German propaganda films, which had been barred by the Austrian government. But the patrons did not enjoy these films, mainly displays of army parades and other military demonstrations. They could see similar scenes in plenty in the Vienna streets. Those who paid for cinema tickets wanted to enjoy themselves and forget all about politics. So the deluxe houses took to releasing old American and French films. The local branches of foreign companies are permitted to distribute only such films as were passed by the censor board before March 12, the day of annexation. Since that time, Fox has distributed two new films, but the other companies have been showing their old pictures. The only new undertaking since Anschluss is the newsreel cinema, "Ohne Pause" (Non-stop) on the Graben, the heart of downtown Vienna. It is open from 10 a.m. till 11 p.m. and exhibits newsreels and short subjects.

SELZNICK SIGNS MAUDE ADAMS

Maude Adams, who has been in retirement for 20 years, has been signed by David O. Selznick to star in her first film, a special story now in work.

She went west for camera tests for another picture, but the results were so satisfactory that Mr. Selznick decided to star her.

Miss Adams' career on the stage began when she was nine months old, appearing in "The Lost Child" in her native city of Salt Lake. Her first performance as a leading lady was opposite John Drew in "The Masked Ball."

Louis B. Mayer Honored For Screen Contributions

Louis B. Mayer was given an award at the fifth annual banquet this week of the American Institute of Cinematography, which is affiliated with the University of Southern California, for his contributions to motion pictures for the last 30 years.

Others honored with awards were: Herbert Wilcox, for producing and directing "Victoria the Great"; James Basevi, for technical effects on "The Hurricane"; Clarence Brown, for directing "Conquest" and "Of Human Hearts"; Charles Boyer for his performances in "Conquest" and "Mayerling" and Norman Reilly Raine, Heinz Herald and Geza Herczeg for the screenplay of "The Life of Emile Zola."

After one year as a producer for Metro-Goldwyn-Mayer, Henry Henigson this week resigned. During his year with the company, Mr. Henigson produced one picture, "Port of Seven Seas."

The Cleveland independent exhibitors plan to meet next week to discuss the advisability of closing their houses for the summer.



John D. Clark at his desk.



Mr. Clark and Sidney R. Kent.



Mr. Clark with William Goetz and Darryl F. Zanuck of the production division.

JOHN CLARK DIES AT 47 AFTER MONTH'S ILLNESS

20th Century-Fox Sales Head Began Motion Picture Career With Famous Players-Lasky

John D. Clark, general manager of distribution of Twentieth Century-Fox Film Corporation, died Wednesday morning at 2:15 o'clock at Mountainside Hospital, Montclair, N. J.

Mr. Clark, who was 47 years old, had been ill for several months, and his death followed an operation performed last month.

At the hospital at the time of his death, besides immediate members of his family, were Sidney R. Kent, president of Twentieth Century-Fox; Herman Wobber, Pacific Coast district manager for the company, who flew east from San Francisco a few hours before; Charles E. McCarthy, advertising and publicity director of the company, and Mrs. McCarthy; Felix Jenkins, general counsel of Twentieth Century-Fox; and E. W. Holberg, Christopher Heidt and John McKeon, who were personal friends of Mr. Clark's.

Despite failing health, Mr. Clark went to Hollywood in March for conferences on Twentieth Century-Fox pictures with Mr. Kent, Joseph M. Schenck, chairman of the board of directors of the company, and Darryl F. Zanuck, production chief. After the conferences he conducted the annual sales convention of his company in Kansas City, and returned to his home to go to the hospital.

Besides his wife and daughter, Miss Jean Clark, of Montclair, he is survived by two brothers, William J. Clark, sales manager of short subjects for Twentieth Century-Fox, and Alexander Clark of Cleveland, and a sister, Mrs. Jane Clark Johnson of Drexel Hill, Pa.

A native of Newark, N. J., Mr. Clark attended the Newark public schools, Staunton Military Academy, Staunton, Va., and studied at Newark Law School. He first entered business as a salesman for a tire company in Akron, Ohio, and then became a film salesman in association with William E. Smith, who had the Famous Players-Lasky franchise in Philadelphia. In the early years of the film industry, he was at one time treasurer of the old Alco Company, which later became Metro before the latter merged into what is now Metro-Goldwyn-Mayer. He became branch manager of Famous Players in Philadelphia, where he first met Mr. Kent.

About 14 years ago Mr. Clark was transferred to the New York office of Famous Players-Lasky Corporation and was made sales manager of its western sales division. Six years ago he resigned from Paramount and was appointed general manager of distribution of what was then the Fox Film Corporation, and later became Twentieth Century-Fox Film Corporation. He also was a director.

About Thanksgiving Day last year Mr. Clark made sales history in the film industry when the Twentieth Century-Fox sales force, under his guidance, brought in, during the final week of the Kent Drive, business totaling $1,800,000. This figure broke the industry's standing mark by a margin of 17 per cent. During the drive Mr. Clark spurred the national sales force by visiting the office personnel in 22 cities. In May, 1937, the board of directors voted him a new five-year contract as general sales manager.

Funeral services were to be held at 3 P.M. Friday at the funeral parlors of Arthur K. Brown, Park Street and Claremont Avenue, Montclair. In Mr. Clark's memory, the home office and all exchanges of Twentieth Century-Fox will be closed Friday afternoon.



The late sales executive with Beatrice Lillie at the opening of "In Old Chicago."



At a sales convention in Los Angeles: Mr. Goetz, Mr. Zanuck, Mr. Kent, Joseph M. Schenck, chairman of the board, and Mr. Clark.

AUSTRALIAN EXHIBITORS ASK LAWS FOR STANDARD CONTRACT, NEW TAX

State Associations To Appeal to Governments for Theatre Restriction and Control of Percentage Sales

by CLIFF HOLT
in Sydney

Decisions of vital importance to the Australian exhibiting industry were agreed upon at the nationwide conference of exhibitor-associations held in Sydney. The presence of delegates from New Zealand exhibitor organizations made the conference the most representative yet held in this market.

It was decided that the various State associations should call upon all State Governments for immediate legislation giving effect to a Standard Film Contract, restriction of theatre licenses, an ad valorem duty, and control of percentage selling.

A Federal and New Zealand Council will be formed at an early date, and in future New Zealand exhibitors will be represented at all important trade discussions held by Australian theatre owners.

A summarized account of the business discussed follows:

Standard Contract

The Federal Council to draw up a standard contract based on the New Zealand contract, and to inform the Distributors Association of its intention to move for its adoption by all state governments.

Tariffs

The Federal Council to approach the Commonwealth Tariff Board to recommend adoption of an ad valorem duty similar to the New Zealand tariff, and displacement of the present system of basing duty on footage by one based on earning capacity.

Gift Nights

A "fool-proof" clause to be embodied in the Standard Contract making it impossible to defeat the principle of the one shilling minimum clause by subterfuge in the form of gifts.

Protection

That the Distributors Association be prevailed upon to reduce city protection periods to three weeks on extended-season features and a fortnight on weekly-change features.

Percentage Programs

Opposition was unanimously expressed to the principle of playing pictures on percentage. It was decided to protest against excessive percentages and to demand the elimination of guarantees.

Catholic Council

Conference agreed to extend full cooperation to the Catholic Central Film Council by showing at matinees only those pictures which had been endorsed by the Council as suitable for children. It was stated that the Catholic Council sent lists of recommended and "not suitable" films to 1,000 parishes throughout the Commonwealth.

Licenses

Agreement was reached to seek legislation to regulate and control theatre licenses, in order to prohibit the erection of new theatres in opposition to established ones, where such a move would result in economic waste.

Rejection Clause

That other States follow the lead of New South Wales and Victoria and endeavor to obtain a 25 per cent rejection privilege.

Service Fees

It was proposed to discuss this issue with equipment companies with the idea of making service optional and of arranging a 50 per cent reduction of fees.

Fair Rents

The Federal Council will establish a Fair Rents Court to insure an arrangement equitable to both lessee and lessor.

Limitation of Releases

Attempts will be made to limit individual exchanges' releases to one picture a week. The reason given for this decision is that exhibitors frequently are forced to run two "floaters" on the one program.

Suspension of Hire

Conference decided that no film hire should be paid when a theatre is closed by government edict or any other contingency beyond the exhibitor's control.

Other items discussed included the quality of sound, performing rights, railway freights, film insurance, and age limits. On this point it was agreed desirable to refuse half-prices to children more than 12 years old.

Activities of Four Exhibitor Groups

Eastern Washington exhibitors will be hosts to the Motion Picture Theatre Owners of Washington at a business session to be held at the Davenport Hotel in Spokane Monday. James M. Hone, executive secretary, is arranging a caravan of local theatre and film men to make the trip.

The summer convention of the Theatre Owners of North and South Carolina will be held at Myrtle Beach, N. C., June 26, 27, and 28. The meeting dates were set back a week because of conflicting engagements of convention speakers.

The Independent Theatre Owners of Kansas City, have postponed for two weeks consideration of giveaways, duals, admission prices and business conditions but E. E. Weber, Jr., president, and other officers have indicated that they will press for some type of united effort before the buying season is far advanced. The election of board members has been postponed to the next meeting of the New Haven Allied organization. They met last week.

Committee Urges Adoption of Bill To Aid Fine Arts

Having obtained the approval of the House of Representatives' patents committee to his proposal for the creation of a federal bureau of fine arts, William I. Sirovich, Democratic representative of New York, was hopeful of obtaining passage of the resolution by the house this week and, if action is taken quickly enough, of concurrent approval by the Senate before adjournment of the session.

A brief report, recommending approval of the measure, was submitted to the House last week by Mr. Sirovich, who is chairman of the patents committee.

The proposed bureau, substituted for Mr. Sirovich's original plan for creation of a department of science, art and literature, the head of which would be a member of the President's cabinet and which would be housed on Capitol Hill in a building architecturally conforming to the new many-million dollar home of the United States supreme court, would be a branch of the interior department.

Headed by a director to receive $8,000 a year, assisted by five assistant directors at $7,000 a year each, the bureau would take over the various arts projects of the WPA and in other ways undertake the "fostering, developing and encouraging" of artistic and cultural activities of the people.

Motion pictures are not specifically mentioned among the activities which the bureau would pursue, but they would be taken up by a division to which would be assigned all projects relating to the theatre and its allied arts. Other branches would deal with music, literature, the graphic and plastic arts, and the dance, each with its allied arts.

Fabian Leases Two Port Jervis Houses

The Strand and Ritz, Port Jervis, N. Y., have been leased to Si Fabian for an aggregate rental of $600,000 by Berk and Krumgold, theatre real estate brokers, for the Sol Brill estate.

The Brill estate was represented in the transaction by Schwartz and Froelich, attorneys, and the Fabian interests by Martin Jacobs, attorney.

Charles Wins Ross Sales Drive

C. C. Charles, Minneapolis branch manager of Ross Federal Service, Inc., was named winner this week of a nationwide sales drive conducted by employees of the company as a testimonial to Harry Ross, president, on the eighth anniversary of the firm. Second and third places went to Horace Free, Omaha manager, and Harold Keitle, Dallas manager.

20th Century-Fox *presents*

THREE BLIND MICE

And how it will run!



"Smart clothes . . .

"A chance to be seen at the right places . . .

"That's all we need to have a millionaire at our feet!"

Millions of girls have had the same dream . . .

Only these bright-eyed lovelies do something about it...

MILLIONS OF WOMEN WILL WANT TO SEE JUST WHAT!

AS ROMANTIC AS THE MONTH OF JUNE

. . . and that's when 20th gives it to you!

A NEW Darryl F. Zanuck hit . . . one of hi brightest. A triple portion of love . . . with all its gay give-and-take. Breath-taking gowns in the latest mode. Resplendent luxury...rollicking fun! Everything that makes women take their men to your theatre!

Loretta *Joel*

YOUNG · McCREA

in

THREE BLIND MICE

with

DAVID NIVEN · STUART ERWIN
MARJORIE WEAVER · PAULINE MOORE
BINNIE BARNES · JANE DARWELL

Directed by William A. Seiter

Associate Producer Raymond Griffith · Screen Play by Brown Holmes and Lynn Starling · Theme Song: "Isn't It Wonderful, Isn't It Swell" by Pollack and Mitchell · Based on a play by Stephen Powys

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE

PRINTED IN U.S.A.

UA WILL HAVE MINIMUM OF 30; FAIRBANKS WILL PRODUCE ONE

Returning to Production After Almost Seven Years; New York Sales Convention to Open Monday, Chicago June 20th

Current commitments of associated producers indicate United Artists will have a minimum release schedule of "about 30 pictures," George J. Schaefer, vice-president in charge of domestic distribution, said this week in announcing the company will launch its annual sales convention with a five day meeting in the Sert Room of the Waldorf-Astoria, New York, beginning Monday, June 13th.

A similar meeting will follow in Chicago, starting June 20th, in the Gold Ballroom of the Drake Hotel. A. W. Smith, Jr., sales manager for United Artists, and other officers are scheduled to speak.

United Artists' release schedule for the new season, according to the tentative plans which individual producers have disclosed, will include four or five from Samuel Goldwyn, four from David O. Selznick, four from Alexander Korda, six from Walter Wanger, eight from Edward Small, four from Hal Roach, and one from Douglas Fairbanks.

Mr. Fairbanks' plan to produce, after nearly seven years of absence from the field, was announced Tuesday. Production will start immediately, the announcement said, on "The Adventures of Lola Montez." The film will be made in England under Mr. Fairbanks' supervision and will be budgeted at approximately $1,000,000.

Open for Independent Product

There is an admitted possibility that the other six producers named may make one or two pictures less than the number tentatively planned by them, which would leave the company's schedule open for the acquisition of a small number of pictures from independent producers who may be attracted to United Artists ranks within the next few months as a result of the company's new arrangement for reduced charges for world distribution and profit sharing for individual producers on the basis of their pictures' earnings.

The first two days of the New York convention will be devoted to analysis of product, and the selling plan in addition to discussions of general business, including advertising, publicity and promotional ideas for the season's new production lineup.

The company last week announced a policy of selling its pictures on a percentage basis exclusively.

Individual Conferences

During the last three days of the meeting, a series of individual conferences with district and sales managers and salesmen will be held. After the close of the New York meeting on Friday, the home office executive force will depart for Chicago, arriving there Sunday night, June 19th, and opening the conference the next morning. The session will be conducted along the same lines as those planned for the New York convention.

Sales and distribution executives from the home office who will attend the meeting in New York include Murray Silverstone, chairman of the executive committee of United Artists; Mr. Smith, Arthur W. Kelly, vice-president in charge of foreign distribution; Harry D. Buckley, vice-president in charge of exchange operations; Harry Gold, Jack Schlaifer, Harry J. Muller, Paul Lazarus, Charles Steele, Monroe W. Greenthal, Seymour Poe, Paul O'Brien, Nat Thompson, Ed Rafftery, Phil Dow, Jack Wrege, Steve McGrath, Robert Hilton, Samuel Cohen, Carl Kreuger, George Harvey and Myer P. Beck.

Also present will be the eastern representatives of the various producers, including James Mulvey and Ben Washer of the Samuel Goldwyn office, Emanuel Silverstone and Morris Helprin of the Alexander Korda office, Lowell Calvert, representing Mr. Selznick, and Harry Kosiner of the Walter Wanger office.

Among the exchanges which will be represented by branch and office managers and salesmen will be New York, Buffalo, Philadelphia, Washington, D. C., Cincinnati, Cleveland, Indianapolis, Pittsburgh, Boston, New Haven, Atlanta, Charlotte, Dallas and New Orleans.

Also attending will be the sales staffs of the following Canadian offices: Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg.

Among the exchanges which will be represented at the Chicago meeting are Detroit, Los Angeles, Chicago, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis, Denver, Salt Lake City and San Francisco.

Alexander Korda's Plans

Although Mr. Korda's London Films is tentatively listed for four pictures, the company will produce a total of 18 pictures at the Denham studios during the season. Mr. Korda will produce 12, of which eight, together with six from associate producers, will be for the "Empire pictures" list.

Irving Asher, who recently resigned as head of production in England for Warner Brothers, has been signed as associate producer and will collaborate with Mr. Korda on production policy.

London reports that Columbia was conducting negotiations with Mr. Korda to handle at least three of the company's major pictures under its new British quota requirements were confirmed by implication at the Columbia home offices in New York. It was learned, however, that the company's negotiations do not involve actual production by Mr. Korda. His contract with United Artists, it was stated officially, has not been changed in any manner which would permit him to produce for Columbia or any other American company. However, it was considered possible that he could supervise outside productions without impinging on his exclusive producing commitments with United Artists.

At a meeting of United Artists stockholders in Hollywood last Friday, Canadian and British distribution charges for producers were reduced from 30 to 25 per cent.

Mr. Goldwyn this week announced the appointment of Reeves Esby as vice-president of Samuel Goldwyn Productions. He succeeds David Rose, whose resignation became effective last Saturday.

Mr. Esby has been a member of the production staff of Goldwyn Productions for the last three years. Previously he was associated with Skouras Brothers circuit and Fox West Coast.

Only routine business is expected to be taken up when the board of directors of the Motion Picture Producers and Distributors of America holds its quarterly meeting next Wednesday or Thursday, depending on the availability of board members.

Zanuck, Sailing, Cites New Plans

The film industry has weathered the business decline better than others "because it has made an effort to overcome bad conditions," and "Twentieth Century-Fox has not been hurt as badly as other companies because the major calibre pictures we released came at the psychological time," Darryl F. Zanuck, production chief for Twentieth Century-Fox, said Wednesday before sailing for Europe on the *Normandie*.

Discussing production plans for the new film year at the studio, Mr. Zanuck revealed that he has planned the most ambitious schedule yet undertaken by the company. The budget for production, he said, had been set for $3,500,000 higher than any previous year in the studio's history.

"As I see it," Mr. Zanuck said, "the studios must meet the demand for more pictures of major importance. We have 10 pictures on our schedule which will be produced on a scale as great as that of 'In Old Chicago.' I plan to do the final editing on one of them, 'Alexander's Ragtime Band,' as soon as I return to Hollywood. Two of them 'Jesse James' and 'Kentucky,' will be produced in color," he said.

The company will produce two in Technicolor each year for the next three years.

Pastoral Letter Condemns "Birth"

A pastoral letter condemning the picture, "The Birth of a Baby," was issued in Cincinnati this week, while in Los Angeles an exhibitor scored a technical court victory after being arrested for displaying photographs of nude women in the lobby of his theatre. In New York, Gilbert V. Schenck, Supreme Court Justice, granted judicial review to Arthur Mayer and Joseph Burstyn, distributors, whose picture, "Remous" was refused a license by the Motion Picture Division and the Board of Regents.

The pastoral letter, condemning "The Birth of a Baby" as "unwarranted publicity of one of the most sacred things in life" was issued by Archbishop John T. McNicholas, of Cincinnati, over the signature of Msgr. Frank A. Thill, Chancellor. The letter instructed pastors in Catholic churches to tell parishioners not to attend the showing of the picture at Keith's Theatre, Cincinnati, and also expressed the hope that the city would appeal from the recent decision of Charles S. Bell, common pleas judge, who granted an injunction restraining the city from interfering with the film's exhibition.

The victory won by the Los Angeles exhibitor, Charles Wenzler, consisted of Joseph Call, municipal court judge, ruling that photographs such as that of an undressed young woman getting into an automobile trailer were not "lewd and obscene." The pictures were used in a lobby display for the film "Unashamed."

TWO MOVES FOR BRITISH "INVASION" OF AMERICAN MOTION PICTURE FIELD

Attorney Commissioned to Acquire Theatre Circuit; Second Plan Is for Cooperative Selling Organization in U. S. Market

Two signs of contemplated British "invasion" of the American motion picture market became noticeable this week, one pointing to the participation of British film interests in exhibition, the other in distribution and sales. The only sizable British motion picture activity in this country has been through GB Pictures and the numerous United Artists releases of product from England, principally from the London Films Studios of Alexander Korda.

Seeking Circuit

The prospective distribution invasion is unnamed, the exhibition participation, likewise unnamed, is to be conducted through Albert D. Levin, a lawyer of 535 Fifth Avenue, New York. Mr. Levin, in a statement made over the weekend, said:

"Albert D. Levin, film attorney, has been commissioned by English interests to acquire a chain of theatres in this country which will form a nucleus of a new independent circuit of theatres.

"Negotiations have already been opened with the owners of several circuits and progress is being made. Further details will be announced later.

"Mr. Levin desires all individuals who have circuits of motion picture theatres, particularly in the east, to submit particulars to him at his office, 535 Fifth Avenue, New York City."

Mr. Levin declined to identify his clients. However, Jeffrey Bernerd, general manager of Gaumont British Distributors, Ltd., who is in New York on business, said that GB is not interested in theatre acquisitions here in any manner and said he did not know Mr. Levin.

Budd Rogers, head of Alliance Films, American agency for Associated British Pictures, also said his principals were not interested in theatre acquisitions and that he, too, did not know Mr. Levin.

Mr. Levin on Tuesday told the press that the sole object of his clients, who, he said, were "financial interests," was to acquire an investment. No plan for creating a theatre outlet is involved, he added.

Sales Cooperative Planned

The plans for the formation of a cooperative selling and distributing organization to represent British producers in the American market are designed to solve the problem which will confront many British producers in this market when the major American companies begin regular distribution of their pictures made in England for their quota credits.

Under the plans the sales and distribution agency would give American representation to all British product acceptable to this market other than the quota productions of American companies.

The companies to which the plan appeals the most are understood to be Gaumont British, Associated British Pictures, British Lion, and Herbert Wilcox Productions.

With its own sales organization already established in this country, Gaumont appears to be in a strategic position to be benefited by the proposed cooperative concern. The cost of establishing national branches for physical distribution, in place of the company's year-to-year arrangement for physical distribution through Twentieth Century-Fox, would be offset by the increased returns from the greater volume of product handled by the cooperative concern and the apportionment of costs among many producing organizations, it was pointed out. In addition, the plan would have the advantage of providing a permanent outlet for this and other companies involved.

GB will have 24 pictures for distribution in United States in the new season. ABP will contribute another 10 to 12, British Lion may have six and Herbert Wilcox, four to six. Other British producers without established outlets in this country would contribute to the estimated total of 50 to 60 a year.

The American Society of Composers, Authors and Publishers will hold its annual membership meeting June 8th, at the Ritz Carlton, New York.

U. S. Companies Plan to Produce 41 to 47 Features in England

With Paramount and Columbia British production plans nearing completion, indications are that the major American companies will produce a total of 41 to 47 features in England during the 1938-39 season, the first on which the new British quota requirements will apply. Approximately half of these will be major productions planned for the American and international market.

Paramount's British production plans are fast nearing completion and will be ready for announcement soon. The company will make five features, probably at Denham. Of these, three will be on major budgets, and will be designed for world-wide distribution, and two will be of minor importance. Herbert Wilcox may produce "The Royal Divorce," with Ruth Chatterton, as part of Paramount's commitment. Alexander Korda will not produce for the company, although negotiations for his Denham studio facilities and for the purchase of one production property from him are in work.

Columbia, last of the major companies to complete its British production plans under the new quota, is conducting negotiations in London by which Mr. Korda would supervise the production of three major features for the company. Two additional minor features may also be produced for Columbia at Denham.

Metro-Goldwyn-Mayer plans four or five features to be made at the company's own studio in London under the supervision of Ben Goetz, all designed for the world market.

RKO Radio plans four or five to be produced by Herbert Wilcox.

Twentieth Century-Fox plans five to be produced at Denham by Robert T. Kane.

United Artists plans six to eight for world distribution from Mr. Korda and an undetermined number of others for the British market.

Universal's minimum quota requirement of approximately six pictures is fully covered by the production and distribution in Great Britain of General Film Distributors, its affiliate there.

Warner Brothers has set a quota production schedule of 14 pictures for the company's Teddington studio under the supervision of Jerome Jackson.

Paramount, RCA, Sonotone Declare Dividends

The board of directors of Paramount this week authorized the payment of the quarterly dividend of $1.50 on the company's first preferred stock and 15 cents on the second preferred. The dividends are payable July 1st to stockholders of record at the close of business June 15th.

Radio Corporation of America has declared a dividend of 87½ cents per share on the first preferred stock, payable July 1st to holders of record June 8th, also a dividends of $1.25 per share on the "B" preferred, payable on the same day to holders of record June 15th. Sonotone Corporation has declared a quarterly dividend of 15 cents on the preferred stock, payable July 1st to holders of record June 10th.

Columbia Ends Sales Meetings

A. Montague, Columbia general sales manager, concluded the company's annual sales conferences Monday with the last of four regional sales meetings held at the St. Francis Hotel in San Francisco. Mr. Montague left for Hollywood where he will visit briefly at the studio before returning to New York.

THE HOLLYWOOD SCENE

Multum vs. Parvum

Irving Berlin spent a great many years composing music and lyrics before one of his songs became the inspiration for a picture. Oddly enough, it was his first hit piece, "Alexander's Ragtime Band," that inspired the 20th Century-Fox cavalcade of his melodies. The great Herr Strauss is having his innings at MGM where "The Great Waltz" which memorializes his musical endeavors is underway. It is inevitable that there will be a cycle of song or composer inspired pictures and Paramount has already given the go-ahead signal to "Thanks for the Memory."

The Ralph Ranger-Leo Robin number was featured in "Big Broadcast of 1938" with Bob Hope and Shirley Ross winging the lyrics and enacting the illusions suggested by the themes. Now "Thanks for the Memory" is to be a picture title and Mr. Hope and Miss Ross will be the stars. Frances Goodrich and Albert Hackett noted for their "Thin Man" stories have created the screen play. Messrs Rainger and Robin are busily preparing the substantiating song numbers and George Archainbaud has been assigned to direct the picture which goes into production about the middle of July.

Itemized

An option on the picture rights for "The Biography of Postmaster General James Farley" has been purchased by Walter Wanger. The story will run serially in a national magazine in the fall.

Helen Hayes has informed Paramount officials that she is willing to return to film work provided a suitable story is found for her, "comparable to 'Farewell to Arms.'"

Upward Swing

New production took an upward swing during the last week in May. Eleven pictures started. Four were finished.

Universal started two. Both are melodramas. Glenda Farrell, Barton MacLane, Ed Pawley, Constance Moore, George Cleveland and Ward Bond will be seen in "State Prisons." "Little Tough Guy" will present Robert Wilcox, Helen Parrish, Marjorie Main and the "Dead End-Crime School" boys.

Though it is without a title Columbia started a picture which will star Edward G. Robinson. The supporting cast lists Wendy Barrie, Barbara O'Neil, John Beal, Arthur Loft, Douglas Woods, Gene Morgan, Robert Middlemass, Scott Colton and Nick Lukats. The studio also started "Wild Bill Hickock," a serial. It will feature Gordon Elliott, Carole Wayne, Monte Blue, Kermit Maynard, Roscoe Ates, Frankie Darro, Dickie Jones and Mala.

RKO-Radio also started two films. Under its own auspices "The Affairs of Annabelle," first in a series which will star Jack Oakie, went into work. He will be seen with Lucille Ball, Ruth Donnelly, Bradley Page and Fritz Feld. "Breaking the Ice," a Sol Lesser production, got under way. Bobby Breen is the star. The support includes Irene Dare, child skating sensation, Dolores Costello, Dorothy Peterson, Charles Ruggles and Robert Barrat.

"Straight, Place and Show" began at 20th Century-Fox. The Ritz Brothers are the stars. Robert Allen, Ethel Merman, Phyllis Brooks and Willie Best will be among those in support.

Warners started "Three Girls on Broadway." The cast includes Margaret Lindsay, Marie Wilson, Ann Sheridan, Ian Hunter, Janet Chapman, Larry Williams and Anthony Averill.

For Grand National distribution, Ed Finney started "Rollin' Plains." It will present Tex Ritter, Snub Pollard, Charles King, Lynton Brent, Ed Cassiday, Horace Murphy and Karl Hackett.

With Jack Randall in the leading role, Monogram started "Man's Country." Marjorie Reynolds is the heroine and Walter Law, Harry Hervey, Bud Osborne and Charles King also will be seen.

Gene Autry returned to Republic after a bit of legal skirmishing to begin work on "Gold Mine In the Sky." The picture will feature Smiley Burnette and Carole Hughes. Others included in the cast are Craig Reynolds, Golden West Cowboys, Stafford Sisters, Robert Homans and Leroy Mason.

Larry Darmour completed "Gold Rush Days" for Columbia. It will present Jack Ludin, Beth Merion, Barry Downing, Charles Whitaker, Jimmy Robinson, Hal Taliaferro and Art Davis. "Sinning Guns" in which Charles Starrett and Iris Meredith are the principals was finished too.

MGM finished "Lord Jeff." Cast names are Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard, Herbert Mundin, Terry Kilburn, Peter Lawford, Walter Tetley, Peter Ellis, George Zucco, Matthew Boulton, John Burton, Emma Dunn, Monty Wooley and Walter Kingsford.

Universal finished "Afraid to Talk" in which Dorothea Kent, Robert Wilcox, Harry Davenport and Clem Bevans are featured.

PATRONS' SUGGESTIONS SOUGHT BY TRAILER

Warner Brothers, by means of a special trailer, will ask theatre patrons to suggest material for the next vehicle of Janet Kay Chapman, five years old, who made her film debut in "Little Miss Thoroughbred." The trailer will be distributed to theatres just prior to June 4th, national release date for "Thoroughbred."

Costumery

There's more behind the current resurgence of costume pictures than the mere human inclination to play with the fancy trappings of bygone days. Current release programs are cluttered up with remakes and reissues; every studio has thousands of stories filed away in its archives. Yet the cinema industry's unfillable need for stories replete with the ingredients of entertainment leads inevitably to the heroic sagas of the past—to stories which may have modern counterparts—but which are distinguished by the superficiality of gay and gaudy costumery. The hungry need also has led to a realization that "the play's the thing."

Every producer looks with favor upon the period dramas because they alone seem to possess the romance, glamour, adventure and fantasy qualities to a superlative degree. Yet this consideration does not prevent a "Test Pilot," "Men With Wings" and "Alexander's Ragtime Band." In the later case music was the thing; Irving Berlin's music upon which William R. Weaver said "the present generation was raised."

MGM has been alert to the appeal of costumery and while in this instance as well as all others the retrospective and introspective recapitulation is incomplete, the company which made "Romeo and Juliet," "Conquest," "The Firefly" and "The Girl of the Golden West" has "Lord Jeff" and "Marie Antoinette" completed, "The Great Waltz" in work and "Northwest Passage" scheduled for production in the Fall.

At Warner Brothers where "The Prince and the Pauper," "Jezebel" and "Robin Hood" were made, "Valley of the Giants" is in production and plans are being made for "The Sea Wolf," "Dodge City" and a sequel to "Robin Hood."

Paramount which found its indulgence in costume films profitable and made popular by such pictures as "Souls At Sea," "The Plainsman," "Wells Fargo" and "The Buccaneer," has "The Texans" finished, Cecil B. DeMille is preparing "Union Pacific," "Zaza" is definitely set and a picture based on King Arthur's "Knights of the Round Table" is under consideration.

From "In Old Chicago," 20th Century-Fox moved to "Kidnapped," stopped momentarily for the historically topical "Alexander's Ragtime Band" and then proceeded to the production of "Suez."

"Marco Polo," "Tom Sawyer," "The Prisoner of Zenda" and "Stella Dallas" are the reasons impelling the United Artists producer group to announce "Graustark" (Goldwyn), as Selznick International still promises "Gone With the Wind" and "Rupert of Hentzau" is a surety. Edward Small plans "The Man in the Iron Mask," "Lost World" and "The Adventures of Beau Brummel."

There will be no lack of modern stories. Nevertheless, it may be accepted that costume pictures, those which embrace all the fundamentals of entertainment in their most glamorous character will form the backbone of 1938-1939 production programs.

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Castillos en el Aire" (Spanish), "Gangs of New York," "Kidnapped," "The Marines Are Here," "Religious Racketeer." Class A-2, Unobjectionable for Adults: "Blonde Cheat," "Gold Diggers in Paris," "Numbered Woman," "The Show Goes On," "Zamboanga." Class B, Objectionable in Part: "Three Comrades."

FRENCH QUOTA RULING BLOCKS NEW RELEASES

Limit of 94 Films Quickly Exhausted by Increase in Number of Old Pictures

by PIERRE AUTRE

in Paris

The French Government has refused the request of American distributing units in France for permission to apply for additional visas on dubbed product for the first six months of the current year. The quota of 94 dubbed films for each half year, including all foreign product over three reels in length, was exhausted early in March.

The Americans' plea, based on the charge that the quota was exhausted not by an unusual number of imports but by local French distributors who buy old American films cheaply and dub them, thus replacing new Hollywood product, was refused by the Government officially on the fact that the quota of 94 for each six-months period is part of the law, and that in consequence it cannot be changed without legislation permitting alteration.

Thus no dubbed foreign product will be approved by the Government censor board before July 1st, the beginning of the new half year period. On that date a rush of applications for permits is expected and the quota of 94 for the second half year, it is estimated, will be exhausted within a short time.

Currently dubbing work is going forward at top speed in all the Paris studios so that films will be available for censorship review prior to July 1st. The chief problem facing American distributors, however, is the fact that the bulk of their new product, including the top grade films will not be ready for dubbing before July 1st. In that case such product will not be released here in French dubbed versions before 1939.

The list of 94 films for which visas were issued in the first half of 1938 includes 73 from America, nine from Germany, five from Russia, three from England and one each from Australia, Austria, Czechoslovakia and Mexico. Of the 73 American films 47 were distributed by the French branches of major American distributing companies and 26 by French distributing companies. Of the 26 eight were released by Films Osso for Columbia, which has now branches here and the remaining 18 were divided as follows: 10 Columbia of 1934-35, two Universal of 1933 and 1935, one Conn 1935, one Puritan 1937, one Tiffany 1932 and three others.

The competition of these old American films, bought and dubbed cheaply and released as supporting pictures to accompany French pictures on double bills thus has become a serious problem for the American distributors in France. They take the place in the quota of recent and important Hollywood films, they depreciate for the public the quality of American production and they reduce the number of bookings possible for good American product.

The fact that no new dubbed films will be visaed by the censor before July 1st has made very difficult, if not impossible, the preparation of new season schedules by the American companies. They do not know how many films they will be able to get visaed afted July 1st and because of the expected rush for dubbing visas there is danger that only minor American films will receive them and that the second half year quota will be exhausted before any of the more important pictures are received here.

Activity in French studios is currently at the highest point in history of the industry here, with 25 films now in production. During the first four months of this year, a total of 34 features were produced, of which many already have been released.

Most important among the films completed and awaiting release are: "Le Quai des Brumes" ("The Foggy Quay"), directed by Marcel Carne; "Le Petit Chose," from the classic by Alphonse Daudet; "The Patriot," a remake of the silent film directed by Maurice Tourneur, starring Harry Baur; "Piste du Sud" ("The Southern Trail"), shot in the Sahara, starring Ketti Gallian, directed by Pierre Billon.

Among the new films now in production, the most important are: "Remontons Les Champs Elysees" ("Walking on the Champs Elysees"), a new Sacha Guitry production along the lines of "Pearls of the Crown," "Le Joureur D'Echecs" ("The Chess Player"), an historical film; "Drama of Shanghai," directed by G. W. Pabst; "Katia," directed by Maurice Tourner, and in which Danielle Darrieux will co-star with the British actor, John Loder; "Werther," from Goethe's famous drama.

Pictures planned include: "Return at Dawn," from Vicky Baum's novel, which will star Danielle Darrieux; "Gibraltar," "Sebastopol," "Life of Francois Villon," "Colombo," "Radetzky March," "Elizabeth of Austria," "Volpone."

Racine Casts Heavy Anti-Duals Ballot

A preliminary report by the Better Films League of Racine, Wis., on its survey concerning double features shows 414 voting against twin bills, 168 for and 40 conditional votes.

According to Mrs. A. B. Arnold, president of the league, early results show that newsreels are always popular, that short comedies are liked "if good and not asinine." Also that there is considerable demand for more travel pictures, history, biography, fairy tales, more pictures for children like "Snow White and the Seven Dwarfs."

Other suggestions were for more animated cartoons, less crime, not so much advertising and shorter announcements on the screen of coming attractions.

Columbia Outing June 11

The Columbian Club, organization of Columbia home office employees, will hold its annual outing on June 11 at the Pinebrook Country Club, Nichols, Conn. Finals of tennis, golf and handball tournaments, now in progress, will be played.

Actor's Plays Published

Alan Mowbray, in "Merrily We Live," Metro-Goldwyn-Mayer picture, has written a trilogy of one-act plays, "A Band and Two Echoes," which is published by Scholastic Press, with illustrations by Montagu Love.

Theatre Projects For Four Months Equal '37 Figure

A total of 267 theatre construction or substantial remodeling projects were undertaken in the 37 eastern states at a cost of $7,691,000 during the first four months of 1938, according to the Dodge Reports Division of the F. W. Dodge Corporation. The same number of projects was reported for the initial four months of 1937 but the valuation was $8,056,000, or $365,000 greater than this year's figure.

There was a marked decrease in the number of projects during the first three months of this year as compared to the corresponding period last year but April contracts helped close the gap between the valuations recorded for the four months of both years. Eighty-two projects at a cost of $2,071,000, were reported last April, against the 1937 figure for the same month of 71 projects with a valuation of $1,838,000.

"There is encouragement for this year's theatre building activities in the latest summary, and it is generally hoped that the early May upswing in general building will apply to theatre work in particular," the reports division commented.

The figures for April, this year, exceeded the March awards for 75 projects with a contract value of $2,064,000. Although a comparison shows a difference of $365,000 in valuations for the four-month periods, at the end of the first three months costs were $518,000 less this year than last.

Seating capacities for the periods were not given, but the size of the projects may be judged from the floor areas. In the four-month period this year the figure was 992,000 square feet while in the corresponding period last year it was 1,159,000. The record for the April projects was 256,000 square feet in 1938 and 289,400 square feet in 1937.

Excellent crop conditions in the Kansas City trade area were considered responsible for the substantial amount of new building and remodeling in progress there.

Among the new theatres are Dubinsky Brothers' A house now under construction in Leavenworth, Kansas; Glen W. Dickinson Theatre Corporation's new house in Manhattan, Kansas, and one in Warrensburg, Mo. In addition a new house is being created out of an existing building in Monett, Mo.

Complete remodeling and reequipping is in progress at the Wareham, Manhattan, by the Commonwealth Amusement Corporation.

Supply houses reported more installations of air conditioning than a year ago.

Walker in Catholic Post

Frank C. Walker, vice-president and general counsel of the Comerford circuit, has been named a member of the Catholic Youth Organization.

United Detroit Theatres has moved its general offices from the Madison Theatre building to the Stroh building in Detroit.



"Monkeys is da cwaziest people" . . . next to LEW LEHR But behind that zany pan of his lies the brain of a shrewd showman . . . whose mastery of nit-wittery has made him one of the screen's top comedy attractions and one of radio's first-flight names. In this unique, one-reel series, Showman Lehr draws fully upon his 20 years' experience as actor, comedian, commentator, director, producer. And when Lew's balled-up dialect gets going on his screw-ball topics, you're going to wish we had a dozen in the series.

These are the
20th CENTURY-FOX SHORTS

Produced with the same care and showmanship that have made 20th's features the industry's greatest!

6 Lowell Thomas' MAGIC CARPET OF MOVIETONE*
Narrated by Lowell Thomas
Edited by Lew Lehr

•

4 Vyvyan Donner's FASHION FORECAST*
In TECHNICOLOR
Edited by Vyvyan Donner

•

6 Ed Thorgersen's SPORTS PREVIEW*
Narrated by Ed Thorgersen

6 Lew Lehr's KINDERGARTEN*
Edited and narrated by Lew Lehr

•

4 ADVENTURES OF A NEWSREEL CAMERAMAN*
Narrated by Lew Lehr
Edited by Russell Shields

•

26 TERRYTOONS
Produced by Paul Terry

*Truman Talley, *Vice-President and Producer*



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

MR. MILTON C. MOORE, president, for and in behalf of the Southeastern Theatre Owners Association of the Tennessee mountains, is sending an invitation to "Exhibitors, Exhibitrix, Film Peddlers and Pirates," one and all, to attend SETOA's annual convention, at Lookout Mountain in the clouds above Chattanooga.

"Come June," Mr. Moore writes, "we conjoin and commingle with the fellow members of the film percentage seeking and dodging clan in the ultramundane surroundings of Lookout Mountain, literally astraddle that craig where our grandpas shot Yankees for Confederate money, defending States' Rights; the same that our Congressmen now give away, and get legal tender for so doing. But that's another story.

"Ordinarily, only exhibitors who play 'Snow White' without a checker could afford the place, but by introducing film buying tactics on an innocent hotel, we have secured greatly reduced rates," Mr. Moore writes. "The tavern is as full of interesting angles as Mae West's nightgown. They have food more famed than Sam Goldwyn's vocabulary. The program is as full of activity as a skint monkey in a pepper factory. Not a 'So What?' moment during the entire run."

▽

The Denis-Roosevelt expeditioners went all the way to the Belgian Congo to make a film record of the deep jungles for Universal, which will release the picture shortly. Universal is stressing the native dances in the jungle film as the direct antecedents of Harlem's Big Apple. The music in the picture, says the company, is the marvel of such swing authorities as Benny Goodman.

▽

Walter Wanger's "war-scare" complaint to the Government at Washington that "spies" swarmed his studio while he was filming "Blocade," a new film dealing with the Spanish situation, reminds the motion picture's historians it was exactly 20 years ago, when the United States was in the middle of the World War, that the old Motion Picture Directors Association, in Hollywood, addressed a similar protest to the Government against the activities of German spies.

And, as the war machines continue to rumble in Europe, the New York *Herald-Tribune's* twenty-years-ago-today department reports that it was just 20 years ago, in 1918, Private Irving Berlin and a group of Broadway actors gave an entertainment at Camp Upton, New York, in honor of General Bell. Assisting Piano-thumping Berlin, who was 50 the other day, were they oung Eddie Cantor, Adele Rowland, Al Jolson, Ann Pennington, Lillian Lorraine, the Six Brown Brothers, Fred Stone, Fay Bainter and Will Rogers. Cantor now sells Camel Cigarets and Al Jolson sells Lifebuoy Soap, over the radio.

▽

In the middle of his "Hollywood quiz" program over Station WHN, and having Edna Mae Oliver in mind, Sam Taylor turned to a contestant and asked, "What star is famous for her sniff?" Without hesitation, the candidate piped back, "Pluto, Mickey Mouse's Dog."

Under a letterhead captioned: "FILM COMMITTEE FOR EDITORS' SUMMER RELIEF, BURBANK, CALIFORNIA," editorial writers and columnists of the country's newspapers are receiving the following note:

"Dear Editor:

"Aren't you tired of working every day? Hasn't the genial warmth of the summer sun created cravings for days in the outdoors—fishing, swimming, golf, tennis, riding? Haven't you that 'never do today what you can put off 'til tomorrow or the day after' feeling?

"But, what of your daily column—your never ending slavery to the typewriter? Prominent film personalities have realized your plight. Aware that their play makes your work, they have formed this voluntary organization, 'For Editors' Summer Relief,' to write guest columns for you, enabling you to take a well-earned rest. Their motto is: 'We work while you play.'

"On the attached card, check those committee members you would have serve as summer substitutes—the highest paid editorial 'standins' in the world, and return to us as soon as possible.

"And now—have fun."

The card that was attached carried the names of 25 Hollywood stars, all on the Warner Brothers roster, who comprise the "voluntary" committee for editors' summer relief, a committee instigated by Robert Taplinger, Warner studio press agent.

▽

Exhibitors who are troubled with pickets might try the "kill 'em with kindness" strategy employed with marked success by Boyles Furniture Store in Ogden, Utah.

When the composing room of the Ogden *Standard Examiner* walked out, strikers picketed down-town merchants who persisted in advertising in the paper.

When they arrived with placards in front of Boyles Store, they found gay carpets spread over the sidewalk and deep divans along the curb labeled "For Pickets Only." Girls served them candy, coffee and sandwiches; refrigerators oozed beer; phonographs ground out constantly, "Whistle While You Work." Other girls trailed parading pickets with vacuum cleaners, waving signs "We Will Clean Up After Pickets—Nothing Is Too Good for Pickets."

The strikers couldn't take it. They walked away.

▽

Hollywood's Martha Raye will be consoled to know that Vernon Pope, editor of the photo magazine Look, *told interviewers that the photograph of Martha taken two years ago, and for which her lawyers are trying to obtain an injunction against publication, is to appear, regardless, in the June 9th issue of the magazine, when, says Mr. Pope, the public will decide if it is unfair to the actress.*

The photograph shows Miss Raye and a chimpanzee smiling large and toothy smiles. In her request for the injunction restraining publication, she boasts that since the picture was taken she has entered "higher spheres of culture" and is now renowned for the "shapeliness and elegance of my legs."

CHALLENGING the ballyhoo boastings of the Rogue theatre management in Wetumka, Oklahoma, where "Snow White" handbills were distributed to crowds gathered around a seriously injured theatre employee who had fallen from the top of the building. Manager Todd Ferguson sent patrons of his Midwest theatre in Oklahoma City into a state of real bewilderment with the exploitation methods he employed to get attention.

Mr. Ferguson placed in the lobby a ladder leading to the mezzanine, and on it hung a sign reading: "This Way to the Balcony—WPA Project 978." Below, in a pile of sand, appeared a lantern and a scoop shovel. He dressed his doormen in a Shakespearean coat, a hula-hula skirt and red-flannel underwear. Ushers were dressed equally outlandishly, and each had an armchair or rocker to lounge in. Signs nearby read: "Quiet, Please. Don't Disturb the Ushers."

In the center of the main foyer appeared a keg with a large dishpan on top containing an assortment of used cigarets and chewed cigar butts. Patrons were invited to "Take One, They're Free."

A grocery box in the auditorium had a sign explaining: "Box Seats, Reserved for Legislators." During the newsreel an usher walked across the stage noisily sweeping a bouncing tin can.

Mr. Ferguson was exploiting "Bringing Up Baby."

▽

The Golden Gate International Exposition induced Hollywood's Anna May Wong to engage in a mixture of the Oriental and Occidental. They had her "chase devils" as she turned over the first shovelful of earth to begin construction of the Chinese concession for San Francisco's World's Fair. That will be about the total extent of the motion picture's participation in the Exposition.

▽

Grover Whalen's New York World's Fair is making better progress with its amusement division. He has just signed a concession contract with International Parachuting Company, Inc., providing for a 250-foot tower, from the top of which fair visitors can jump in "eleven gaily-colored parachutes." Mr. Whalen's announcement tempers the timid with a soft-pedal twist: "Shock absorbers will all but eliminate the impact of landing."

▽

Talk about pulling rabbits out of a hat, NBC recently went looking for the proverbial needle in the haystack and found the last survivor to leave the S. S. Titanic when it rammed an iceberg and sank in the North Atlantic 26 years ago. They wanted him for a broadcast.

Metro-Goldwyn-Mayer probed even deeper to locate—and did locate—one of the two living survivors of the group of five American Army privates who voluntarily contracted yellow fever in the celebrated mosquito inoculation test at Camp Columbus, Commodus, Cuba, in July, 1900. They wanted him to help ballyhoo the Metro "Yellow Jack" motion picture at Broadway's Capitol. He traveled east from his home in Huntington, Indiana, where he is a sheriff.

Mr. Kissinger got a half-pound Congressional Medal of Honor for housing the mosquitos under his skin, and a free pass for himself and wife from Major Bowes for the Capitol.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Josette

(20th Century-Fox)

Comedy Romance

"Josette," light and frothy summer amusement, makes available to exhibitors numerous selling angles. For top names it offers Don Ameche, Simone Simon and Robert Young, all of whom are seen in pleasing roles which they handle with skill and finesse. The principal support includes Joan Davis, Bert Lahr, Paul Hurst, William Collier, Sr. and Tala Birell. The story is a gay affair which moves along on snappy dialogue and cleverly contrived situations. It contains three Mack Gordon and Harry Revel song numbers. There are a couple of picturesque song and dance ensembles. The whole, backed up by good all around production detail, is a film that should prove enjoyable to both specialized and general audiences.

Taking Ladislaus Vadna's original European premised story which screen play writer James Edward Grant Americanized, Gene Markey produced so that anything that might savor of continentalism has been completely eliminated. Likewise Allan Dwan directed the theme and players so that the film's appeal would be particularly appealing to domestic audiences.

The story follows the "comedy of errors" theme. Farce comedy, complicated romance and lilting music are the main ingredients. The entire action takes place in modern New Orleans. "Brossard, Sr.," is a problem father to his sons, serious minded "David" and gay blade "Pierre." The parent becomes involved with golddigging French singer, "Mlle. Josette." When he is sent on a wild goose chase to New York, "Josette" goes with him and "Barnaby's" show is threatened with disaster. But wardrobe girl, "Renee," substituting for the errant star, is a hit and, of course, is very appealing to "Pierre," who immediately proceeds to rush her off her feet. Gradually the practical-minded "David" becomes attracted to her, and from then on it's a case of brother against brother. In the accompanying action "Barnaby," "May Morris," and "Heyman," flutter in and out in slapstick style as "Brossard, Sr." and "Josette" meet their respective Waterloos. Similarly, the triangle situation takes on a slapstick character. When "David" discovers the girl is not "Josette," he goes to work in earnest to win "Renee." His path is not strewn with roses, but he has sufficient fortitude to beat out brother "Pierre" by a comfortable margin.

For hot weather purposes, this light-weight feature should prove a nice contrast to other more ponderous or serious subjects. There's nothing to it that should prove a strain to anyone's imagination and the smart repartee and comic situations should easily attain the objective for which they were intended, merely to make people laugh.

Previewed May 27th at the Village Theatre, Westwood, California. The delegation attending from nearby U. C. L. A., the regular run of preview addicts and the regular nightly patronage did not conceal the fact that they enjoyed the film, either during its running or at the end. In fact the house staff of ushers was rallied in the balcony a couple of times to suppress collegiate enthusiasm that apparently was preventing the down-stairs folks hearing all that was said.—Gus McCarthy.

Produced and distributed by 20th-Century-Fox. Gene Markey, associate producer. Directed by Allan Dwan. Screen play by James Edward Grant. Based upon a play by Paul Frank and Georg Fraser. From a story by Ladislaus Vadna. Music and lyrics by Mack Gordon and Harry Revel. Dances staged by Nick Castle and Geneva Sawyer. Robert Simpson, film editor. Photographed by John Mescall. P. C. A. Certificate number 3995. Running time, when seen in Westwood, 75 minutes. Release date, June 3, 1938. General audience classification.

CAST.

David Brossard, Jr.....Don Ameche
Renee Le Blanc.....Simone Simon
Pierre Brossard.....Robert Young
May Morris.....Joan Davis
Barney Barnaby.....Bert Lahr
A. Adolphus Heyman.....Paul Hurst
David Brossard, Sr.....William Collier, Sr.
Mlle. Josette.....Tala Birell
Mrs. Dupree.....Lynn Bari
Bill .....William Demarest
Belle .....Ruth Gillette
Thomas .....Armand Kaliz
Le Blanc.....Ferdinand Gottschalk
Furrier .....Maurice Cass
Toinette .....Lillian Porter

The Toy Wife

(MGM)

Tragedy

Although there are moments of gayety in "The Toy Wife," its general tone is somber, emphatically stressed in the concluding reels. The story it tells has been told often. Showmen are not without experience in presenting its type to the public. It may be identified as a woman's picture, its particular appeal to those who enjoy a good cry.

The picture stars Luise Rainer, twice winner of the Academy Award for best actress, who performs in a manner evincing that she was fully aware of all the responsibilities which such a signal honor entailed. Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner, Alma Kruger, and Libby Taylor are seen in commendable supporting roles.

Romance is the supreme thrill to Frou Frou, married to Sartoris. She never seems to realize that the days of ecstatic courtship, when a flirtatious smile wiped out every transgression, were over. Incapable of motherly or domestic responsibilities, she sees her sister Louise come into her home, usurp every duty and become everything but wife to Sartoris. Venting fanatic indignation, she runs away with the other man, Vallaire. Ensue days when poverty and disillusionment replace luxury and happiness, with the inevitable result that Vallaire meets death in a duel with Sartoris. Suffering from an incurable disease, Frou Frou returns to picturesque prewar New Orleans an unwanted woman except to those whose charity it is to solace unfortunates. Found by her sister, Sartoris succumbs to Louise's dramatic plea that he reclaim his renegade wife. Before her death Frou Frou confesses her sins, repents the tragedy she has caused.

Hardly the character of screen material that can be expected to arouse any great enthusiasm among the masses, "The Toy Wife" demands that exhibitors give it special attention and concentrate on arousing the interest of specialized groups. Miss Rainer's previous pictures, especially "Good Earth" and "The Great Ziegfield," should stand in good stead. Nevertheless, the marquee value of Douglas and Young should not be overlooked. Inasmuch as the film does not permit any showmanship exploitation, advertising copy and publicity must be looked to in drawing interest.

Previewed at the Village theatre, Westwood. For the most part the preview audience gave it respectful attention, as would be expected when an actress with successive years of prize winning is featured. Sidewalk comment indicated that "The Toy Wife" would have a hard row to hoe.—Gus McCarthy.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Merian C. Cooper. Director, Richard Thorpe. Screen play, Zoe Akins. Musical score, Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Harry McAfee and Edwin B. Willis. Women's costumes by Adrian. Men's costumes by Gile Steele. Photographed by Oliver T. Marsh. Film editor, Elmo Veron. P. C. A. Certificate No. 4249. Running time, when seen in Hollywood, 95 minutes. Release date, June 10, 1938. Adult audience classification.

CAST

Gilberte ("Froufrou") Brigard.....Luise Rainer
George Sartoris.....Melvyn Douglas
Andre Vallaire.....Robert Young
Louise Brigard.....Barbara O'Neil
Victor Brigard.....H. B. Warner
Madame Vallaire.....Alma Kruger
Suzanne .....Libby Taylor
"Pick" .....Theresa Harris
Judge Rondell.....Walter Kingsford
Pompey .....Clinton Rosemond
Brutus .....Clarence Muse
Gaston Vincent.....Leonard Penn
Georgie .....Alan Perl

Mysterious Mr. Moto

(20th Century-Fox)

Melodrama

Although it is what is known as a sustaining picture, "Mysterious Mr. Moto" packs more entertainment and more potential showmanship availability than many a more expensively produced film. The story is action and excitement from start to finish. With suspense carrying the theme, the basic qualities are embellished with much rather wild melodrama, bits of comedy scattered here and there and now and then traces of menaced romantic love interest. Primarily whoop and holler stuff that should give the youngsters plenty of chances to enthuse, the picture is also a throwback to old fashioned theatricals, called for by adults.

"Mr. Moto's" job this time is to break up a league of assassins which for a time threatens the peace of Europe. Apparently a convict, he escapes from Devil's Island with "Brissac" and arrives in London, present seat of the league's plottings. Making presence and purpose known to Scotland Yard, he has some difficulty in preventing that organization from moving in at once on the gang. As "Moto's" mission is to nab the brains of the organization, he is forced to undergo numerous exciting and perilous experiences before he saves "Larvak" from death and breaks up the assassin ring.

While highly theatrical, the story nevertheless is credible and it should be easy for anyone to imagine the various events and incidents as actually happening. Much credit for the picture's audience and entertainment value goes to Peter Lorre, Henry Wilcoxon, Erik Rhodes (in a heavy role for a change), Harold Huber, Leon Ames, Forrester Harvey, Karen Sorrell, Mary McGuire and Mitchell Lewis for the capable manner in which they performed their respective

(Continued on page 34)

20th's "KIDNAPPED" SMASH!

HELD OVER
AT ROXY, N.Y.!
OPENING TOPS
"IN OLD CHICAGO"
IN BALTIMORE
AND ST. LOUIS!

20th Century-Fox comes through for you again!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(*Continued from page 32*)

roles. Likewise Norman Foster who directed as well as collaborated with Phillip MacDonald on the original screen play pointed his efforts to giving the film mass appeal.

Previewed May 27th in Uptown Theatre, Los Angeles. The Friday night audience which included quite a few youngsters made no bones about indicating that it thought the picture was right down its alley. The applause at the end was merited.—G. M.

Produced and distributed by 20th Century-Fox. Sol M. Wurtzel, executive producer. Directed by Norman Foster. Screen play by Philip MacDonald and Norman Foster. Based on the character created by John P. Marquand. Norman Colbert, film editor. Photographed by Virgil Miller. P. C. A. certificate number 4213. Running time, 62 minutes. Release date, Oct. 21, 1938. General classification.

CAST.

Mr. Moto.....Peter Lorre
Ann Richman.....Mary McGuire
Anton Darvak.....Henry Wilcoxon
David Scott-Frensham.....Erik Rhodes
Ernst Litmar.....Harold Huber
Paul Brissac.....Leon Ames
George Higgins.....Forrester Harvey
Gottfried Brujo.....Fredrik Vogeding
Sir Charles Murchison.....Lester Matthews
Sniffy.....John Rogers
Lotus Liu.....Karen Sorrell
Nola.....Mitchell Lewis

Two Gun Justice

(Monogram)

Western

Hard riding, fast shooting, suspense—prime requisites of western dramas—are welded together in "Two Gun Justice," Monogram picture starring Tim McCoy, in sufficient quantities to satisfy the dyed-in-the-wool outdoor fans, young and old.

In support of McCoy, veteran cowboy star and circus performer, are Betty Compson, Joan Barclay, John Merton, Al Bridges, Tony Patton, Alan Craven, Lane Chandler, Harry Strange, Olin Francis, Earl Dwire and Enid Parrish.

Movement is the keynote of the piece, directed by Alan James from the story and the screen play of Fred Myton. Rustler gangs ride through the night, stage coaches are robbed, men are killed, herds are ridden off and witnesses are intimidated.

Townsmen, bedeviled by "Bart Kane's" bandits, call upon "Tim Carson," ex-Ranger. to aid them. With great displays of gunplay and hard riding, he brings the gang to justice, surmounting great obstacles including that of a scorned woman.

Previewed in a studio projection room.—VANCE KING.

Produced and distributed by Monogram. Supervised by Maurice Conn. Directed by Alan James. Production manager, Richard J. Pearl. Assistant director, Henry Spitz. Story and screenplay by Fred Myton. Photographed by Jack Greenhalgh. Edited by Richard G. Wray. P. C. A. certificate No. 4195. Running time, when seen in Hollywood, 60 minutes. Release date, April 30, 1938. General audience classification.

CAST.

Tim Carson.....Tim McCoy
Kate.....Betty Compson
Nancy.....Joan Barclay
Bart Kane.....John Merton
Sheriff Tate.....Al Bridges
Blinky Boggs.....Tony Patton
Tex Bowen.....Alan Craven
Butch.....Lane Chandler
Joe.....Harry Strange
Blacky.....Olin Francis
Old Timer.....Earl Dwire
Secretary.....Enid Parrish

Tannhauser

(Symphonic Films)

Classical Music

Presentation of symphonic music is not new to the screen. Features and short subjects have incorporated music from the classics before. But seldom has that type of music been presented as the "star" offering of a short subject. This is what Symphonic Films has accomplished in "Tannhauser," a two reel short subject which offers Wagner without story without commentary, without extraneity. The music is offered solely for itself, the National Philharmonic Symphony Orchestra of the United States, the male chorus of about 40 voices and conducting of Frederick Feher, component parts of the subject, being subjugated to the strains of the special arrangement by Feher of the opera.

Showmen playing this first of a series of 30 two to four reel subjects to be made by Symphonic Films next season may well consider several items:

The popularization of classic music via the radio—such as in the programs of NBC's Toscanini, the Ford Symphony Hour, the Standard Oil Symphony on the west coast, the Philadelphia Philharmonic Symphony and others.

The appeal of the music of Wagner.

The presentation, without extraneous subject matter, of the music in this short.

The dearth of classical music, as such in motion picture houses.

The reaction of the preview audience at Grauman's Chinese theatre, where a capacity crowd of 2500, including one hundred in the press-studio section, applauded thunderously.

Not least of qualifications is the prestige building possibility for any first run or neighborhood house.

Previewed before the Production Code Authority seal.—Running time, 16 minutes.

You and Me

(Paramount)

Melodrama

In those areas where the more elaborately artistic narrative techniques sometimes employed by Continental directors vastly impress the customers, it would be an idea to bill this as a Fritz Lang feature in which the producer of "M" exercises his talent freely in that direction.

Elsewhere his more Americanesque works, "Fury" and "You Only Live Once," are no doubt more profitably mentionable.

Still elsewhere, the billing of George Raft, Sylvia Sidney and the several other commonly effective personalities as among those present in the producer-director's uniquely contrived demonstration that crime does not pay and parole has its drawbacks would appear to be indicated procedure.

Boiled down to essentials, Virginia Van Upp's screen play based on Norman Krasna's story presents the case of the paroled ex-convict, male and female, in process of readjustment to society. Mr. Lang prefaces his picture with an illustrated statement of his theme by an offstage voice. He pauses in midpicture for a demonstration of the tap system in intercellular communication employed in penal institutions, and stops a a high point while his feminine lead demonstrates mathematically with crayon on blackboard that when 10 men set out to steal $30,000 they are being just stupid because the net profit after deduction for overhead and protection doesn't equal good wages.

Previewed May 27th at the Paramount theatre, Los Angeles, where it was billed to open two days later.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer-director, Fritz Lang. Assistant director, Dick Harlan. Screen play by Virginia Van Upp. Story by Norman Krasna. Photographed by Charles Lang, Jr. Edited by Paul Weatherwax. Musical direction, Boris Morros. Song by Sam Coslow and Kurt Weil. P.C.A. certificate No. 4120. Release date, June 3, 1938. Running time, when seen in Los Angeles, 90 minutes. General audience classification.

THE CAST

Helen.....Sylvia Sidney
Joe Dennis.....George Raft
Mickey.....Barton MacLane
Mr. Morris.....Harry Carey
Cuffy.....Roscoe Karns
Patsy.....George E. Stone
Gimpy.....Warren Hymer
Jim.....Robert Cummings
Knucks.....Adrian Morris
Bath House.....Roger Gray
Mrs. Morris.....Cecil Cunningham
Mrs. Levine.....Vera Gordon
Mr. Levine.....Egon Brecher
Dayton.....Williard Roberston
Taxi Driver.....Guinn Williams
Nellie.....Bernadene Hayes
Curly Blonde.....Joyce Compton
Torch Singer.....Carol Paige

Convict 99

(Gainsborough—GFD)

Prison Extravaganza

Any lingering beliefs in the foreigner's mind that English humor is either restrained or superior should be dispelled by this unabashed slapstick extravaganza in which Will Hay, Britain's schoolmaster comedian and one of her safest box office bets, is palmed off on his fans as a footling pedagogue whisked by misunderstanding and fate into governorship of an English prison. The idea is a good one, but ingenuity gives place more often than not to frank knockabout comedy of the more furious than funny variety. It is sheer Keystone cop comedy, strung out to feature length.

One of the most amusing gags is wound around the person of "Jerry the Mole," an octogenarian "lag" who has been burrowing out of jail since 1890, and who, when he does break soil, finds himself coming up in the Governor's office.

Hay has yet to discover the director for his peculiar brand of comedy. When he does he will be acclaimed a star of wider than local eminence.

Hay's support from the beefy Graham Moffatt as a juvenile warder and Moore Marriott as "Jerry the Mole" lends the film a certain team quality.

Previewed to a press audience the film raised a fair number of laughs but was generally thought less effective than some of its predecessors.—AUBREY FLANAGAN

A Gainsborough Picture, distributed by General Film Distributors. Directed by Marcel Varnel. Adaptation, Jack Davies, Jr. Scenario, Val Guest and Marriott Edgar. Camera, Arthur Crabtree. Editing, R. E. Dearing. Recording, W. Salter. Running time, 87 minutes. Certificate "A."

CAST

Mr. Benjamin Twist.....Will Hay
Jerry, the Mole.....Moore Marriott
Albert.....Graham Moffatt
Lottie.....Googie Withers
Sir Cyril.....Peter Gawthorne
Deputy Governor.....Basil Radford
Head Warden.....Denis Wyndham
Max Slessor.....Wilfred Walter
Sykes.....Alf Goddard
Johnson.....Garry Marsh
Bates.....Basil McGrail
Raymond.....Ben Soutten
Slim Charlie.....Teddy Brown
Mabel.....Kathleen Harrison
Colonial.....Roy Emerton

Mi Candidato

(Producciones A. R. B.)

Mexican Political Satire

A decided novelty, this smooth all-Mexican production affords a new viewpoint on small town politics and life in Mexico. It is in Spanish, but titles in English are to be provided. Two of this republic's best actors, Domingo Soler and Joaquin Pardave, are of the stage. Authentic atmosphere and scenery, excellent photography and sound satire, done with something of the deft Gallic touch, are the ingredients.

Soler plays the florid, middle aged dandified general store merchant who is running for Mayor, by fair methods and foul, largely foul. Pardave is his adoring apologizer. Domingo is wild about Esther Fernandez, as a comely señorita whose ambitious aunt is all for a Soler-Fernandez marriage. But Esther loves Pedro Armendariz, cast as a handsome young silversmith and highly popular in the little silver mining town. Guns are drawn but there is no shooting. It all ends well to the frisky tunes of a sort of Mexican hill-billy band, miners and farmers in work clothes.

Viewed at the class Teatro Cine Alameda, Mexico City. It went well with the goodly sprinkling of Americans and other foreigners in the select audience. The customers frequently registered their approval. — JAMES LOCKHART.

Produced and distributed by Producciones A. R. B. Director Chano Uruita. Sound by Jose Rodriguez. Running time, 85 minutes. General audience classification.

(*Reviews continued on page 37*)

When you see Margaret Sullavan in the arms of Robert Taylor you will say:



LEO
The Star Maker
HAS DONE IT AGAIN!





THE TITLE OF THE INDUSTRY'S NEXT GREAT BOX-OFFICE HIT *is*

"THREE COMRADES"

★ Robert **TAYLOR**

★ Margaret **SULLAVAN**

★ Franchot **TONE**

★ Robert **YOUNG**

★ Guy Kibbee

★ Lionel Atwill

★ Henry Hull

Screen play by F. Scott Fitzgerald and Edward E. Paramore from Erich Remarque's beautiful love story. Produced by Joseph L. Mankiewicz. Directed by FRANK BORZAGE



LEO, *The Star-Maker*

Air Devils
(Universal)
Adventure

Plot number 7-A is followed without deviation in "Air Devils." It's about a couple of robust ex-marines who, seeking further adventure, become flying constables on a South Sea Island. Playing hob with themselves, the natives, especially one native girl, giving a white girl from civilization a few romantic thrills, meanwhile adopting a "sez you—sez me" attitude towards each other, they are still patriotic servants of their flag. When a nefarious plotter seeks to prevent the Navy from establishing an aviation base on the island, they make things exceedingly exciting and profitless for him. As far as the girl who was the center of their quarrelling is concerned, she decides she has heard so much bickering that she would be much happier in having nothing to do with either of them.

The aerial and chase scenes are sufficiently exciting, but the rest of the material is so familiar that audiences should experience no difficulty in anticipating what's going to happen long before it ever happens on the screen.

Previewed in Warner Theatre, Huntington Park, Cal., to an unimpressed audience.—G. M.

Produced and distributed by Universal. Paul Malvern associate producer. Directed by John Rawlins. Original story by Harold Buckley. Screen play by Harold Buckley and George Waggner. Charles Craft, film editor. Glenn Cook assistant director. Photographed by Harry Neumann. P. C. A. certificate number 4201. Running time, when seen in Los Angeles, 58 minutes. Release date, May 13, 1938. General audience classification.

CAST.

Horseshoe Donovan.....Larry Blake
Slats Harrington.....Dick Purcell
Marcia Bradford.....Beryl Wallace
Lolana .....Namo Clark
Mordant .....Charles Brokaw
Hawthorne .....Forbes Murray
Robert Walker.....Roy Mason
Holo .....Paul Sutton
Don Kahano .....Al Kikume
Jennings .....Billy Wayne
The President.....Michael Visaroff

Nellie, The Indian Chief's Daughter
(Universal)
Cartoon

An "Oswald" cartoon this details the adventures of "Nellie," and her hero, "Bennie Big Wind Goodskin," swing band leader. When "Rudolph Ratbone," the renegade, grabs "Nellie" and starts across country with her "Bennie" gets his scooter and follows in pursuit. "Rudolph" rushes "Bennie" and is giving him quite a thrashing when "Nellie" starts to play a clarinet. "Bennie" is revived by the music and the situation is reversed. Running time, 7¼ minutes.

Red, White and Blue Champions
(Paramount)
Excellent Swimming Short

The title designation of this excellent Grantland Rice Sportlight is applied to an amazing troupe of aquatic marvels from the Panama Canal Zone. Tracing the natatorial training of these human fish from their induction into water sports up to the finished swim product in the teen ages, the spectator is given a superb exhibition of water tricks ranging from dainty mermaids diving off lofty perches to a school of swimmers pacing a giant liner as it proceeds through the Canal. Skilled camera work has taken full advantage of such bright material and several shots of individual performers executing a sixty foot dive from a huge crane are beautiful and exciting scenes to watch. With the approaching swim session just around the seasonal corner, water babies, old and young and of both sexes, will be properly appreciative and slightly envious of the exceptional skill demonstrated in this subject.—Running time, 10 minutes.

Paramount Pictorial, No. 10
(Paramount)
Interesting

Whatever the disposition of the general audience, the subject matter of this latest issue from the popular Pictorial class is so varied and appealing as to meet the entertainment demands. The opening footage is given to an inspection of fishing methods, both quaint and modern in technique, as practiced by the fisherfolk along the shores of Eastern Maryland. The middle portion of the number sketches in glowing color some striking shots of cloud movements. The concluding sequence details in an amusing fashion the vast amount of food and preparation needed to satisfy the appetites of the inhabitants of a zoo.—Running time, 10 minutes.

Screen Snapshots—Series 17, No. 9
(Columbia)
Viewing the Stars

The "Screen Snapshots" reporter in this issue of the entertaining series covers such assignments as "Tom Sawyer" Day in Culver City, the "Snow White" village in Hollywood, dedication of a bench to Lon Chaney, Leo Carrillo's new ranch and the 1938 Academy Awards Banquet. Two-score personalities are encountered by the reporter's camera, including stars, players, directors, writers and producers. Harriet Parsons is the narrator. Running time, 9½ minutes.

The Forgotten Step
(MGM)
Miniature

The fourth of a series with John Nesbitt as commentator, this "Miniature," said to be a true story, details the planned crime of an American in France who attempts to recoup a lost fortune at the expense of hundreds of lives. Insuring his art treasures for six times their actual value, he has them crated for shipment to America. He fills one of the boxes with an explosive powerful enough to sink the liner. The earliest snowfall in 26 years delays the wagon carrying the explosives to the ship and in attempting to speed the driver on, the man dies when the barrel with the explosives topples over and bursts, an almost "perfect crime." Monty Woolley portrays the American in convincing fashion. Directed by Leslie Fenton. Running time, 10 minutes.

The Big Birdcast
(Columbia)
Scrappy Cartoon

This cartoon, filmed in color, features the little birds in a community sing, impersonating well known personalities of the air waves. The stars impersonated include Bing Crosby, Rudy Vallee, Jack Benny, Fred Allen, Ben Bernie, Walter Winchell, Milton Berle, Ed Wynn, Eddie Cantor, and Joe Penner. Running time, 7 minutes.

Come Across
(MGM)
Crime Subject

This is the 20th in the "Crime Does Not Pay" series and is, in keeping with its predecessors, intelligently handled, ably portrayed and in addition to the moral it points, highly entertaining. "Come Across" is a case history of a bank robber mob that loots a small independent bank of $20,000 in bonds. A bank guard is killed, the FBI enters the case and the chase is on. All the leader of the gang can get for the bonds from a fence is $3,000 cash. In the chase across the country the money is rapidly dissipated. Finally the G-men close in and capture the two remaining members of the gang after the others have been killed. All the money has been spent for hiding purposes. The cast includes Bernard Nedell, Donald Douglas, Bernadine Hayes and Rita LaRoy. Directed by Harold Bucquet. Running time, 20 minutes.

Snow Gets in Your Eyes
(MGM)
Musical Comedy

Set in a department store and centered around the store's indoor ski slide, this musical comedy romance has the sausage counter salesman, the hero, and the ski instructor, the villain, vie for the hand of the girl at the ribbon counter, the heroine. The ski instructor is more glamorous in the eyes of the girl and he holds the top spot but, undaunted, the sausage counter salesman practices faithfully after closing hours and in the ski contest defeats all rivals, including the instructor, and wins the girl. Songs are "Snow Bound," "Rhythm Rascals" and "Harlem Yodel," by Chet Forrest and Bob Wright, who composed "The Donkey Serenade." Cast includes Virginia Grey, Roger Converse and Hudson Shottwell. Directed by Will Jason. Running time, 20 minutes.

Crime Fighters
(Paramount)
Excellent Crime Lecture

To fill a patrolman's uniform on the San Francisco Police Department squad, more than physical perfection is required. To supply technical knowledge the policeman is given instruction in fingerprint analysis, law, chemistry, ballistics. The second section of the subject illustrates a practice lesson.—Running time, 11 minutes.

Krazy's Magic
(Columbia)
Cartoon

Krazy Kat and Kitty Kat in this animated cartoon are riding along in their trailer when a terrific lightning storm destroys it. They seek shelter in an abandoned farmhouse and run into all sorts of experiences when a mad magician appears on the scene. After repeated attempts to escape fail Krazy and Kitty manage to gain their freedom just before a blast of wind carries the farm house along with it. Running time, 7 minutes.

Flaming Frontiers
(Universal)
Action Serial

This new Universal serial with a western setting and concerned with Indians, pony express riders, Indian scouts, wagon trains, California gold, desperados and a romance has the necessary action to appease the serial fans, if the first three chapters are a criterion. The story was suggested by Peter B. Kyne's "The Tie That Binds." Screenplay is by Wyndham Gittens, George Plymton, Basil Dickey and Paul Perez. It was produced by Henry MacRae and directed by Ray Taylor and Alan James. John Mack Brown is the star of the film with Eleanor Hansen, Ralph Bowman, Charles Middleton, James Blaine, Charles Stevens, Chief Thunder Cloud, William Royle, Horace Murphy and Michael Slade in support. Each chapter runs approximately 20 minutes.

Sport Stamina
(Columbia)
Sport Reel

In this the sports of marathon running, basketball, polo, six-day bike racing, hockey and roller skating are employing to illustrate stamina in sports. The shots are garnered from newsreels. Narrative by Jack Kofoed. Described by Ford Bond.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

16 At Pinewood

Eight super and eight lesser films, which will for some time occupy the entire floor space, will go into production between now and the fall at Pinewood studios, Iver. Many of these pictures are in the £100,000 ($500,000) to £200,000 ($1,000,000) class, and will feature such stars as Elizabeth Bergner, Leslie Howard and Gracie Fields.

Five sound stages are available at Pinewood, but it is stated by Capt. Richard Norton that little of this space will be available in the near future and plans will have to be considered for the building of an additional stage.

First off the mark will be Margaret Kennedy's story "Stolen Life," in which Elizabeth Bergner will play the lead. Gracie Fields starts work shortly in "Piccadilly Circus," her second for Twentieth Century Fox, which will be directed by Monty Banks, and it is possible that Warner Baxter will be brought over from Hollywood to co-star with Gracie.

The Victor Schertzinger production "The Mikado," to be made in Technicolor at an estimated cost of £200,000 ($1,000,000) is also on the cards, as are also two Gabriel Pascal productions, one dealing with the life of Lord Nelson, British naval hero, in which Leslie Howard will have the title role, the other being the new version of the Emil Jannings silent film "The Last Laugh," in which Wilfred Lawson is to have the role of the hotel porter.

Among the lesser productions scheduled for shooting at Pinewood are two now in full swing, the one being a Paramount release, "This Man Is News," the other the Pinebrook production dealing with Air Raid Precautions upon the latter of which £40,000 ($200,000) is being expended. Four more films to be made by Pinebrook are scheduled for production.

"Lassie" Completed

Shooting has now been completed on John Paddy Carstair's production of "Lassie from Lancashire," a British National production, location work on which took place on the Isle of Man, one of Britain's major holiday centers, and studio sequences of which were shot at Welwyn.

The cast of "Lassie from Lancashire" contains Marjorie Browne, Marjorie Sandford and the British vaudeville team Billy Caryll and Hilda Mundy.

At Loch Lomond

The Trossachs, center of the Scottish lowlands and one of the gems of Caledonia's scenic grandeur, in which are situated Aberfoyle and Loch Lomond, are being currently combed for exteriors for the forthcoming Gainsborough production of "Rob Roy," upon which Carol Reed, 29-year-old British director, is to start work shortly.

At present engaged in unearthing authentic data on the subject is William Kellino, director of the old silent version of the same story. Much of the action centers around a big battle scene between the McGregor Clan and the Duke of Montrose's rugged henchmen.



Hal Thompson in a scene from "Lassie from Lancashire," which John Paddy Carstairs has completed for British National. Location scenes were shot on the Isle of Man.

Two for Argyle

John Argyle, whose most recent productions were the English version of the French film "The Mutiny of the Elsinore," and the Binkie Stuart opus "Little Dolly Daydream," announces two further films for production immediately; these are "We Fight to Live" and "Come Back to Erin." "We Fight to Live," script work upon which is now in full swing, seeks to present a picture of the social and dramatic problems confronting an industrial worker in Britain today.

On the other hand, "Come Back to Erin," which follows "Kathleen Mavourneen," an Argyle production which has already run in key cities in the United States, is to be an unsophisticated effort set in Ireland and featuring Irish songs and dances.

Awaiting presentation under the Argyle marque is "The March of the Movies," which is now in the cutting room.

Role for Fyffe

Will Fyffe, whose work in "Owd Bob" has attracted so much attention on both sides of the Atlantic, has been assigned to the role of Paddy Button in the new version of "The Blue Lagoon," which goes into production under Gainsborough auspices in the near future.

Later this year a full production unit will travel to the East Indies, where it will remain on location for two months or more, shooting exterior sequences on "The Blue Lagoon," which is to be produced in Technicolor.

Gainsborough's new romantic team, Michael Redgrave and Margaret Lockwood, are to have the roles of the two young lovers.

Itemized

Gabriel Pascal, now producing George Bernard Shaw's "Pygmalion," has contracted with the Irish author for production of "Devil's Disciple" later this year and "Anthony and Cleopatra" in 1939. Mr. Shaw will supervise the scripts and Leslie Howard will co-direct.

▽

"The Lady Vanishes" has been decided upon as the new title for Alfred Hitchcock's production, previously known as "Lost Lady" and "The Wheel Spins."

▽

The film rights of Richard Essex's mystery series of "Lessinger" novels has been acquired by Maurice Ostrer of Gaumont-British-Gainsborough.

▽

"Hey, Hey, U. S. A.!" has been decided upon as the new title for the next Will Hay comedy to be produced by Gainsborough Pictures, and in which Edgar Kennedy, maestro of the "slow-burn," is to play opposite British school-master comedian Will Hay.

▽

Lee Garmes, Hollywood cameraman, collaborator in many prestige productions, such as "Shanghai Express," "Smilin' Through," "Crime Without Passion" and "The Scoundrel," has formed his own company, "Lee Garmes-Hollywood Photography, Limited," and goes into production shortly with a series of colored featurettes.

B. Bernard Kreisler, special Paramount representative in Washington, has resigned to join Honduras Sanib Corporation.

The subscription price of MOTION PICTURE HERALD will be increased to five dollars a year on July 1.

(*foreign* $10.00)

Edited by
TERRY
RAMSAYE



Subscribers wishing to extend their subscriptions for a full 52 weeks from their present expiration date may do so at the current rate of $3.00, in the Americas, and at $5.00 in foreign countries, if the renewal reaches the circulation department before June 30, 1938.

MOTION PICTURE HERALD
Rockefeller Center
New York City

IN THE CUTTING ROOM

Carefree

(RKO-Radio)

Musical Comedy Romance

"Carefree" will be the first production in sixteen months in which Fred Astaire and Ginger Rogers share top honors on the marquee. Previously, beginning with "The Gay Divorcee," in 1934 and continuing to "Shall We Dance," last May, they were costarred in six features. In the interim Astaire has done "A Damsel In Distress" and Miss Rogers "Having A Wonderful time," "Stage Door" and "Vivacious Lady."

The vehicle chosen for the stars' reunion is a modernized and comic treatment of "John Alden-Priscilla-Miles Standish" romance. That is; Astaire who is the John Alden and a playboy social registrite endeavors to marry "Priscilla" Rogers off to "Miles Standish" Ralph Bellamy who is too bashful to speak his own piece. As it was in Longfellow's poem "Priscilla" advises "John" to speak for himself, but long before that advice has been given he has been doing consierable talking in his own behalf.

The production will be tuneful. Irving Berlin who provided the melodies for "Top Hat" and "Follow The Fleet," has contributed four song numbers for this and naturally there will be solo, duet and chorus dancing to go with them. There is also a concluding spectacle-glamour song-dance ensemble.

A Pandro S. Berman production, "Carefree" is being directed by Mark Sandrich who was the man behind "Shall We Dance," "Follow The Fleet," "Top Hat" and "The Gay Divorcee."

Little need be repeated about Astaire and Miss Rogers, but the third principal, Ralph Bellamy, has made rapid strides to new popularity in "The Awful Truth" and "Fools For Scandal." Supporting players listed are Luella Gear, New York and London stage comedienne, Jack Carson, Richard Lane and Kay Sutton. There will be a regiment of chorus girls chosen for their pulchritude.

Release date: *September* 12, 1938 (*tentative*).

The Valley Of The Giants

(Warner Brothers)

Thrills in Color

A decade has elapsed since Peter B. Kyne's story of the California redwood giants, the lumber barons who sought to despoil them and the pioneer land owners who fought desperately to save them for future generations, appeared on the screen.

Looking upon the property as a worthy successor to "God's Country And The Woman" and "Gold Is Where You Find It," Warner Brothers are remaking the stirring story of action, excitement, romance and adventure in color. It is expected that the vehicle will make a ranking star of Wayne Morris who first leaped to fame in "Kid Galahad."

For story purposes, exhibitors will have a standby highly theatrical plot in "The Valley Of The Giants." Simple, honest landowners pitted against the forces of greed and avarice who stop at nothing, murder, character assassination, conspiracy and deception to gain their ends. Melodramatic in substantiating detail, log jams, dynamitings, destruction of dams and runaway trains are part of the action technique. The love story follows the character regeneration idea. A girl is ordered to make a monkey of a youthful pioneer. But repenting the villainy of which she is a part, she becomes the ally of the man she had been instructed to ruin to stand at his side in the thrilling climax.

Care was taken that the principal players should fit into their respective roles as though they had been created for them. Thus Wayne Morris is the hero and Claire Trevor is the girl who realized before it was too late that she was fighting on the wrong side. Charles Bickford is the head villain with whom Jack LaRue is associated and who finds his nemesis in Alan Hale. Others familiar to people who are prominent are Donald Crisp, Dick Purcell, John Litel, Cy Kendall, Harry Corin, Addison Richards, Wade Boteler, Helen MacKellar, Herbert Rawlinson and Pierre Watkin.

Seton I. Miller made the modernized readaptation of the Kyne novel and it is being directed by William Keighley who shared the "The Adventures of Robin Hood" directorial honors and also made "God's Country And The Woman" among many other successful films.

Release date: *Not definitely set.*

Man's Country

(Monogram)

Outdoor Action

Monogram reports that Jack Randall's fan fan mail now averages more than 1,000 letters weekly. Accepted as a fact, anyone who gets that many communications from theatre goers every seven days certainly must have achieved some measure of popularity in his particular field. Inasmuch as Randall's field is participation in outdoor action adventure pictures, producer Robert Emmett has chosen to present the cowboy star in another of the same type.

In this case Randall, a Ranger, palms himself off as an outlaw in order that he may gather evidence that will bring about the capture, conviction and elimination of a gang of desperados who have specialized in playing hob with law and order. Naturally, the film's fundamentals will be those of a riding, shooting, fighting outdoor action adventure production through which is woven a thread of romantic love interest and another of unethical doings at various related junction points. Logically the villain is foiled, his plottings brought to naught and the hero marries the girl.

As Mr. Emmett wrote the story for his production, it will be directed by Robert Hill who has achieved his niche in the annals of the screen via numerous similar pictures and such others as the serial "Flash Gordon's Trip To Mars," "Two Minutes To Play" and "Prison Shadows."

Principals supporting Randall will be Marjorie Reynolds, a personality whom the producer describes as representing the new kind of western heroine and Walter Long who plays a dual role. One calls for him to be a kindly old man; the other demands his appearing as a stop-at-nothing outlaw. Among others who will be present to participate in the goings on are Ralph Peters, Bud Osborne, Dave O'Brien, Forrest Taylor and Harry Hervey.

Release date: *June* 22, 1938.

Give Me A Sailor

(Paramount)

Comedy

Comedy romance and the hilarious complications resulting therefrom, music, dancing and topical twists are the materials being woven into this picture. Although the title may so indicate and even though the two leading male characters may further the impression, the film is not a navy production. Tersely it concerns the romantic escapades of two sailors in love with sisters one of whom is a raving beauty and the other an ugly duckling. The ugly duckling is also very much in love, but unfortunately for her, but what probably will prove highly amusing for spectators, she is in love with the jack-tar who loves her beauteous sister. Troubles pile up for all in many ways with the climax hinging upon what happens to the ugly duckling when she enters a cake baking contest only to get into a shapely legs competition by mistake.

Paramount has chosen its two ace funsters, Martha Raye and Bob Hope, both of whom were in the "Big Broadcast of 1938" for the principal comedy roles. The other participants in the romantic tangle are Betty Grable and Jack Whiting, a comedy singing and dancing personality from the stage. Supporting roles will present J. C. Nugent, Clarence Kolb, Nana Bryant, Emerson Treacy, Bonnie Churchill, Kathleen Lockhart, and Ralph Sanford.

The picture is based upon a play by Anne Nicholas. The screen play is credited to Doris Anderson who did "Sophie Lang Goes West," "King Of Gamblers" and "So They Were Married" recently and Frank Butler, a collaborator on "Exclusive" and "Waikiki Wedding." It is being directed by Elliott Nugent maker of "It's All Yours," "Wives Never Know" and "So They Were Married."

Release date: *August* 5, 1938 (*tentative*).

Always Goodbye

(20th Century-Fox)

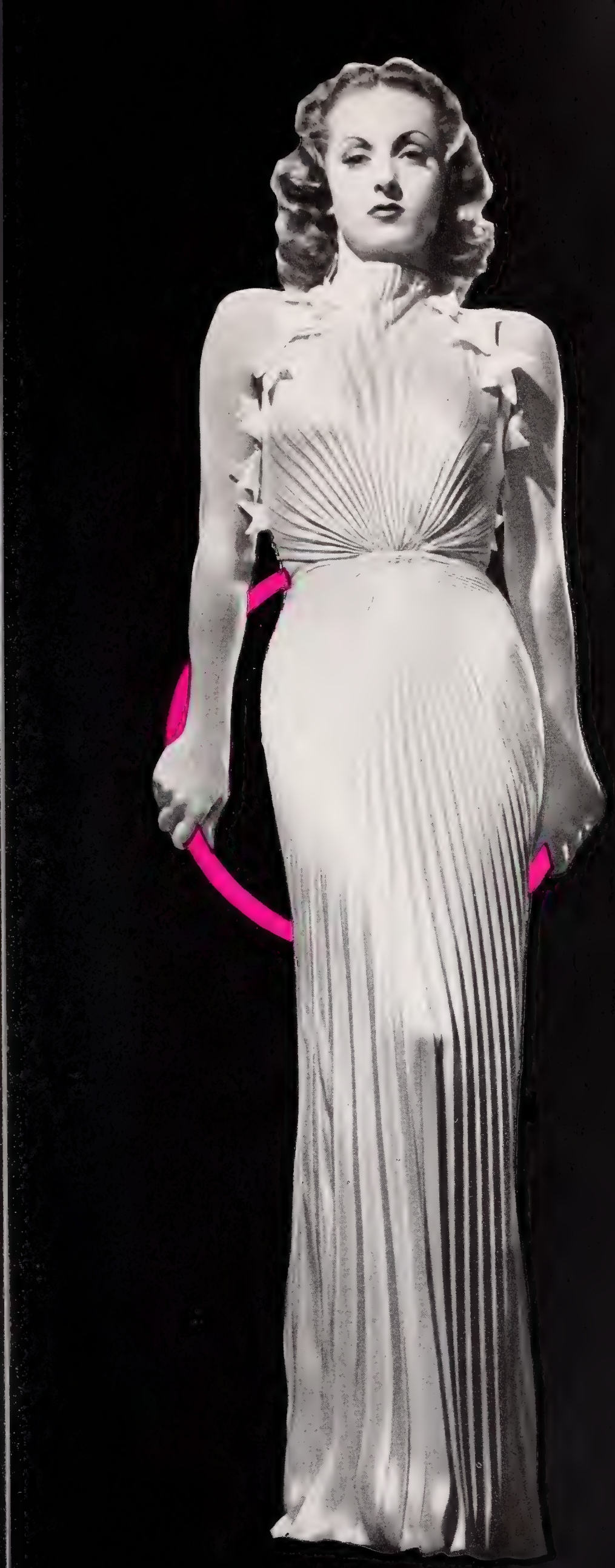
Mother Love

This picture should not be confused with one which Fox Films made in 1931 under the same title. While certain alterations and revisions have been made, its theme should be familiar to those who remember "Gallant Lady" which 20th Century made for United Artists in 1933. Retaining the essence of the original Gilbert Emery and Douglas Doty story, the present version was made by Kathryn Scola and Edith Skouras. It is being directed by Sidney Lanfield and produced by Raymond Griffith who served as an associated producer when "Gallant Lady" was made.

Where Ann Harding, Clive Brook, Tullio Carminati, Dicke Moore and Janet Beecher were featured before, Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Binnie Barnes and Johnny Russell now are the principals. The present cast also includes Lynn Barri, Mary Forbes, Albert Conti, Marcelle Corday, Franklyn Pangborn, George Davis and Ben Weldon.

Thematically "Always Goodbye" is the story of an unwed mother. While the story of mother

(*Continued on page* 43, *column* 2)



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G H I J K L

M N O P Q R

S T U V W X

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Make up your own words!

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Beautiful heroine of "MAYERLING" which has captivated American movie-goers.

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with

MISCHA AUER · HELEN BRODERICK · LOUIS HAYWARD

Directed by HENRY KOSTER who made "3 Smart Girls" and "100 Men and a Girl"

Original story and screen play by Bruce Manning and Felix Jackson

Produced by B. G. de SYLVA

CHARLES R. ROGERS, Executive Vice-President in charge of production

America hears the news in a nation-wide fan magazine campaign—on the stands June First.



Cowdin Returns From Conference With Blumberg

J. Cheever Cowdin, chairman of the board of Universal, returned to New York this week after three days of conferences with Nate J. Blumberg, president, on the company's new studio setup. One result of the conferences is expected to be increased authority for individual producers, following the recent resignation of Charles R. Rogers as studio chief. Mr. Blumberg is to return next week.

The studio has announced the resignation of William A. Pierce, assistant to Charles R. Rogers when Mr. Rogers was head of production; Julian Blaustein, manager of the story department, and William Fender, studio superintendent. Mr. Pierce has sold several originals to the company. He was to have produced one picture for the coming season.

Clifford Work, who has been appointed vice-president and general manager of the studio, and Matthew J. Fox, assistant to Mr. Blumberg took part in the conferences.

Edmund Grainger, producer, and Jack Otterson, supervising art director, have been tendered new contracts by the company. Mr. Grainger's first picture under the new contract will be "The Road to Reno." He also has been given the production assignment on "The Sun Never Sets," dramatization of the British consulate service, set as a top budget production.

Frederick Kopp, associate director of Allied Advertising Artists, has been named to fill the newly-created post of advertising art director at Universal. Mr. Kopp had charge of campaigns for Fox West Coast in San Francisco and at the Carthay Circle in Hollywood.

The company has signed Jackie Cooper for a series of three pictures, the first to be "That Certain Age," the next Deanna Durbin starring vehicle. The second film will have a Boy Scout background. The third is still unset.

Dave Lipton, Universal publicity, and Harry Ormiston, in charge of exploitation, have been transferred to the coast. Lew Pollock succeeds Mr. Lipton in the New York office.

William A. Scully, general sales manager, and F. J. A. McCarthy, assistant sales manager, returned to New York this week following the close of the company's fourth and final regional sales meeting, which was held at the Shoreham Hotel, Washington, for eastern branch managers.

Mr. Cowdin on his return to New York said the company will not appoint a production chief to succeed Mr. Rogers in the event that plans for a unit production system materialize. He added that no further changes in the studio's executive personnel were contemplated.

Circuit Buys Theatre Site

North Carolina Theatres, Inc., has purchased a lot on Hillsboro Street, Raleigh, across from State College as a site for a proposed neighborhood theatre seating approximately 500 persons. The lot was purchased for $3,500.

IN THE CUTTING ROOM

(*Continued from page* 40)

love provides the film's emotional highlights, smart and sophisticated comedy are to be as much in evidence in the production as are the more serious episodes. Planned to be subtly amusing during the lighter passages, "Always Goodbye" nevertheless is a contrasting of male plots and female counterplots which revolves about the lives of three women, three men and a child, with dual complications in the form of the eternal triangle playing a prominent part in delineation.

Release date: *July* 1, 1938.

Spawn of the North

(Paramount)

Romantic Adventure

Topical events concerning salmon fishing now occuring in Alaskan waters which are being given considerable newspaper attention may, if continued, endow "Spawn Of The North" with a factual significance more interesting and attention-arresting than is the fiction story upon which the production is based. In gist the yarn is desperate doings on the high seas as honest fisherman come into conflict with salmon pirates. Concentrating on violent action, the film will also tell a romantic story and one which rotates about the affection which two men bore for each other.

The picture will feature a strong cast in which all the principals are well and favorably known. Henry Fonda will be seen in the role of the fisherman who decides to go straight, while George Raft plays the part of one who elects to join up with the pirates. The last pictures in which both appeared have been action films. Fonda in the presently controversial "Blockade" and Raft in "You And Me." As Louise Platt is the girl loved by both, Dorothy Lamour also has an important part as does John Barrymore, Akim Tamiroff, the vengeful pirate chieftan, Fuzzy Knight, Lynne Overman and Vladimir Sokoloff.

Barrett Willoughby wrote the original story which Jules Furthman adapted. It is being directed by Henry Hathaway maker of "Souls At Sea," "The Trail Of The Lonesome Pine" and "Lives Of A Bengal Lancer."

Release date: *August* 26, 1938.

The Crowd Roars

(MGM)

Two-fisted Taylor

Continuing the campaign to establish Robert Taylor as a robust he-man which began with the number three box office star cast as a crack runner and oarsman in "A Yank At Oxford," with a stop made for "Three Comrades," MGM elects to show him as a prize fighter in "The Crowd Roars." The story is topical material, illustrative of how insidious underworld figures come into control of the manly art and how champions are made and unmade.

Picture is based on a story by George Bruce, the same man who wrote "Navy Blue and Gold" and it is being produced by Sam Zimbalist who also was the executive in charge of that film. Direction is in the hands of Richard Thorpe, maker of "Night Must Fall," "The Toy Wife," "Double Wedding" and "The First Hundred Years."

Maureen O'Sullivan who was with Robert Taylor in his first athletic endeavor, "A Yank At Oxford," later to be featured in "Port Of Seven Seas," will be his sweetheart in "The Crowd Roars." MGM went outside its own roster to engage Edward Arnold for an important role and repeated the process in engaging the services of William Gargan, borrowed from Universal, and Lionel Stander. It returned to its own player list for Frank Morgan, last in "Port of Seven Seas" and Nat Pendleton.

Release date: *July* 22, 1938.

Sales Shifts by Four Companies

Nine promotions in RKO Radio sales organization and the division of the southern district into two sections, were announced this week by Jules Levy, general sales manager. Other changes in sales organizations were made by Warner Brothers, Universal and GB.

Effective immediately the RKO southern district is split into southeast and southwest. Sol M. Sachs, formerly manager of the Dallas office, has been promoted to southwestern district manager with supervision over Dallas, Memphis and Oklahoma City. Mr. Sachs succeeds J. H. MacIntyre, now on the west coast on a special field assignment.

Hubert M. Lyons, formerly Atlanta manager, becomes southeastern district manager, with supervision over Atlanta, New Orleans and Charlotte.

C. W. Allen, formerly manager of the Jacksonville office, succeeds Mr. Sachs as Dallas branch manager. A. M. Avery, formerly Omaha manager, has been transferred to management of the Memphis branch. Other manager changes are Page M. Baker, from Memphis to New Orleans and Guy C. Brown, from New Orleans to Atlanta.

Joe B. Brecheon, formerly Dallas salesman, has been promoted to Charlotte manager, replacing R. C. Price, resigned. C. J. Dressell, formerly Minneapolis salesman, has been promoted to Omaha manager, and H. F. Taylor, salesman in the Toronto exchange, has succeeded J. F. Droy as manager of the Calgary office.

Harold S. Dunn, Warner Brothers supervisor in the Far East with headquarters in Tokio, has taken over the southern Asia territory and will be attached to the Singapore office, succeeding David R. Blyth, supervisor for the Singapore territory, resigned.

Matt Aparton, San Francisco salesman for Universal, has been transferred to Salt Lake City to succeed Charles Feldman as branch manager there. Mr. Feldman has been advanced to a similar post in Los Angeles.

Ben Roman has been added to the sales staff of GB's New York branch; J. E. McCarthy to the Los Angeles branch; Carl Norman to the Minneapolis branch, and Harold Garber to the Omaha branch. Joe Aldrich has been transferred from Denver to Omaha.

Marge O'Laughlin, for the last two years associated with Republic Pictures Midwest in Des Moines, has resigned to join Monogram Pictures. She will be the booker and office manager for Monogram's Omaha exchange.

IN COURTS

Adorno, Warner Trial Expected This Month

The trial list distributed by the clerk of superior court in Hartford, Conn., lists as a jury case that of Salvator Adorno, owner of the Palace theatre, Middletown, against Warner Brothers Theatres, Inc., for $120,000 damages for breach of contract of lease of his theatre.

The case is expected to be tried before Judge Edward J. Daly early this month. Judge Israel Poliner and Joseph A. Adorno with George H. Cohen, of Hartford, former district attorney, represent the plaintiff. Watrous, Hewitt, Gumbart and Corbin of New Haven, with B. E. Hoffman specially will handle the defense.

Disneys, RKO Sued On Camera Process

Charging infringement of a patent, Ivan Melville Terwilliger of Altadena, and Stereoplane Process Pictures Company, a Delaware corporation, this week filed suit against Walt Disney Pictures, Ltd., RKO-Radio Pictures, Inc., Walter E. Disney, Roy Disney and William E. Garity in Los Angeles, asking an accounting for $1,000,000 said to have been earned during the last six years.

The plaintiffs charge Mr. Disney infringed their patent on "a method of cinematography to produce stereoscopic solid effects" and "a means and method of displaying pictures." The word "Multiplane" also is claimed to have been protected by patent.

Player Sues Pat O'Brien

Pat O'Brien, now a bit player, has filed a $250,000 damage suit in Los Angeles against Pat O'Brien, star of Warner Brothers, Inc.; Jimmy Fidler, radio and newspaper columnist, and others charging conspiracy to ruin his career as an actor. Declaring that he has been longer in films than the star, the plaintiff charges the studio and star contacted directors, producers and executives on other lots threatening legal reprisals if the plaintiff was hired under his present name.

Sue Cooper on Rent

J. H. Cooper's Lincoln Theatre Corporation is in district court in Lincoln, Neb., as defendant in a suit for $35,493 in back rent on the Capitol. The filing is on two counts, the landlords charging he made a contract to take care of Nick Paper's back rent in 1930 amounting to $8,506.75 in a judgment, and the second count, for $24,123, which also involves back rent under a contract signed in 1930. The Capitol is at present leased to Bob Livingston, an independent operator.

Writer Asks $50,000

An action for $50,000 has been instituted in Los Angeles against Twentieth Century-Fox by Leonard Lee, writer, charged he did not receive promised screen credit and publicity on his magazine story from which, he said, "Island in the Sky" was made.

BOOK REVIEW

MOTION PICTURE SOUND ENGINEERING, a compilation of lectures and other material prepared by John Hilliard, Fred Albin, L. E. Clark, Harry Kimball, Kenneth Lambert and Wesley C. Miller of the Academy of Motion Picture Arts & Sciences. New York: D. Van Ostrand Company, Inc. 547 pp., with Appendix and Index. Price, $6.00.

Making available in a permanent form the lectures presented in a course of study conducted a year or so ago by the Research Council of the Academy of Motion Picture Arts & Sciences, this is essentially a book for the specialist in the physical phenomena and applied arts of mechanically created sound. Although it naturally concerns the processes with which the projectionist deals, the subject is in no wise considerate of such limited interests. Accordingly, it is probably the most comprehensive treatment of sound—or more specifically, the electrodynamics of mechanical sound—that we have yet had in a single volume.

Much of the material, indeed, has found no prior occasion for presentation in connection with a general discussion of sound. This material includes not only that given in such chapters as those on measurements in sound circuits, on the nature of networks, processing of sound film, etc., but data that have become more recently available, as those on the various types of sound tracks and on noise reduction.

Although one may suppose that readers able to understand and having use for the material presented in the bulk of the book, would be pretty familiar with the elementary physics of electrical action, and even of applied electronics, the book includes a section (comprising about one-fifth of the volume) on such matters.

The courses of study upon which the book is based were under the direction of the Council's Committee on Industrial Education, composed of Dr. J. G. Frayne, chairman; Barton Kreuzer, Dr. Burton F. Miller, William Thayer and Ralph Townsend.

Editing and publishing were under the supervision of Nathan Levinson, Carl Dreher, E. H. Hansen, Wesley C. Miller, William Mueller and Gordon S. Mitchell. The book is dedicated to Irving Thalberg.

GN Reorganization Soon, Says Peskay

Grand National expects to emerge from 77B status this summer, and it may be as early as 30 days hence, the company having improved its position rapidly, Edward Peskay, vice-president in charge of distribution, said this week.

Edward Alperson and Loyd Wright, co-trustees for Grand National, have signed a deal with Fine Arts Productions Corporation, under which Fine Arts will produce a minimum of 26 pictures for five years for Grand National distribution. Two specials, budgeted as $400,000 and two at $600,000 will be included.

Mr. Alperson also said this week that a contract has been signed with Film Corporation of America to produce for Grand National this year. Phil Goldstone also may contribute to the 1938-39 list, he added.

OBITUARIES

Howard Comstock, Playwright, Dead

Howard Warren Comstock, who wrote the plays, "Stepping Sisters" and "Doctor X," died in Fall River, Mass., May 28th, after a prolonged illness. He was 38 years old.

Mr. Comstock's play, "Stepping Sisters," played on Broadway for eight months in 1930 and the motion picture rights were purchased by Fox which released a film under the same title in 1932.

James Forbes

James Forbes, American playwright, honorary vice-president of the Authors' League and a founder of the Dramatists Guild, died in Frankfort on the Main, Germany, May 26th. He was 66 years old. Mr. Forbes was best known for his comedies, "The Chorus Lady," and "The Famous Mrs. Fair."

Edward C. Buckley

Edward C. Buckley, projectionist, died May 24th, as a result of injuries suffered when he attempted to extinguish flames in the booth of the Fine Arts Theatre, Detroit. Funeral services were held in Detroit Thursday and members of Local 199 were pallbearers. He is survived by his widow, Jennie, and four children.

Richard McDonough

Richard Tobin McDonough, known on the air as Dick McDonough, died May 28th, at the Leory Sanatorium, New York, following an operation. He was 34 years old. His programs were heard over the National Broadcasting Company's and the Columbia Broadcasting System's networks.

Frederick Bartholomae

Frederick Bartholomae, theatre operator who formerly was associated with the Balbans in Chicago, died May 30th at Crown Point, Ind., after marching in the Memorial Day parade. Mr. Bartholomae was 63 years old and was a veteran of the Spanish-American War.

Harry Horwitz

Harry E. Horwitz, for 25 years an independent theatre owner in Cleveland, died at his home in Cleveland May 30th, after a heart attack. He was 49 years old and is survived by his wife, one brother and five sisters. Mr. Horwitz owned and operated the Olympia and New Broadway theatres.

Reinhardt Plans Music Festivals

Max Reinhardt this week announced plans for three music festival events. The first production will be "Faust," which Dr. Reinhardt will stage early in July at the Pilgrimage theatre in Hollywood. The second will be "The Merchant of Yonkers," new play by Thornton Wilder. The third attraction will be Maeterlinck's "The Bluebird."

Herman G. Weinberg has resigned as director of publicity for "Life Dances On" (Un Carnet de Bal), the exploitation campaign of which he has handled for the Belmont theatre, New York.



HAVE YOU JOINED THIS SHOWMAN'S PARADE FOR THE BIGGEST DAY AND DATE OPENING OF THE YEAR!

NEW YORK, N. Y.
Radio City Music Hall

SEATTLE, WASH.
Paramount Theatre

PORTLAND, ORE.
Broadway Theatre

PHILADELPHIA, PA.
Stanley Theatre

BALTIMORE, MD.
Century Theatre

ATLANTIC CITY, N. J.
Strand Theatre

BETHLEHEM, PA.
Globe Theatre

LANCASTER, PA.
Capitol Theatre

POTTSVILLE, PA.
Capitol Theatre

SCRANTON, PA.
Comerford Theatre

WILKES BARRE, PA.
Penn Theatre

WILLIAMSPORT, PA.
Rialto Theatre

YORK, PA.
Capitol Theatre

SHAMOKIN, PA.
Victoria Theatre

MAHANOY CITY, PA.
Victoria Theatre

CUMBERLAND, MD.
Maryland Theatre

HAGERSTOWN, MD.
Maryland Theatre

NORFOLK, VA.
State Theatre

ROANOKE, VA.
Grandin Theatre

MIDDLETOWN, N. Y.
Paramount Theatre

POUGHKEEPSIE, N. Y.
Stratford Theatre

TRENTON, N. J.
Capitol Theatre

NEWBURGH, N. Y.
Ritz Theatre

GREEN BAY, WISC.
Warner Theatre

FOND DU LAC, WISC.
Warner Theatre

WAUSAU, WISC.
Warner Theatre

BELOIT, WISC.
Warner Theatre

MONTREAL, CANADA
Capitol Theatre

WASHINGTON, D. C.
Capitol Theatre

NEW ORLEANS, LA.
State Theatre

ALBANY, N. Y.
Strand Theatre

MILWAUKEE, WISC.
Warner Theatre

BOISE, IDAHO
Ada Theatre

OGDEN, UTAH
Orpheum Theatre

LOGAN, UTAH
Roxy Theatre

BROCKTON, MASS.
Colonial Theatre

BURLINGTON, VT.
Flynn Theatre

BANGOR, ME.
Bijou Theatre

CONCORD, N. H.
Capitol Theatre

FALL RIVER, MASS.
Durfee Theatre

FITCHBURG, MASS.
Fitchburg Theatre

GREENFIELD, MASS.
Lawler Theatre

LEWISTON, ME.
Empire Theatre

MANCHESTER, N. H.
State Theatre

NEW BEDFORD, MASS.
Olympia Theatre

NORTH ADAMS, MASS.
Richmond Theatre

NEWPORT, R. I.
Opera House Theatre

PITTSFIELD, MASS.
Union Square Theatre

PORTLAND, ME.
Strand Theatre

PORTSMOUTH, N. H.
Colonial Theatre

GLOUCESTER, MASS.
Strand Theatre

LEXINGTON, KY.
Ben Ali Theatre

EL PASO, TEXAS
Plaza Theatre

FT. WORTH, TEXAS
Hollywood Theatre

GALVESTON, TEXAS
State Theatre

TORONTO, CANADA
Uptown Theatre

ATLANTA, GA.
Loews Theatre

LAKELAND, FLA.
Polk Theatre

SAN FRANCISCO, CALIF.
United Artists Theatre

SALT LAKE CITY, UTAH
Centre Theatre

BRISTOL, VA.
Cameo Theatre

PROVIDENCE, R. I.
State Theatre

ABBEVILLE, S. C.
Opera House Theatre

ANDERSON, S. C.
Strand Theatre

ASHEBORO, N. C.
Carolina Theatre

BURLINGTON, N. C.
Paramount Theatre

CHAPEL HILL, N. C.
Carolina Theatre

CHARLOTTE, N. C.
Carolina Theatre

COLUMBIA, S. C.
Palmetto Theatre

CONCORD, N. C.
Paramount Theatre

DARLINGTON, S. C.
Liberty Theatre

DURHAM, N. C.
Carolina Theatre

FAYETTEVILLE, N. C.
Carolina Theatre

FLORENCE, S. C.
Colonial Theatre

GASTONIA, N. C.
Temple Theatre

GOLDSBORO, N. C.
Temple Theatre

GREENSBORO, N. C.
Carolina Theatre

GREENWOOD, S. C.
State Theatre

HENDERSONVILLE, N. C.
Carolina Theatre

HICKORY, N. C.
Paramount Theatre

LEXINGTON, N. C.
Carolina Theatre

RALEIGH, N. C.
Ambassador Theatre

ROCKY MOUNT, N. C.
Center Theatre

CALGARY, CANADA
Palace Theatre

CINCINNATI, OHIO
Palace Theatre

COLUMBUS, OHIO
Broad Theatre

BUFFALO, N. Y.
Buffalo Theatre

DALLAS, TEXAS
Majestic Theatre

STOCKTON, CALIF.
Sierra Theatre

ASHTABULA, OHIO
Palace Theatre

E. LIVERPOOL, OHIO
State Theatre

NEWARK, OHIO
Midland Theatre

YOUNGSTOWN, OHIO
Paramount Theatre

ZANESVILLE, OHIO
Weller Theatre

SALEM, OHIO
State Theatre

MANSFIELD, OHIO
Ohio Theatre

SANDUSKY, OHIO
Ohio Theatre

COSHOCTON, OHIO
6th St. Theatre

COLORADO SPGS., COL.
Ute Theatre

PUEBLO, COLO.
Main Theatre

ALTOONA, PA.
State Theatre

BRADFORD, PA.
Sheas Theatre

ERIE, PA.
Sheas Theatre

HUNTINGTON, W. VA.
Palace Theatre

MEADVILLE, PA.
Park Theatre

NEW CASTLE, PA.
Cathedral Theatre

OIL CITY, PA.
Latonia Theatre

WHEELING, W. VA.
Virginia Theatre

CHARLESTON, W. VA.
Kearse Theatre

TULSA, OKLA.
Orpheum Theatre

ANDERSON, IND.
Paramount Theatre

VANCOUVER, B. C.
Capitol Theatre

JACKSONVILLE, FLA.
Arcade Theatre

MIAMI BEACH, FLA.
Lincoln Theatre

ST. PETERSBURG, FLA.
Florida Theatre

TAMPA, FLA.
Tampa Theatre

CLEARWATER, FLA.
Capitol Theatre

SARASOTA, FLA.
Florida Theatre

SACRAMENTO, CALIF.
Sierra Theatre

HOUSTON, TEXAS
Metropolitan Theatre

OKLAHOMA CITY, OKLA.
Midwest Theatre

BINGHAMTON, N. Y.
Strand Theatre

ITHACA, N. Y.
State Theatre

JAMESTOWN, N. Y.
Sheas Theatre

NIAGARA FALLS, N. Y.
Bellevue Theatre

ASHEVILLE, N. C.
Imperial Theatre

SALISBURY, N. C.
Capitol Theatre

SPARTANBURG, S. C.
Carolina Theatre

SUMPTER, S. C.
Sumpter Theatre

WILMINGTON, N. C.
Carolina Theatre

WILSON, N. C.
Wilson Theatre

WINSTON SALEM, N. C.
Carolina Theatre

SPRINGFIELD, ILL.
Lincoln Theatre

BLOOMINGTON, IND.
Princess Theatre

LAFAYETTE, IND.
Luna Theatre

MUNCIE, IND.
Rivoli Theatre

TERRE HAUTE, IND.
Indiana Theatre

LINCOLN, NEBR.
Lincoln Theatre

BRIDGEPORT, CONN.
Majestic Theatre

HARTFORD, CONN.
Strand Theatre

OTTAWA, CANADA
Capitol Theatre

WALTER WANGER'S

"BLOCKADE"



Madeleine CARROLL · *Henry* FONDA

with LEO CARRILLO · JOHN HALLIDAY

REGINALD DENNY • VLADIMIR SOKOLOFF • ROBERT WARWICK

Music by Werner Janssen. From the screen play by John Howard Lawson

Directed by WILLIAM DIETERLE • Released thru UNITED ARTISTS

FRANCE, GERMANY, ITALY PROTEST NEW MUSIC LAW

Canadian Proposals of Changes in Performing Rights Fees Arouse International Interest

by J. H. COWAN
in Toronto

Proposed legislation on rights and payments for public performance of music for profit in Canada under consideration before the Canadian Senate and House of Commons at Ottawa has created international attention and the matter has even reached the point where official protests on behalf of France, Germany and Italy have reached the Canadian capital within the last few days,— revealing at least one thing on which France and Germany were in agreement.

For the present, theatrical interests are not directly concerned. Hotels and exhibitions appear to be those most anxious to obtain amendments in existing legislation. Fees paid by major motion picture theatres were settled some time ago for a period of three years by an agreement with Canadian Performing Right Society, Ltd., Canada's ASCAP.

Legislative agitation began with the introduction of a proposed bill in the House by W. K. Esling, British Columbia M. P. which would have required the filing of particulars on every individual copyrighted work. With the claimed total running up in the millions, such a law would virtually put the Canadian Performing Right Society out of existence. On the grounds that it might well create a wild state of musical chaos and among other things, leave users of musical rights open to endless individual suits and claims, opposition to the measure virtually forced its withdrawal.

Hotel Rebroadcasts an Issue

Next entry into the legislative field was a proposed amendment in the Senate sponsored by Sen. Haig of Winnipeg which would have exempted small hotels from paying performing right fees for music used. In the discussion on this, the rebroadcasting in hotels of radio musical programs was a major point at issue. The suggestion was made that instead of the hotels themselves paying for this music through performing right fees, they might be freed of the cost and the radio stations made to absorb it in the form of higher charges to them. Naturally, this stirred up the radio stations and prompt objections were made. In radio, the situation is further complicated because the Canadian government is itself the biggest performing right user in radio. The Canadian Broadcasting Corporation is government-owned.

The Haig amendment produced the international repercussions. From Europe, Alfie-Jean Bernard of Paris, representing European performing right interests and bringing the official French, German and Italian representations, arrived on the Ottawa scene. Diplomatic representatives of each of these countries thus became involved. From England, came Leslie Boosey, head of the British Performing Right Society and from U. S., John E. Paine, representing ASCAP. President H. T. Jamieson represented the Canadian Performing Right Society.

European and British protests were based on the fact that the special exemptions constituted a breach of the Berne Convention. Canada is a member though the United States is not. As such, of course, Canadian legislations exempting certain classes of users from paying anything for musical rights would thus constitute a precedent which might be followed elsewhere. Much the same view was taken by the ASCAP representative.

As a result of the protests, the Haig amendment was dropped but another surprise amendment of the same sort cropped up immediately following it. This, from Senator Marshall of Toronto, would exempt all exhibitions from paying performing right fees. This last proposal is still to come before the Senate.

On the whole, motion picture and theatrical interests seem opposed to this suggested legislation since its purpose in their opinion is to create special privileges for some classes of users. Some of those such as, for instance, small hotels with small floor shows, are considered to be direct competition to motion pictures.

Studios Urged to Do Spanish Films For South America

American companies are losing a large share of the Latin American market because of the development in the last two years of Spanish language films, "but the field is wide open and would be highly profitable for the American producers if they made films in the native language and steeped in the native atmosphere," Norberto Solino, executive of Hispano Films of Berlin, said last week.

Mr. Solino sailed on the Bremen Friday night after spending a few days in New York, following a trip from Havana. He is president there of Cifesa, a distributing organization for Latin America. The company represents Hispano Films of Berlin, which Mr. Solino owns jointly with Vicente Casanova.

Indicative of the inroads, he said, is that of the approximate 350 theatres in Cuba, more than 200 play Spanish product. Several years ago he was compelled to buy a theatre in Havana in order to get an outlet for his native language distributing company, so averse were Cuban exhibitors to playing Spanish films, Mr. Solino said.

More recently, he said, theatres exhibiting native product have increased their patronage, and the Spanish language producers are getting high rentals. Theatre business in Latin America was on the downgrade because of the language barrier presented by Hollywood films.

Mr. Solino is contemplating moving his personnel to New York or Hollywood to be closer to the South American market and will investigate studio possibilities on his next trip here, in about three months. Among recent films of Hispano are "Carmen," also made in a German version with the title "Andalusian Nights," "El Barbera del Sevilla," "Noblessa Baturra" and "Morena Clara."

IN THE NEWSREELS

MOVIETONE NEWS—No. 74, Vol. 20.—Chinese victories in Shantung area....Plane crash takes 10 lives....Herd rounded-up for last time....May Day in Russia....Lew Lehr....Emperor Hirohito....Duke of Kent....King Farouk....King Christian X of Denmark....Girl softball champions show skill....Boxing.

MOVIETONE NEWS—No. 75, Vol. 20.—First lady dances and the President talks on taxes in West Virginia....Ship collision....Duel in Paris....Veterans parade....Royal honeymoon....Air show thrills....Aristocrats of dogdom....War Admiral and Seabiscuit race called off....Floyd Roberts of California wins Indianapolis motor race.

NEWS OF THE DAY—No. 272, Vol. 9.—Chinese and Japanese warfare in Soochow area....U. S. opens Alcatraz "Annex"....Plane crashes near Cleveland airport....Congress inquiry on TVA begun....Vacation time for monkeys....Motorcyclists in hill climbing feats....New track for film colony....Dirt track drivers get busy.

NEWS OF THE DAY—No. 273, Vol. 9.—Excursion boat sinks in crash; all saved....Hidden camera films French duel....Tragedy mars 500 mile race ....Mountaineers hail Roosevelt....America greets royal couple....Playing in relays 30 bands stage jam session....Snark beats Pompoon.

PARAMOUNT NEWS—No. 85.—May Day in Moscow ....New U. S. prison ready for convicts....Seabiscuit and War Admiral match race called off....Greece pays war debt....Attorney General Cummings plays golf with Bobby Jones....Budge and Mako sail for England....Airliner hurls 10 to death....Cardenas faces new revolt threat....Folding boat train thrills city folks.

PARAMOUNT NEWS—No. 86.—Mexican federals close in on rebels....Bitter TVA battle ends in deadlock....Duel in Paris....Kaiser's grandson brings bride to U. S.....Auto demons race in 500 mile classic....Fast work saves 350 in fog wreck.... Snark wins Belmont race....Match race between War Admiral and Seabiscuit called off.

RKO PATHE NEWS—No. 89, Vol. 9.—Night flight ends in death for 10....Big name writer's launch own paper....U. S. convicts get new home....Bobby Jones and Homer Cummings win golf war....Batista looks to Cuba's youth....V. Richards, Jr. starts tennis career....Sydney's royal cattle exhibit....Russia hails world's labor day.

RKO PATHE NEWS—No. 90, Vol. 9.—Californian wins auto race....President refuses to sign tax law ....Mrs. Roosevelt goes square dancing....French duel....Canines parade for honors....Air bombs raze English slums....Swing bands hold all day session ....Snark wins Suburban handicap.

UNIVERSAL NEWSREEL—No. 670, Vol. 10.—10 perish in plane crash....“Reds” display armed might.... $100,000 race called off....Seven dead in London subway crash....Cyclists stage hill climb....Prize dog has litter of 15....Battle plague of crickets.... Collegians try railroading....Aviator gets “flying cross”....Bunty Lawless wins race trophy....Girl's flying corps formed....Crews race in sea classic.

UNIVERSAL NEWSREEL—No. 671, Vol. 10.—Boys of '61 parade again....Loaded excursion boat sunk ....French duel filmed....Congressman ousted from Jersey City....Air meet marred by crash....Indianapolis auto race....President inspects model town.... 4,000 dogs at show....Royal couple land in America.

GB Sets Semi-Monthly Release Dates for Ten

A new release schedule of 10 GB pictures for the new season has been set as follows: “The Show Goes On,” June 15th; “3 on a Weekend,” July 1st; “Crime Over London,” July 15th; “Evergreen,” August 1st; “Strange Boarders,” August 15th; “The Wheel Spins,” September 1st; “Man with 100 Faces,” September 15th; “Asking for Trouble,” October 1st; “The Frog,” October 15. “The 39 Steps” will be reissued on December 15th. “Evergreen” is also a reissue.

GB's first venture into color film production will be “The Blue Lagoon,” the H. de Vere Stacpoole story.

Hinton Named Exchange Manager

George W. Hinton has been named sales manager of the Paramount exchange in Kansas City, under Joe Manfre, branch manager.

REISSUES and REVIVALS

A survey, recapitulation and cataloging of the box office materials that showmen are gleaning from the industry's accumulated treasure trove of pre-proved pictures.

This section presents tabloid reviews, casts, running time and related data on the officially announced reissue pictures.

Exhibitors Turn to Trove Of Pre-Proved Pictures

THE practice of re-playing productions that were old favorites, long a custom in the legitimate theatre of the "road," has emerged in motion pictures from scattered instances to a definitely established business conducted on a national scale, with both exhibitors and distributors probing dark and dusty vaults for the big successes of other years to reap additional millions in box office admissions and rental revenue. Thus the "reissue" rises from its comparatively obscure position as "art theatre" material to that of widespread acceptance both at downtown de luxe palace and little neighborhood movie.

Virtually catapulted by a shortage of new product into a situation that left no alternative, distributors already have polished off 40 of their old box office performers to send them out as reissues, and exhibitors have gone to local film exchanges with requests for repeat bookings on another 245.

There is no special trend in the revivals to any particular type of product, story or performance. The cross section embraces all classes of "hits", from David Wark Griffith's "Birth of a Nation," 1915, to the modern musical extravaganzas of last year. They are coming from the vaults of virtually every company, except that Warner Brothers' and Twentieth Century-Fox's repeat business is being confined to exhibitors' requests for revivals, both companies declaring against a reissue policy.

Probably the longest compilation of reissues and revivals ever made has developed from the new movement. *(List starts page 50.)* *And from London comes word that over the British Isles already some 60 features are getting return bookings.*

The movement has reached back to the silent film, more than a dozen highlights of that era having already been revived, including, besides "Birth of a Nation," such achievements as "The King of Kings," "Dancing Daughters," "Sign of the Cross," "Rio Rita," "The Sheik," and several others. Some are scored to music, but dialogue has not been dubbed to any.

It would seem that 1934-1936 hit a high quality mark in motion pictures, the present revival trend bringing out some 56 pictures released in 1934, 50 dating from 1936 and 49 from 1935.

Heaviest demand for reissues and/or revivals is being received at Paramount's exchanges, topping some 18 companies with return playdates on 63 features, against MGM's 44, 37 of United Artists, 35 20th-Fox Pictures, 29 RKO's, 22 Columbia's, 21 from Universal, 20 of Warner-First National, four from GB, two Republics and one each from Best Film, British International, Grand National, Monogram, World Wide and B. F. Zeidman Productions.

In the present trend, some revivals are getting heavy bookings in one section and few, if any, in others, depending upon local tastes and local popularity of performers or subjects.

Anticipating additional popular reception, based on returns already accruing, most of the companies intend to extend their reissue programs even further, some re-dating old films for 1938-39 showings.

Reissues are generally sold separately from regular or flat-rental. Some distributors are making them a part of their regular seasonal contracts.

In some sections the exhibitors have coined catchlines for their merchandising of old favorites. "Revival of the Fittest" is typical.

Interest in revivals has had some effect on the course of the double bill, many dual bill theatres running the repeats singly, with short subjects.

Reasons for the trend are many and varied, but all appear to spring from a shortage of product.

Reasons for the product shortage are even more numerous, starting with interruptions to product schedules caused by Hollywood's floods, the prolonged discussions between home office executives and top ranking studio officials, which turned the attention of the studio heads away from their normal business of film-making. Those discussions had to do with expiring studio executive contracts, the Hollywood "economy move," inter-company affairs, budget conferences and other problems, all resulting inevitably in a slowing-up of actual filming.

A persistent check of Hollywood studios, however, for executive expression regarding reissues and revivals, disclosed a uniform disclination to comment on what they were pleased to regard as primarily a distribution matter. This attitude was possibly due in some measure to an undercurrent of professional comment in Hollywood to the effect that the abrupt and widespread recourse to storage vaults for old marquee material would be construed as indicative of a letdown in new product as to number and quality.

In "off-the-record" comment some of Hollywood's biggest production heads asserted that the under-

Brisk Trade Recorded by Old Favorites

current, while not to be taken seriously, is sufficient to make public expressions of opinion or attitude on the trend unpropitious. Their pattern reaction to inquiries was, "If there still is money to be made out of pictures that have had their runs, why shouldn't they be dusted off and run over again."

Starpower seems to have been undimmed by as many as half a dozen recent return engagements in the same situation of a number of the most popular repeaters of the past. Grosses continued satisfactory and exhibitor requests for the comebacks were increasingly frequent as the public returned to enjoy their old favorites or see those they had missed.

Some indication of the extent to which the motion picture stands to gain from its accumulated treasure trove of productions that made good is Metro-Goldwyn-Mayer's admission that already they have signed some 25,000 contracts for return engagements of 16 of its leading pictures of 1936-37. In addition, an average of 7,000 return bookings have been added to MGM's reissues of "Trader Horn," "Hell Divers," "Naughty Marietta," Manhattan Melodrama" and "Billy the Kid."

The home offices generally shied away from estimating the number of new bookings on revivals and reissues, because, they said, of the voluminous bookkeeping involved, the datings being spread over the books of their 30-odd exchanges.

Unlike their colleagues in Hollywood, home office distribution executives openly admitted that while reissues have always existed to some extent, a marked shortage of product during the past several weeks has caused the present heavy return playings.

Selection of the reissues by the distributors was made, firstly, on the strength of their original performances, and from that point for various reasons. Films of actors who figured in the last Academy Awards were resurrected. Current headlines also bring out revivals. War themes were picked for their possible timeliness. In some cases exhibitors have figured that they could take advantage of hits of other years to further bolster summer box offices by using personalities who have become exceptionally popular since their early appearance.

From correspondents in the field there were many reports that requests for revivals were coming from patrons in unusually large numbers, patrons who felt that too many good pictures skip across the screen before everyone has had a chance to see them.

The distributors have found a surprising number of exhibitors preferring good old pictures to dubious new ones. Not that there have not been any high quality pictures of late, but the marked trend toward prolonged holdovers by first runs of class "A's," starting with "Snow White" last winter, has made for a further scarcity in the market for subsequent runs. Such current releases as "Adventures of Tom Sawyer," "In Old Chicago," "The Buccaneer," "Hurricane," "Jezebel," "Mad About Music," "Snow White" and "A Yank at Oxford," leading the current holdover group, have had some 390 new holdovers in 23 cities for a box office gross of $7,400,000. Fox sold 1,600 contracts for holdovers alone on its "Old Chicago."

"Moveovers", too, have also been more numerous than ever before, representing those situations where a circuit continues its first run at one of its own nearby subsequent run houses.

The brisk trade being enjoyed by some of the old favorites is indicated by Metro's "Naughty Marietta" repeating at the Whalley in New Haven six times, grossing more the second and third time than the first, then topping the usual week's business by $1,000 when repeated at the nearby College. Columbia's "It Happened One Night" has been brought back eight times in some towns.

The field of greatest popularity and profit for revivals is in neighborhood and small town houses, although many a down town run is joining the trend.

Both independent and major distributors are benefitting, although trading in so-called "quickies" has been hit—the idea in some places apparently being to trade two new "quickies" for one old "A."

In some instances the exhibitors are concentrating selling on "Proved Pictures," or "Tried and Proven Features." "Revival theatres," too, are growing.

Many theatres are designating "revival nights" and "revival matinees," even "midnight revivals."

Noticeable is the extent to which theatres, formerly dark during summer months, are abandoning their usual closing during July and August, when new product is at low ebb, in favor of a continuance through the summer with revivals.

In support of the general belief that a shortage of new pictures has had a strong influence toward revivals may be found in a comparison of releases in Motion Picture Herald's Release Chart. *Last year the chart recorded 192 pictures as "coming attractions" from 13 companies. Now the "coming attractions" number only 131, some 62 less than a year ago.*

Of importance to the general condition of the business is the fact that the additional revenue received by the distributors from the repeat bookings will play more and more an important part in their earnings structure, negative costs of the repeaters having been amortized anywhere from two to ten years ago.

40 REISSUES, 245 REVIVALS

Theatres the country over are today bringing back old favorites, those "tried and proven" highlight releases of other years, for return engagements in unprecedented numbers. Listed herewith are 40 features, including 14 westerns, being made available by distributors as reissues for national consumption, some of the pictures even having been placed on regular releasing schedules, a few earmarked for 1938-39. Added to these is the unusually high number of 245 revivals which are now being re-dated, the difference between reissues and revivals lying in the fact that revivals are made by exhibitors requesting return playing date of their local exchange, and which accounts for their re-playing in one territory and not in another.

Reissues and/or revivals of some 18 distributors are listed, the pictures dating back to D. W. Griffith's "Birth of a Nation," of 1915, and Rudolph Valentino's "The Sheik," 1921, and "The Son of the Sheik" of 1926.

Reissues are designated by an asterisk (*). All others are revivals. Exhibitors will recognize in the starring credits many opportunities for again concentrating on marquee billings of favorites. Also listed are the release dates and the date of the issue in which they were reviewed. Indicated, too, are those features which were "Box Office Champions" in Motion Picture Herald's *ratings on box office performers, which rating started in 1930; releases prior to that, of course, not being designated. "Classification" in the compilation refers to the* Herald's *regular service of classifying all features reviewed as being suitable either for "General" or "Adult" patronage, a system inaugurated in the publication in December, 1934, and which accounts for the unclassification of pictures released prior to that date.*

Title	Company	Stars	Release Date	Review Date	Box Office Champion	Classification	Running Time (Minutes)
After the Thin Man	MGM	William Powell Myrna Loy	Dec. 25, 1936	Dec. 12, 1936	Yes	G	110
Ah, Wilderness	MGM	Wallace Beery Lionel Barrymore	Nov. 22, 1935	Nov. 29, 1935	Yes	G	100
Alice Adams	RKO Radio	Katharine Hepburn Fred MacMurray	Aug. 23, 1935	Aug. 10, 1935	Yes	G	93
***All Quiet on Western Front**	Universal	Lew Ayres	Aug. 24, 1930	April 26, 1930	(a)	...	138
Anne of Green Gables	RKO Radio	Anne Shirley Tom Brown	Oct. 26, 1934	Oct. 27, 1934	Yes	...	80
Anthony Adverse	Warners	Fredric March Olivia de Havilland	Aug. 29, 1936	May 23, 1936	Yes	G	138
Arizonian, The	RKO Radio	Richard Dix Margot Grahame	July 12, 1935	June 8, 1935	...	G	75
Awful Truth, The	Columbia	Irene Dunne Cary Grant	Oct. 21, 1937	Oct. 9, 1937	Yes	G	89
Banjo on My Knee	20th Century-Fox	Barbara Stanwyck Joel McCrea	Dec. 4, 1936	Dec. 5, 1936	...	G	93
Barbary Coast	UA-Goldwyn	Miriam Hopkins Edward G. Robinson	Sept. 27, 1935	Oct. 5, 1935	Yes	G	90
Bat Whispers, The	UA-Art Cinema	Chester Morris Una Merkel	Nov. 29, 1930	Nov. 15, 1930	(a)	...	87
Beau Hunks (4 reels)	MGM-Roach	Stan Laurel Oliver Hardy	Dec. 12, 1931	Sept. 5, 1931	...	...	40
Belle of the Nineties	Paramount	Mae West Roger Pryor	Sept. 21, 1934	Aug. 25, 1934	Yes	...	75
Berkeley Square	Fox-Lasky	Leslie Howard Heather Angel	Nov. 3, 1933	July 22, 1933	...	...	90
Big House, The	MGM	Chester Morris Leila Hyams	June 14, 1930	June 28, 1930	(a)	...	88
Billy, The Kid	MGM	John Mack Brown Kay Johnson	Oct. 18, 1930	Sept. 13, 1930	...	...	82
Birth of a Nation	D. W. Griffith-Stone Library	Lillian Gish Henry B. Walthal	1915	.....	(a)	..	105
Bordertown	Warners	Paul Muni Bette Davis	Jan. 5, 1935	Feb. 2, 1935	..	A	90

[*Continued on page 55*]



In response to the persistent and growing demand of exhibitors throughout the nation for what they consider a potential box-office triumph this spring and summer, Paramount Pictures announces on June 3 the release to the field of that immortal story of immortal love, Ernest Hemingway's

"A Farewell To Arms,"

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...the greatest picture of 1932

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Great in the Heart of Hollywood . . . At the Academy dinner "A Farewell to Arms" stole the show. To heartfelt cheers, Helen Hayes received the award for the best female performance of the year; Frank Borzage for the best directorial achievement.





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HEAVY PLAY ON RETURN BOOKINGS

Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
Born to Dance	MGM	Eleanor Powell James Stewart	Nov. 27, 1936	Nov. 21, 1936	Yes	G	105
Bowery, The	UA-20th Century	Wallace Beery George Raft	Oct. 13, 1933	Oct. 7, 1933	Yes	...	90
Bright Lights	Warners	Joe E. Brown Ann Dvorak	Aug. 31, 1935	Aug. 3, 1935	...	G	84
***Broadway Bill**	Columbia-Capra	Warner Baxter Myrna Loy	Dec. 24, 1934	Nov. 10, 1934	Yes	...	105
Broadway Melody of 1936	MGM	Jack Benny, Robt. Taylor, Eleanor Powell	Sept. 20, 1935	Sept. 7, 1935	Yes	G	90
Broadway Melody of 1938	MGM	Robert Taylor Eleanor Powell	Aug. 20, 1937	Aug. 21, 1937	Yes	G	110
Broken Wing, The	Paramount	Lupe Velez Melvyn Douglas	Mar. 25, 1932	April 2, 1932	...	...	74
Bulldog Drummond Strikes Back	UA-20th Century	Ronald Colman Loretta Young	July 20, 1934	May 19, 1934	...	...	83
Call of the Wild	UA-20th Century	Clark Gable Loretta Young	May 6, 1935	May 4, 1935	Yes	G	90
Camille	MGM	Greta Garbo Robert Taylor	Jan. 1, 1937	Dec. 19, 1936	...	A	105
Captain Blood	Warner-FN	Errol Flynn Olivia de Havilland	Dec. 28, 1935	Jan. 11, 1936	Yes	G	119
Captains Courageous	MGM	Freddie Bartholomew Spencer Tracy	April 9, 1937	April 3, 1937	Yes	G	105
Caravan	Fox	Charles Boyer Loretta Young	Oct. 5, 1934	Sept. 8, 1934	...	...	105
Car 99	Paramount	Fred MacMurray Ann Sheridan	Mar. 1, 1935	Feb. 16, 1935	...	G	75
Carolina	Fox-Sheehan	Janet Gaynor Lionel Barrymore	Feb. 2, 1934	Feb. 3, 1934	Yes	...	95
Catherine the Great	UA-London Films	Douglas Fairbanks, Jr. Elisabeth Bergner	Apr. 13, 1934	Feb. 10, 1934	...	...	91
Cavalcade	Fox	Diana Wynyard Clive Brook	Apr. 15, 1933	April 15, 1933	Yes	...	110
Ceiling Zero	Warner-FN	James Cagney Pat O'Brien	Jan. 25, 1936	Dec. 28, 1935	...	G	68
***Champ, The**	MGM	Wallace Beery Jackie Cooper	Nov. 21, 1931	Oct. 17, 1931	Yes	...	86
Charge of the Light Brigade, The	Warners	Errol Flynn Olivia de Havilland	Nov. 7, 1936	Oct. 24, 1936	Yes	G	115
Charley's Aunt	PDC-Al Christie	Sidney Chaplin Ethel Shannon	Feb. 2, 1925	Feb. 21, 1925	(a)	...	80
China Clipper	Warners	Pat O'Brien Beverly Roberts	Aug. 22, 1936	Aug. 15, 1936	...	G	83
Cimarron	Radio	Richard Dix Irene Dunne	Feb. 9, 1931	Jan. 3, 1931	Yes	...	135
Cleopatra	Paramount-De Mille	Claudette Colbert Warren William	Oct. 12, 1934	Aug. 25, 1934	...	...	101
Cloistered	Best Film	Religious	May 19, 1936	May 30, 1936	...	G	65
Cock of the Air	UA-Howard Hughes	Chester Morris Billie Dove	Jan. 23, 1932	Jan. 30, 1932	...	...	80
College Rhythm	Paramount	Joe Penner Jack Oakie	Nov. 23, 1934	Nov. 10, 1934	Yes	...	83
Come and Get It	UA-Goldwyn	Edward Arnold Joel McCrea	Nov. 6, 1936	Nov. 7, 1936	Yes	...	98

REVIVALS DATE BACK TO "BIRTH"

Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
Comin' 'Round the Mountain	Republic	Gene Autry Smiley Burnette	Apr. 13, 1936	April 11, 1936	...	G	55
***Count of Monte Cristo, The**	UA-Edward Small	Robert Donat Elissa Landi	Sept. 7, 1934	Sept. 8, 1934	Yes	...	113
County Chairman, The	Fox	Will Rogers Evelyn Venable	Jan. 11, 1935	Dec. 29, 1934	...	G	80
Crime and Punishment	Columbia	Edward Arnold Peter Lorre	Nov. 21, 1935	Nov. 30, 1935	...	G	89
Daddy Long Legs	Fox	Janet Gaynor Warner Baxter	June 14, 1931	May 23, 1931	Yes	...	80
Dames	Warners	Joan Blondell Dick Powell	Sept. 1, 1934	Aug. 25, 1934	Yes	...	90
Dancing Lady	MGM-Selznick	Joan Crawford Clark Gable	Nov. 24, 1933	Nov. 25, 1933	Yes	...	98
Dark Angel, The	UA-Goldwyn	Fredric March Merle Oberon	Sept. 6, 1935	Sept. 14, 1935	Yes	G	90
Daughter of the Dragon	Paramount	Anna May Wong Warner Oland	Sept. 5, 1931	Aug. 8, 1931	(a)	...	72
***David Copperfield** (tentative)	MGM-Selznick	Freddie Bartholomew W. C. Fields	Jan. 18, 1935	Jan. 19, 1935	Yes	G	133
David Harum	Fox-Sheehan	Will Rogers Louise Dresser	Mar. 2, 1934	Mar. 3, 1934	Yes	...	80
Day at the Races, A	MGM	Marx Brothers	June 11, 1937	June 19, 1937	...	G	105
Dead End	UA-Goldwyn	Sylvia Sidney Joel McCrea	Aug. 27, 1937	Aug. 7, 1937	...	G	90
Death Takes a Holiday	Paramount	Fredric March Evelyn Venable	Mar. 30, 1934	Jan. 20, 1934	Yes	...	78
Deluge, The	RKO Radio	Peggy Shannon Lois Wilson	Aug. 18, 1933	Aug. 19, 1933	...	...	68
Devil Is a Sissy, The	MGM	Freddie Bartholomew Jackie Cooper	Sept. 18, 1936	Sept. 12, 1936	...	G	85
Dodsworth	United Artists-Goldwyn	Walter Huston Ruth Chatterton	Sept. 23, 1936	Sept. 26, 1936	Yes	G	90
Dracula	Universal	Bela Lugosi Helen Chandler	Feb. 14, 1931	Jan. 3, 1931	...	...	75
Dr. Jekyll and Mr. Hyde	Paramount	Fredric March Miriam Hopkins	Jan. 2, 1932	Dec. 26, 1931	Yes	...	98
Duck Soup	Paramount	Marx Brothers	Nov. 17, 1933	Nov. 11, 1933	...	...	80
Dude Ranch	Paramount	Jack Oakie	May 16, 1931	April 18, 1931	...	...	67
Elephant Boy	UA-London Films	Sabu	Apr. 23, 1937	Mar. 13, 1937	...	G	100
***Evergreen**	GB	Jessie Matthews Sonnie Hale	Dec. 31, 1934	June 23, 1934	...	...	98
Family Affair, The	MGM	Lionel Barymore Cecilia Parker	Mar. 12, 1937	Mar. 20, 1937	...	G	68
Ex-Mrs. Bradford, The	RKO Radio	William Powell Jean Arthur	May 15, 1936	May 2, 1936	...	G	81
***Farewell to Arms**	Paramount	Helen Hayes Gary Cooper	Oct. 28, 1932	Dec. 10, 1932	Yes	...	78
Farmer Takes a Wife	Fox-Sheehan	Janet Gaynor Henry Fonda	Aug. 2, 1935	.....	...	G	90
***Fiddlin' Buckaroo**	Universal	Ken Maynard Gloria Shea	July 20, 1933	.....	...	...	62
***Fighting Code, The**	Columbia	Buck Jones	Dec. 30, 1933	.....	...	...	65
***Fighting Marshal, The**	Columbia	Tim McCoy	Dec. 18, 1931	.....	...	...	70
***Fighting Ranger, The**	Columbia	Buck Jones	Mar. 17, 1934	April 21, 1934	...	...	62

COLUMBIA HAS MOST REISSUES, 16

Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
Flirtation Walk	Warner-FN	Dick Powell Ruby Keeler	Dec. 1, 1934	Nov. 10, 1934	Yes	. . .	85
Flying Down to Rio	RKO Radio	Dolores Del Rio Gene Raymond	Dec. 29, 1933	Dec. 16, 1933	Yes	. . .	80
Follow the Fleet	RKO Radio	Fred Astaire Ginger Rogers	Feb. 21, 1936	Feb. 22, 1936	Yes	G	110
Follow Thru	Paramount	Charles Rogers Nancy Carroll	Sept. 27, 1930	May 24, 1930	(a)	. . .	93
***Frankenstein**	Universal	Colin Clive Mae Clarke	Nov. 21, 1931	Nov. 14, 1931	Yes	. . .	71
Frisco Kid	Warners	James Cagney Margaret Lindsay	Nov. 30, 1935	Nov. 2, 1935	Yes	A	78
Front Page, The	UA-Caddo	Adolphe Menjou Mary Brian	Apr. 4, 1931	Mar. 28, 1931	. . .	. . .	90
Four Frightened People	Paramount-DeMille	Claudette Colbert Herbert Marshall	Jan. 26, 1934	Feb. 3, 1934	. . .	. . .	95
Gay Desperado, The	UA-Pickford-Lasky	Nino Martini Ida Lupino	Oct. 2, 1936	Oct. 10, 1936	Yes	G	85
Gay Divorcee, The	RKO Radio	Fred Astaire Ginger Rogers	Oct. 12, 1934	Oct. 13, 1934	Yes	. . .	90
General Died at Dawn, The	Paramount	Gary Cooper Madeleine Carroll	Sept. 4, 1936	Sept. 12, 1936	. . .	G	95
Gilded Lily, The	Paramount	Claudette Colbert Fred MacMurray	Jan. 25, 1935	Jan. 5, 1935	Yes	G	80
Glass Key, The	Paramount	George Raft Edward Arnold	May 31, 1935	May 25, 1935	Yes	G	75
Good Earth, The	MGM	Paul Muni Luise Rainer	Aug. 20, 1937	Feb. 6, 1937	Yes	A	125
Good Old Soak, The	MGM	Wallace Beery Una Merkel	Apr. 23, 1937	April 24, 1937	. . .	G	65
Great Guy	Grand National-MacLean	James Cagney Mae Clarke	Dec. 23, 1936	Dec. 19, 1936	. . .	G	73
Great Ziegfeld, The	MGM	William Powell Myrna Loy Louise Rainer	Sept. 4, 1936	April 4, 1936	Yes	G	184
***Gun Justice**	Universal	Ken Maynard	Dec. 11, 1933	Mar. 31, 1934	. . .	. . .	60
Handy Andy	Fox-Wurtzel	Will Rogers	July 27, 1934	May 5, 1934	Yes	. . .	81
Hell Divers	MGM	Wallace Beery Clark Gable	Jan. 16, 1932	Dec. 26, 1931	Yes	. . .	113
Hell's Angels	UA-Howard Hughes	Jean Harlow Ben Lyon	Nov. 15, 1930	June 7, 1930	Yes	. . .	115
Hell's House	B. F. Zeidman	Junior Durkin Pat O'Brien	Feb. 10, 1932	Feb. 20, 1932	. . .	. . .	75
Here Comes the Navy	Warners	James Cagney Pat O'Brien	July 21, 1934	July 7, 1934	Yes	. . .	70
***Honor of the Range**	Universal	Ken Maynard Cecilia Parker	Apr. 16, 1934	May 5, 1934	. . .	. . .	61
Horse Feathers	Paramount	Marx Brothers	Aug. 19, 1932	Aug. 6, 1932	Yes	. . .	68
House of Rothschild, The	UA-20th Century	George Arliss Boris Karloff Loretta Young	Apr. 6, 1934	Mar. 10, 1934	Yes	. . .	86
Hurricane, The	UA-Goldwyn	Dorothy Lamour Jon Hall	Nov. 10, 1937	Nov. 13, 1937	Yes	G	103
I Am a Fugitive from a Chain Gang	Warners	Paul Muni Glenda Farrell	Nov. 19, 1932	Oct. 22, 1932	Yes	. . .	90
***I Cover the Waterfront**	UA-Edward Small	Claudette Colbert Ben Lyon	May 17, 1933	April 29, 1933	Yes	. . .	75

PARAMOUNT REVIVALS TOP AT 63

Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
If I Had a Million	Paramount	Gary Cooper, George Raft, Chas. Laughton	Nov'ber, 1932	Nov. 12, 1932	Yes	...	95
I Married a Doctor	Warner-FN	Pat O'Brien Josephine Hutchinson	Apr. 25, 1936	April 4, 1936	...	G	85
Imitation of Life	Universal	Claudette Colbert Warren William	Nov. 26, 1934	Dec. 1, 1934	...	...	111
Informer, The	RKO Radio	Victor McLaglen Heather Angel	May 24, 1935	May 4, 1935	...	A	91
Invisible Man, The	Universal	Claude Rains Gloria Stuart	Nov. 13, 1933	Nov. 4, 1933	...	...	70
I Take This Woman	Paramount	Gary Cooper Carole Lombard	June 27, 1931	.....	...	...	74
***It Happened One Night**	Columbia-Capra	Clark Gable Claudette Colbert	Feb. 23, 1934	Mar. 3, 1934	Yes	...	105
It's a Gift	Paramount-LeBaron	W. C. Fields	Nov. 30, 1934	Nov. 24, 1934	...	...	70
It's a Small World	Fox	Spencer Tracy Wendy Barrie	Apr. 12, 1935	April 6, 1935	...	G	70
I Was a Spy	GB	Madeleine Carroll Herbert Marshall	Dec. 15, 1933	Sept. 23, 1933	...	...	75
Judge Priest	Fox-Wurtzel	Will Rogers	Oct. 5, 1934	Aug. 11, 1934	Yes	...	80
Kid Galahad	Warners	Edward G. Robinson Bette Davis	May 29, 1937	May 8, 1937	...	G	100
Kid Millions	UA-Goldwyn	Eddie Cantor Ann Sothern	Dec. 28, 1934	Oct. 27, 1934	...	...	92
***King Kong**	RKO Radio	Fay Wray Robert Armstrong	April 7, 1933	Feb. 25, 1933	Yes	...	100
King of Burlesque	20th Century-Fox	Warner Baxter Alice Faye	Jan. 3, 1936	Jan. 4, 1936	...	G	87
King of Jazz, The	Universal	Paul Whiteman	Aug. 17, 1930	April 5, 1930	(a)	...	102
King of Kings	PDC-DeMille	H. B. Warner	April 19, 1927	April 29, 1927	(a)	...	150
***King of the Arena**	Universal	Ken Maynard	June 1, 1933	.....	...	...	61
***King of Wild Horses**	Columbia	William Janney Dorothy Appleby	Nov. 10, 1933	.....	...	...	66
Ladies in Love	20th Century-Fox	Janet Gaynor Loretta Young	Oct. 9, 1936	Oct. 10, 1936	...	G	95
Ladies of the Big House	Paramount	Sylvia Sidney Gene Raymond	Dec. 26, 1931	Dec. 19, 1931	...	...	63
***Lady For a Day**	Columbia-Capra	Warren William May Robson	Sept. 13, 1933	July 15, 1933	...	...	102
***Lady Tubbs**	Universal	Alice Brady Douglass Montgomery	July 15, 1935	July 6, 1935	...	G	65
Last Mile, The	World Wide-Tiffany	Howard Phillips Preston Foster	Aug. 21, 1932	July 30, 1932	...	...	74
Last of Mrs. Cheyney, The	MGM	Joan Crawford William Powell	Feb. 19, 1937	Feb. 27, 1937	Yes	G	95
Last of the Mohicans, The	UA-Edward Small	Randolph Scott Binnie Barnes	Sept. 4, 1936	Aug. 15, 1936	...	G	90
Last Outlaw, The	RKO Radio	Harry Carey Root Gibson	June 19, 1936	May 30, 1936	...	G	73
Les Miserables	UA-20th Century	Fredric March Charles Laughton	April 21, 1935	April 6, 1935	Yes	G	105
Life Begins at 40	Fox-Wurtzel	Will Rogers	Mar. 22, 1935	Mar. 23, 1935	Yes	G	78
Little Minister, The	RKO Radio	Katharine Hepburn John Beal	Dec. 28, 1934	Dec. 22, 1934	Yes	G	110
Little Miss Marker	Paramount-Schulberg	Adolphe Menjou Dorothy Dell	June 1, 1934	May 5, 1934	Yes	...	80

[*Continued on page 60*]

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Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
***Little Women**	RKO Radio	Katharine Hepburn Joan Bennett	Nov. 24, 1933	Nov. 11, 1933	Yes	. . .	107
Lives of a Bengal Lancer	Paramount	Gary Cooper Franchot Tone	Jan. 18, 1935	Jan. 5, 1935	Yes	G	89
Lloyds of London	20th Century-Fox	Freddie Bartholomew Tyrone Power	Feb. 12, 1937	Nov. 28, 1936	Yes	G	115
Locked Doors	Paramount-Lasky	Betty Compson Theodore Roberts	Jan. 5, 1925	Jan. 24, 1925	(a)	. . .	69
Lone Cowboy	Paramount	Jackie Cooper Lila Lee	Dec. 1, 1933	Nov. 25, 1933	. . .	. . .	68
Lost Patrol, The	RKO Radio	Victor McLaglen Boris Karloff	Feb. 16, 1934	Feb. 3, 1934	Yes	. . .	57
***Love Before Breakfast**	Universal	Carole Lombard Preston Foster	Mar. 9, 1936	Feb. 29, 1936	. . .	G	70
Love from a Stranger	UA-Trafalagar	Ann Harding Basil Rathbone	May 14, 1937	Feb. 13, 1937	. . .	A	77
Love Me Tonight	Paramount	Maurice Chevalier Jeanette MacDonald	Aug. 26, 1932	Aug. 20, 1932	Yes	. . .	104
Magnificent Obsession	Universal	Irene Dunne Robert Taylor	Jan. 6, 1936	Jan. 11, 1936	Yes	G	67
Make a Wish	RKO Radio	Bobby Breen Basil Rathbone	Aug. 27, 1937	Sept. 4, 1937	. . .	G	70
Manhattan Melodrama	MGM-Selznick	Clark Gable, William Powell, Myrna Loy	May 4, 1934	April 28, 1934	Yes	. . .	90
***Man's Castle, A**	Columbia	Spencer Tracy Loretta Young	Nov. 4, 1933	Jan. 6, 1934	. . .	. . .	75
***Man Trailer, The**	Columbia	Buck Jones	Mar. 24, 1934	June 2, 1934	. . .	. . .	58
Many Happy Returns	Paramount	Gracie Allen George Burns	June 8, 1934	May 12, 1934	Yes	. . .	60
Marie Galante	Fox-Sheehan	Spencer Tracy Ketti Gallian	Oct. 26, 1934	Nov. 24, 1934	. . .	. . .	88
Maytime	MGM	Jeanette MacDonald Nelson Eddy	Mar. 26, 1937	Mar. 13, 1937	Yes	G	130
Melody Trail	Republic	Gene Autry Smiley Burnette	Oct. 21, 1935	Oct. 19, 1935	. . .	G	72
Merrily We Go to Hell	Paramount	Sylvia Sidney Fredric March	June 10, 1932	June 18, 1932	Yes	. . .	88
Midnight Club	Paramount	Clive Brook George Raft	July 28, 1933	July 29, 1933	. . .	. . .	70
Mississippi	Paramount	Bing Crosby, W. C. Fields, Joan Bennett	Mar. 8, 1935	Mar. 2, 1935	Yes	G	80
Modern Times	UA-Chaplin	Charles Chaplin Paulette Goddard	Feb. 12, 1936	Feb. 8, 1936	Yes	. . .	87
Monkey Business	Paramount	Marx Brothers	Sept. 26, 1931	Aug. 1, 1931	Yes	. . .	77
Monte Carlo	Paramount	Jeanette MacDonald Jack Buchanan	Oct. 4, 1930	Aug. 9, 1930	(a)	. . .	89
Mountain Music	Paramount	Bob Burns Martha Raye	June 8, 1937	June 19, 1937	Yes	G	75
Movie Crazy	Paramount	Harold Lloyd Constance Cummings	Sept. 23, 1932	Sept. 24, 1932	Yes	. . .	96
***Mr. Deeds Goes to Town**	Columbia-Capra	Gary Cooper Jean Arthur	April 12, 1936	April 25, 1936	Yes	G	115
Mrs. Wiggs of the Cabbage Patch	Paramount	Pauline Lord W. C. Fields	Sept. 14, 1934	Aug. 25, 1934	Yes	. . .	133
Mummy, The	Universal	Boris Karloff Zita Johann	Dec. 22, 1932	Dec. 3, 1932	. . .	. . .	78

MOVE BOLSTERS SUMMER BOX OFFICES

Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
Murder at the Vanities	Paramount	Victor McLaglen Jack Oakie	May 25, 1934	May 12, 1934	...	...	89
Murder Man, The	MGM	Spencer Tracy Virginia Bruce	July 12, 1935	July 20, 1935	...	G	70
***Mutiny on the Bounty**	MGM	Charles Laughton Clark Gable	Nov. 8, 1935	Nov. 9, 1935	Yes	G	130
Naughty Marietta	MGM	Jeanette MacDonald Nelson Eddy	Mar. 29, 1935	Mar. 2, 1935	Yes	G	80
Night at the Opera, A	MGM	Marx Brothers	Nov. 1, 1935	Oct. 26, 1935	Yes	G	90
Night Must Fall	MGM	Robert Montgomery Rosalind Russell	April 23, 1937	April 10, 1937	...	A	117
No Man of Her Own	Paramount	Clark Gable Carole Lombard	Dece'ber, 1932	Dec. 24, 1932	...	...	76
Notorious Sophie Lang, The	Paramount	Gertrude Michael Paul Cavanagh	July 20, 1934	July 28, 1934	...	...	64
Now and Forever	Paramount	Gary Cooper Shirley Temple	Aug. 31, 1934	Aug. 4, 1934	Yes	...	82
Now I'll Tell	Fox-Sheehan	Spencer Tracy Alice Faye	May 11, 1934	April 28, 1934	...	...	87
Of Human Bondage	RKO Radio	Leslie Howard Bette Davis	July 27, 1934	July 7, 1934	...	...	83
One Sunday Afternoon	Paramount	Gary Cooper Fay Wray	Sept. 1, 1933	Aug. 26, 1933	...	...	85
One Way Passage	Warners	William Powell Kay Francis	Oct. 22, 1932	July 30, 1932	...	...	72
Our Dancing Daughters	MGM	Joan Crawford John Mack Brown	Sept. 1, 1928	Oct. 13, 1928	(a)	...	85
Outside the Law	Universal	Mary Nolan Edward G. Robinson	Sept. 18, 1930	Aug. 23, 1930	(a)	...	79
Paddy O'Day	20th Century-Fox	Jane Withers Pinky Tomlin	Jan. 21, 1936	Jan. 17, 1936	...	G	76
Paddy, the Next Best Thing	Fox	Janet Gaynor Warner Baxter	Sept. 1, 1933	Sept. 2, 1933	Yes	G	76
Pennies from Heaven	Columbia	Bing Crosby Madge Evans	Nov. 25, 1936	Dec. 19, 1936	...	G	83
Personal Property	MGM	Jean Harlow Robert Taylor	Mar. 19, 1937	Mar. 20, 1937	...	G	85
Plainsman, The	Paramount-DeMille	Gary Cooper Jean Arthur	Jan. 1, 1937	Nov. 28, 1936	Yes	G	110
Platinum Blonde	Columbia	Loretta Young Jean Harlow	Oct. 31, 1931	Oct. 3, 1931	...	...	90
Plunder (Serial)	Pathe-George Seitz	Pearl White	Jan. 28, 1923	Dec. 16, 1922	(a)	...	...
Poor Little Rich Girl, The	20th Century-Fox	Shirley Temple Alice Faye	July 24, 1936	June 6, 1936	Yes	G	75
Power and the Glory, The	Fox-Lasky	Spencer Tracy Colleen Moore	Oct. 6, 1933	Aug. 26, 1933	Yes	...	76
Prisoner of Shark Island, The	20th Century-Fox	Warner Baxter Gloria Stuart	Feb. 28, 1936	Feb. 22, 1936	...	G	95
Private Life of Henry VIII, The	UA-Korda	Charles Laughton Merle Oberon	Nov. 3, 1933	Sept. 23, 1933	Yes	...	97
Private Number	20th Century-Fox	Robert Taylor Loretta Young	June 5, 1936	May 30, 1936	...	...	75
Professional Soldier	20th Century-Fox	Victor McLaglen Freddie Bartholomew	Jan. 24, 1936	Jan. 4, 1936	...	G	78
Public Hero No. 1	MGM	Lionel Barrymore Jean Arthur	May 31, 1935	May 25, 1935	Yes	...	89

[*Continued on page 64*]

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HEAVIEST CALL ON 1934 FILMS

Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
Pursuit of Happiness, The	Paramount	Francis Lederer Joan Crawford	Sept. 28, 1934	Sept. 15, 1934	...	...	83
Rain	UA-Lewis Milestone	Joan Bennett Walter Huston	Oct. 22, 1932	Sept. 17, 1932	...	...	85
Rainbow on the River	RKO Radio-Lesser	Bobby Breen May Robson	Dec. 25, 1936	Dec. 12, 1936	Yes	G	91
Ramona	20th Century-Fox	Loretta Young Don Ameche	Sept. 25, 1936	Sept. 19, 1936	...	G	80
Rhythm on the Range	Paramount	Bing Crosby Frances Farmer	July 31, 1936	July 25, 1936	Yes	G	85
***Riding Tornado, The**	Columbia	Tim McCoy	May 4, 1932	.....	...	...	58
Rio Rita	FBO-Radio	Bebe Daniels John Boles	Sept. 15, 1929	.....	(a)	...	83
Road Back, The	Universal	John King Richard Cromwell	Aug. 1, 1937	June 26, 1937	Yes	G	110
Roberta	RKO Radio	Fred Astaire Ginger Rogers Irene Dunne	March 8, 1935	Feb. 23, 1935	Yes	G	85
***Rose Marie**	MGM	Jeanette MacDonald Nelson Eddy	Jan. 31, 1936	Jan. 18, 1936	Yes	G	103
Ruggles of Red Gap	Paramount	Charles Laughton Charles Ruggles	Feb. 15, 1935	Feb. 16, 1935	Yes	G	90
Rumba	Paramount	George Raft Carole Lombard	Feb. 15, 1935	Feb. 2, 1935	...	A	71
***San Francisco**	MGM	Clark Gable Jeanette MacDonald	June 26, 1936	July 4, 1936	Yes	G	115
Saratoga	MGM	Clark Gable Jean Harlow	July 23, 1937	July 24, 1937	Yes	G	90
Scarface	UA-Howard Hughes	Paul Muni Ann Dvorak	Mar. 26, 1932	May 28, 1932	Yes	...	95
Scarlet Pimpernel, The	UA-London Films	Leslie Howard Merle Oberon	Feb. 8, 1935	Jan. 26, 1935	...	G	85
Scoundrel, The	Paramount-Hecht-MacArthur	Noel Coward Julie Haydon	June 7, 1935	May 4, 1935	...	A	68
Shall We Dance	RKO Radio	Fred Astaire Ginger Rogers	April 30, 1937	May 8, 1937	Yes	G	120
Secret Agent	GB	Peter Lorre Madeline Carrol	June 15, 1936	May 23, 1936	...	A	85
Secrets of a Secretary	Paramount	Claudette Colbert	Sept. 5, 1931	.....	...	...	75
She Couldn't Take It	Columbia	George Raft Joan Bennett	Oct. 20, 1935	Nov. 16, 1935	...	G	85
Shiek, The	Paramount-George Melford	Rudolph Valentino Agnes Ayres	Nov. 20, 1921	Oct. 29, 1921	(a)	...	70
***She Married Her Boss**	Columbia	Claudette Colbert Melvyn Douglas	Sept. 19, 1935	.....	Yes	...	91
Show Boat	Universal	Irene Dunne Allan Jones	May 17, 1936	May 9, 1936	Yes	G	115
***Sign of the Cross, The**	Paramount-DeMille	Fredric March Elissa Landi	Feb. 10, 1933	Dec. 10, 1932	Yes	...	123
Sitting Pretty	Paramount	Jack Oakie Ginger Rogers	Nov. 24, 1933	Dec. 2, 1933	...	...	80
Six of a Kind	Paramount	W. C. Fields Charles Ruggles	Feb. 9, 1934	Jan. 27, 1934	...	...	65
Sky Bride	Paramount	Richard Arlen Jack Oakie	April 29, 1932	April 30, 1932	...	...	78
Sky Devils	UA-Edward Sutherland	Spencer Tracy William Boyd	Feb. 6, 1932	Jan. 2, 1932	...	...	89
***Smoking Guns**	Universal	Ken Maynard	June 11, 1934	April 21, 1934	...	...	65

FILMS OF 18 COMPANIES LISTED

Title	Company	Stars	Release Date	Review Date	Box Office Champion	Classification	Running Time (Minutes)
Son of the Shiek, The	UA-Considine	Rudolph Valentine Vilma Banky	Sept. 5, 1926	Aug. 7, 1926	(a)	...	74
Spitfire	RKO Radio	Katharine Hepburn Robert Young	Mar. 30, 1934	Feb. 24, 1934	Yes	...	84
Splendor	UA	Miriam Hopkins Joel McCrea	Nov. 23, 1935	.....	...	...	77
Star Is Born, A	UA-Selznick	Janet Gaynor Frederic March	April 30, 1937	May 1, 1937	Yes	G	110
Star of Midnight	RKO Radio	William Powell Ginger Rogers	April 19, 1935	April 6, 1935	...	G	90
State Fair	Fox	Will Rogers Janet Gaynor	Feb. 10, 1933	Feb. 4, 1933	Yes	...	100
Steamboat Round the Bend	Fox	Will Rogers Irvin S. Cobb	Sept. 6, 1935	Aug. 3, 1935	Yes	G	80
Stella Dallas	UA-Goldwyn	Barbara Stanwyck John Boles	Aug. 6, 1937	July 31, 1937	Yes	A	104
Stingaree	RKO Radio	Irene Dunne Richard Dix	May 25, 1934	May 12, 1934	...	...	76
St. Louis Kid	Warners	James Cagney Patricia Ellis	Nov. 10, 1934	Oct. 20, 1934	...	...	65
Stolen Harmony	Paramount	George Raft Ben Bernie	April 19, 1935	April 27, 1935	...	G	74
Story of Louis Pasteur, The	Warner	Paul Muni Josephine Hutchinson	Jan. 18, 1936	Nov. 30, 1935	Yes	G	84
Stowaway	20th Century-Fox	Shirley Temple Robert Young Alice Faye	Dec. 25, 1936	Dec. 26, 1936	Yes	G	85
***Strawberry Roan**	Universal	Ken Maynard	Oct. 26, 1933	Sept. 30, 1933	...	...	60
Street Scene	UA-King-Vidor	Sylvia Sidney	Sept. 5, 1931	Aug. 22, 1931	...	...	80
Strike Me Pink	UA-Goldwyn	Eddie Cantor Ethel Merman	Jan. 16, 1936	Jan. 25, 1936	Yes	G	95
Swing Time	RKO Radio	Fred Astaire Ginger Rogers	Sept. 4, 1936	Aug. 29, 1936	Yes	G	100
Tale of Two Cities, A	MGM	Ronald Colman Elizabeth Allan	Dec. 27, 1935	Dec. 7, 1935	Yes	G	126
Tarzan Escapes	MGM	Johnny Weissmuller Maureen O'Sullivan	Nov. 6, 1936	Nov. 7, 1936	...	G	90
Thanks a Million	20th Century-Fox	Dick Powell Ann Dvorak	Nov. 15, 1935	Nov. 2, 1935	Yes	G	87
Theodora Goes Wild	Columbia	Irene Dunne Melvyn Douglas	Nov. 12, 1936	Nov. 14, 1936	Yes	G	90
There's Always Tomorrow	Universal	Frank Morgan Robert Taylor	Sept. 10, 1934	Nov. 17, 1934	...	...	87
These Three	UA-Goldwyn	Miriam Hopkins Merle Oberon Joel McCrea	Feb. 28, 1936	Feb. 29, 1936	Yes	G	90
They Gave Him a Gun	MGM	Spencer Tracy Gladys George	May 7, 1937	May 15, 1937	...	A	90
Thin Man, The	MGM	William Powell Myrna Loy	May 25, 1934	May 19, 1934	Yes	...	91
Thirteenth Guest, The	Monogram-Hoffman	Ginger Rogers Lyle Talbot	Aug. 10, 1932	Aug. 13, 1932	...	...	68
***Thirty-Nine Steps, The**	GB-Hitchcock	Robert Donat Madeleine Carroll	Aug. 1, 1935	July 6, 1935	...	G	85
Three-Cornered Moon	Paramount	Claudette Colbert Richard Arlen	Aug. 4, 1933	Aug. 12, 1933	...	...	72
Three Smart Girls	Universal	Deanna Durbin	Dec. 20, 1936	Jan. 30, 1937	...	G	84
***Thrill Hunter, The**	Columbia	Buck Jones	Sept. 30, 1933	Nov. 25, 1933	...	...	58
Too Much Harmony	Paramount	Bing Crosby Jack Oakie	Sept. 29, 1933	Sept. 9, 1933	Yes	...	75

14 WESTERNS ON RETURN BOOKINGS

Title	*Company*	*Stars*	*Release Date*	*Review Date*	*Box Office Champion*	*Classification*	*Running Time (Minutes)*
Top Hat	RKO Radio	Fred Astaire Ginger Rogers	Sept. 6, 1935	Aug. 24, 1935	Yes	G	99
Topper	MGM-Roach	Constance Bennett Cary Grant	July 16, 1937	July 17, 1937	...	G	98
Trailing the Killer	Educational-Zeidman	Caesar, the wolf dog	Oct. 16, 1932	Oct. 15, 1932	...	...	63
Trail of the Lonesome Pine, The	Paramount	Sylvia Sidney Henry Fonda	Mar. 13, 1936	Feb. 28, 1936	Yes	G	102
Trader Horn	MGM	Harry Carey Edwina Booth	January, 1931	Jan. 24, 1931	Yes	...	120
Transatlantic Merry-Go-Round	UA-Reliance	Gene Raymond Nancy Carroll	Nov. 2, 1934	Nov. 17, 1934	...	...	92
***Treasure Island** (tentative)	MGM	Wallace Beery Jackie Cooper Lionel Barrymore	Aug. 17, 1934	July 14, 1934	...	...	95
Tumbling Tumbleweeds	Republic	Gene Autry	Sept. 9, 1935	.....	...	...	57
***Twentieth Century**	Columbia	John Barrymore Carole Lombard	May 11, 1934	April 21, 1934	Yes	...	91
Twenty Million Sweethearts	Warner-FN	Dick Powell Ginger Rogers	May 26, 1934	Mar. 24, 1934	...	...	89
***Two-Fisted Law**	Columbia	Tim McCoy	June 8, 1932	.....	...	...	57
Two Worlds	British International	Nora Baring John Longden	Nov. 21, 1930	Nov. 29, 1930	...	...	82
Under Two Flags	20th Century-Fox	Ronald Colman Claudette Colbert Victor McLaglen	May 1, 1936	May 9, 1936	Yes	G	100
Up The River	Fox	Spencer Tracy	Oct. 12, 1930	Oct. 11, 1930	...	...	92
Virginian, The	Paramount	Gary Cooper Walter Huston	Nov. 9, 1929	Jan. 18, 1930	(a)	...	83
Viva Villa!	MGM-Selznick	Wallace Beery Leo Carrillo	April 27, 1934	April 7, 1934	Yes	...	115
Wagon Wheels	Paramount	Randolph Scott Gail Patrick	Sept. 14, 1934	Sept. 8, 1934	...	...	55
Waikiki Wedding	Paramount	Bing Crosby Martha Raye	Mar. 26, 1937	April 3, 1937	Yes	G	90
Wake Up and Live	20th Century-Fox	Walter Winchell Ben Bernie Alice Faye	April 23, 1937	April 17, 1937	Yes	G	92
Way Out West	MGM-Roach	Stan Laurel Oliver Hardy	April 16, 1937	Jan. 2, 1937	...	G	65
Welcome Danger	Paramount	Harold Lloyd	Oct. 10, 1929	Jan. 18, 1930	(a)	...	110
We're Not Dressing	Paramount	Bing Crosby Carole Lombard	April 27, 1934	May 5, 1934	Yes	...	74
What Every Woman Knows	MGM	Helen Hayes Brian Aherne	Oct. 19, 1934	Oct. 13, 1934	...	...	90
White Angel, The	Warner-FN	Kay Francis Ian Hunter	July 4. 1936	June 6, 1936	Yes	G	90
White Parade, The	Fox-Lasky	Loretta Young John Boles	Nov. 16, 1934	Oct. 27, 1934	...	...	80
***Whole Town's Talking, The**	Columbia	Edward G. Robinson Jean Arthur	Feb. 18, 1935	Jan. 26, 1935	Yes	G	93
Wild Boys of the Road	Warner-FN	Frankie Darro Rochelle Hudson	Oct. 7, 1933	Sept. 30, 1933	...	...	69
Wings in The Dark	Paramount	Myrna Loy Cary Grant	Feb. 1, 1935	Jan. 19, 1935	...	G	70
Young America	Fox	Spencer Tracy Doris Kenyon	April 17, 1932	May 14, 1932	...	...	70
You're Telling Me	Paramount	W. C. Fields Joan Marsh	April 6, 1934	Mar. 31, 1934	...	...	70

OUT OF ALL THIS YEAR'S RE-ISSUES

2

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hen it was first released!

KONG

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ensation! . . . And today it's ready to repeat! . . . Nothing produced before or since has any greate
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KING KONG
WITH FAY WRAY
ROBERT ARMSTRONG • BRUCE CABOT
A Personally Directed
MERIAN C. COOPER • ERNEST B. SCHOEDSACK
PRODUCTION
From the story by
MERIAN C. COOPER and EDGAR WALLACE
Chief Technician, WILLIS J. O'BRIEN
DAVID O. SELZNICK,
Executive Producer

WOMEN

EARS AND CHEERS?...

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wer to reach the human heart . . . No
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HE BOX-OFFICE WALLOP!

Louisa May Alcott's famous Classic
LITTLE WOMEN
STARRING
KATHARINE HEPBURN
WITH
JOAN BENNETT • PAUL LUKAS • FRANCES DEE • JEAN PARKER • Edna May Oliver
Douglass Montgomery • Henry Stephenson
DIRECTED BY GEORGE CUKOR
MERIAN C. COOPER, Executive Producer
Kenneth Macgowan, Associate Producer

RKO RADIO PICTURES

Synopses Of 40 Reissues

All Quiet on the Western Front

(Universal)

Lew Ayres

Universal's film translation of Erich Maria Remarque's sensational novel of the World War is vivid and tense, with gripping situations that make it stand as a great piece of anti-war propaganda.

The company spared no expense in producing the picture which was directed by Lewis Milestone. He injected a warmth into every scene and situation, besides capably handling the mass battle sequences for the utmost in realism.

There is a gigantic sweep of the world war background. Digging deep into the innermost thoughts of the group of German youths who were emotionalized into the war "to save the fatherland," the picture goes a lot further than merely transcribing incidents of the war to the eyes of audiences. It gets right down to the hearts and souls of those who battled through the mud in France and suffered all the pains and horrors of the great conflict. Although the production shows what might be judged as Germany's side of war, it tells a straight story which could easily have been based on experiences of English, Canadian, French or Belgium soldiers. There's no sympathy created for war.

Louis Wolheim is excellent as the corporal who lightens tense situations with comedy relief and Slim Summerville turns in a splendid performance as a German soldier with a serio-comedy complex.

Running time, 138 minutes.
Reviewed April 26, 1930.

Broadway Bill

(Columbia)

Warner Baxter **Myrna Loy**
Walter Connolly

A lively and colorful comedy with a race track setting this film is the story of a man, a horse and a girl put together in a manner calculated to produce powerful heart appeal.

"Dan," although very much in love with his wife, "Margaret," refuses to be just a cog in the industrial domain of the small town tycoon, "J. L. Higgins," and takes to the road with his horse, "Broadway Bill," and an old crony, "Whitey." In stalling off feed bills and caring for his sister-in-law, "Alice" who has devotedly followed him, he and Whitey have a hectic time. Pathos, tinged with comedy is inserted as rain seeping through the leaky stable roof gives the horse a cold on the eve of the Derby but heroic measures bring him around. In a race classic "Broadway Bill" just manages to nose out the gamblers' favorite and then somersaults over—dead. Back in Higginsville "Margaret" has divorced "Dan" and "Higgins," her father has sold off his enterprises. "Dan" returns, is reconciled and "Higgins" at last sees in him the kind of fellow who could make life worth living on the open road with two new horses.

From a story by Mack Hellinger and screen play by Robert Riskin and under the capable direction of Frank Capra the picture promises both pleasing entertainment and different showmanship possibilities.

Running time, 105 minutes.
Reviewed November 10, 1934.

The Champ

(Metro-Goldwyn-Mayer)

Wallace Beery **Jackie Cooper**

A heart stirring emotional appeal to which Beery and Cooper contribute outstanding performances under the direction of King Vidor the film should appeal directly and powerfully to audiences of all types. The mood is sustained throughout the picture even though the story mounts to two climaxes.

Though out of the ring for several years because of drink the "Champ" is still the greatest fighter in the world to his son "Dink." A comeback match for him falls through when he becomes too intoxicated to sign the contract. To ease the disappointment to "Dink" he gambles his last dollar and wins a racehorse which he presents to the boy. At the racetrack "Linda," now the wife of "Tony" recognizes "Dink" as her son by her former marriage with the "Champ." The fighter refuses to give up the boy but "Linda" takes him when "Champ" lands in jail following a drunken brawl. "Dink" runs away to return to his father who, encouraged by his son's confidence in him really trains for a match. He wins the fight but collapses and dies immediately afterward. The end, of course, is grief for the boy but promise of future joy in reunion with his mother.

The gripping mood of the narrative is sustained chiefly by Beery and Cooper but excellent support is given by Irene Rich and Hale Hamilton.

Running time, 86 minutes.
Reviewed October 17, 1931.

The Count of Monte Cristo

(United Artists - Edward Small)

Robert Donat **Elissa Landi**

Concentrating attention immediately on its central character and capitalizing on suspense, "The Count of Monte Cristo" moves along so fast that the long running time is scarcely noticed. Accentuating the melodrama, and preserving all the other elements that made the Alexandre Dumas classic great, the picture tells the whole story in a complete and interest holding manner.

Under the direction of Rowland V. Lee, the film was produced on a massive scale. It has the qualities that appeal to general audiences.

It is the story of Edmond Dantes, the Count of Monte Cristo, the inhumanity of his fellow men and his revenge. Victim of political intrigue, Dantes is jailed. With the aid of another prisoner who dies as freedom is almost in sight, Danes escapes and starts his search for a fabulous treasure on Monte Cristo of which his fellow prisoner told him. He finds the treasure and sets out to avenge himself upon the three men who caused his tragedy. The first is driven to suicide and the second is mad. Arrested as Edmond Dantes, an escaped prisoner, Monte Cristo's greatest revenge is in the court trial when he exposes and ruins de Villefort.

In the supporting cast excellent performances are registered by O. P. Heggie, Louis Calhern, Sidney Blackmer and Luis Alberni, particularly.

Running time, 113 minutes.
Reviewed Sept. 8, 1934.

David Copperfield

(MGM)

W. C. Fields **Lionel Barrymore**
Freddie Bartholomew

Intelligently directed by George Cukor, "David Copperfield" is realistically produced to reflect faithfully the atmosphere of the times and the personalities of which and whom it treats. It is a masterful achievement.

The production, faithfully following the Charles Dickens novel, is smash entertainment with a powerful all-audience appeal.

It is the story of David Copperfield, characterized by youthful Freddie Bartholomew in the earlier sequences. There's his birth and childhood happiness with his mother, the sorrow, tragedy and cruelty that came to him when she died. Next we have David in London; his happiness with the Micawbers, preceded by touchingly human scenes with Peggotty, the boy's heartrending trek to Aunt Betsy's; happiness there and his meetings with Agnes when he goes to school and lives with Mr. Wickfield.

As David grows to manhood the role is assumed by Frank Lawton. As his early life was tragic, so is his marriage. His idol, Steerforth, shatters his illusions. Dora dies. Heap, humbly sly, has been victimizing Wickfield and Agnes but David halts him and as he is triumphant with his old friends, he finds that love was always his with Agnes.

"David Copperfield" is an unusual picture, commanding the respect and support of everyone interested in the cause of sincere, elevating entertainment.

Running time, 133 minutes.
General audience classification.
Reviewed January 19, 1935.

Evergreen

(Gaumont British)

Jessie Matthews **Sonnie Hale**

Although "Evergreen" is a musical, it also has a story which has film values apart from those provided by a ballet spectacle, some fine dancing and a liberal supply of snappy song numbers. The picture, directed by Victor Savile, has comedy inherent in the story.

Jessie Matthews as Harriet Green, a music hall star, cancels her marriage to the Marquis of Staines when an old lover attempts to blackmail her because of the existence of their illegitimate daughter. Harriet disappears leaving her daughter in the care of her "dresser." When Harriet II grows up and prepares to make her stage debut, a publicity man evolves the idea of passing the daughter off as her mother making a comeback. But the daughter, on the opening night of the production, astonishes the public by kicking off her old garments and dancing as a youthful star rather than a 60-year-old woman. In conclusion she is acquitted of a charge of defrauding the public.

Running time, 98 minutes.
Reviewed June 23, 1934.

Farewell to Arms

(Paramount)

Helen Hayes **Gary Cooper**
Adolphe Menjou

The picture deals with a daring theme yet presents its story in such a manner that none

Many Box Office Champions Are Among the Reissues

but the most narrow minded could object. Much of the material found objectionable by some readers in the best selling novel on which the film is based has been eliminated and the remainder has been treated delicately. Though the title suggests war and the locale is the Italy of World War days there is comparatively little actual war material in it and any impression that it is boldly heroic battlefield story should be eradicated.

Marked by impressive acting by the entire cast, Helen Hayes' characterization being particularly outstanding, the straight-from-the-shoulder story is gripping but not heavy. It is, however, distinctly an adult attraction.

The story concerns an American serving in the Italian army, his friend who is an Italian officer, and an American nurse. The American falls deeply in love with the nurse, philosophizes with her and has an affair with her with tragedy and conflict entering when he is ordered to the front. Later the nurse dies in childbirth while outside the hospital window the doves of peace are fluttering.

Audience appeal is not solely to the intelligentsia. The subtleness that characterizes its suspense, adroitly upheld by the direction of Frank Borzage, has been so worked out that the average theatre patron will have no difficulty in appreciating the complete story.

Running time, 78 minutes.
Reviewed December 10, 1932.

The Fiddlin' Buckaroo

(Universal)

Ken Maynard — **Gloria Shea**

There is a generous percentage of riding, good photography and impressive outdoor backgrounds in this Ken Maynard western that also brings to the screen the star's four-legged companion, Tarzan.

Fred Kohler, in this case, is head of a gang of bad hombres and goes in for a bank robbery. He extends his activities to the mail, thereby bringing Maynard, a government man, into the picture. He poses as a member of the gang and outwits Kohler when the latter attempts to abduct Gloria Shea to whom Maynard is attracted.

It is all conveniently arranged to give Maynard the breaks but to those who have remained faithful to westerns there is entertainment.

Running time, 62 minutes.

The Fighting Code

(Columbia)

Buck Jones — **Diane Sinclair**

This picture with Buck Jones at his finest should please the most critical of western fans. He is commissioned to find the long lost son of a ranchman. When he turns up at the ranch after the owner's death, the daughter believes he is her brother. Rather than break her heart by disillusioning her, he keeps up the pretense until just before the end. The people of the community believe the ranchman has fleeced them of their money. Jones sets out to clear the dead man's name by rounding up a gang who, he believes, killed the ranchman in order to steal the money which the people had entrusted to him. The climax is a fight done in typical western fashion.

Excellent supporting performances are turned in by Alf James, Erville Alderson, Niles Welch, Ward Bond and Louis Natheaux. Direction is by Lambert Hillyer.

Running time, 65 minutes.

The Fighting Ranger

(Columbia)

Buck Jones — **Dorothy Revier**

If it's action fans want, the exhibitor may assure them that Buck Jones gives it to them in this picture, a hard-riding, fast-shooting picture of the wild and woolly West, which was directed by George Seitz.

A highlight of the picture is a bare fist fight between Jones and a bad man, both stripped to the waist, with no holds barred and no punches pulled.

Jones comes riding into the Ranger camp with Ward Bond, his constant companion and chief assistant, and a local bad man they have effectively pursued. Jones, his brother, and Bond are assigned to bring in the Cougar, a bad hombre from Mexico. En route, Jones runs into Miss Dorothy Revier, an accented Mexican girl, who fascinates him and slaps his face. The Cougar kills Jones' brother and Jones obtains a leave of absence from the Texas Rangers to go after the Cougar.

The Cougar's gang rides into an ambush prepared by the Rangers but the Cougar gets away, only to be on the losing end of a shooting fray with Jones.

Romance is included in the film and there is a measure of comedy supplied by Ward Bond.

Running time, 62 minutes.
General audience classification.
Reviewed April 21, 1934.

Frankenstein

(Universal)

Boris Karloff — **Colin Clive**

John Boles

The camera has afforded almost frankenstein opportunities of emphasizing all the deadly horror of Mary W. Shelley's unique piece of literature. James Whale, director, missed no opportunities to make the firm precisely what it purports to be.

Colin Clive gives a splendid performance as the mentally perverted Frankenstein who creates the Monster, played by Boris Karloff.

"Frankenstein" is a thriller, make no mistake. Mr. Karloff has truly created a Frankenstein monster. Had he yielded to the temptation to melodramatize as the opportunity offered, the character would have been far less formidable, horrible and terrible.

The story deals with the creation of the monster by Dr. Frankenstein, and of the committing of atrocious crimes by the monster, including the drowning of a little girl.

As a production, it is an adequate screen version of a famous story and a famous play.

Running time, 71 minutes.
Reviewed November 14, 1931.

Gun Justice

(Universal)

Ken Maynard — **Cecilia Parker**

Ken Maynard rides and his faithful horse, Tarzan, rears and their vigorous activity helps produce a picture with western values.

As Ken Lance, Mr. Maynard, after his father has been shot in the back, comes back to town at the call of Cecilia Parker who plays the role of Ray Harsh. He finds Fred McKaye, at the instigation of Hooper Atchley, impersonating him. The pass on the Maynard ranch, as a cattle outlet, is the big objective of Atchley who plays Walter Miller and Bill Dyer, brothers, against the real Ken Maynard, hoping they'll kill off one another. When the big showdown comes, Atchely sends a sharpshooter, Francis Ford, up among the rocks to pick off the three of them. He misses Maynard but does kill Miller, whereup on Maynard pursues Ford. The sheriff, sent to arrest Maynard, discovers the latter is a Texas Ranger and joins in pursuit of Ford. Ford, captured, confesses and names Atchley as the slayer of Miss Parker's father.

The setting for the film is in real rocky country and, while the big battle of rifles at the pass threatens but doesn't materialize, the picture has punch value.

Running time, 60 minutes.
Reviewed March 31, 1934.

Honor of the Range

(Universal)

Ken Maynard — **Cecilia Parker**

A twin brother angle, with Ken Maynard playing the dual role, injects a note of novelty into this picture which supplies a measure of entertainment in tried and true western fashion. Alan James directed.

The feature has its bandit menace, its misunderstanding, its romance and its rough and tumble battles with gun and fist.

Maynard, as the town's sheriff, runs into difficulty when the safe in his brother's store is looted of $30,000 in cash placed there for safekeeping by Maynard, holding it for Miss Parker's father. Maynard is stripped of his badge when he attempts to cover his brother until he can get to the bottom of the theft. The brother, however, is implicated when the combination of the safe is found on a slip of paper. The sheriff, locked up by the hard heads in the town, manages to escape and hurries to the bandits' hideout, where he finds Fred Kohler, the bandit leader, annoying Miss Parker. There is a two-fisted encounter.

Ken Maynard's constant companion, his handsome white steed, Tarzan, adds considerable to the film.

Running time, 61 minutes.
Reviewed May 5. 1934.

I Cover the Waterfront

(United Artists)

Claudette Colbert — **Ben Lyon**

This picture, directed by James Cruze, is based on the personal experiences of a waterfront reporter in a Pacific Coast city. Although no attempt is made to follow the form of the book by Max Miller, it has all the color, romance, thrill, novelty, human interest and excitement.

There are numerous exciting scenes, the most spectacular of which pictures the capturing of elephant sharks.

Miller, the reporter, is suspicious that Eli Kirk is smuggling Chinese, but when numerous attempts to prove his suspicions fail, he loses the confidence of the Coast Guard and his editor. He meets and falls in love with Julie, not knowing she is Kirk's daughter.

Believing a story is more important than anything else, even love, Miller stumbles upon what he believes to be a golden opportunity to expose Kirk. He prevails upon the Coast Guard to search Kirk's ship but nothing is found. However, a friend steps upon a fish, forcing a bottle from its mouth. Miller slashes a gigantic shark, hanging on the boat's davits, and a Chinese falls out. Kirk is shot but gets

(Continued on following page)

Synopses Cover Reissues of Films Made in Last Six Years

(*Continued from preceding page*)

away. Before he dies, Kirk aids his daughter in saving Miller who was wounded when he discovered Kirk's hiding place.

The film is both romantic and dramatic with a clever vein of natural comedy.

Running time, 75 minutes.

Reviewed April 29, 1933.

It Happened One Night

(Columbia)

Clark Gable **Claudette Colbert**

Light, fast-moving comedy with dialogue which sparkles, a pair of stars who do full justice to their opportunity and a set of situations which give rise to almost continual laughter, this film is highly engaging entertainment.

A rich girl escaping from her family and its stuffy conventions as well as the immediate prospect of a husband from the same atmosphere starts incognito from Miami for New York. Newspaper headlines scream a reward for her return. On a bus she runs into a reporter just fired and also bound for New York. He offers to get her to New York safely if she will give him the exclusive story of her runaway. Very short of money, they hitchhike, steal a flivver, camp in the stream and wade rivers while the reporter's purely business interest ripens into love. He leaves her in a tourist cabin while he hastens ahead into New York for money. She is turned out, and believing he has deserted her she gets in touch with her family and agrees to marry their choice of a husband. At the end she rushes from the altar into the reporter's arms.

It is lively, amusing, rapid of situation and dialogue, varied as to setting and performed by two able and definitely salable players. As light comedy, handled with a fine touch by Frank Capra, it is excellent screen fare.

Running time 105 minutes.

Reviewed March 3, 1934.

King of the Arena

(Universal)

Ken Maynard **Lucille Browne**

A Wild West show with a rodeo as one of the principal features furnishes one of the exciting sequences in this Ken Maynard western, and one of the big chase scenes is made colorful by costumed Indians, Cossacks, cowboys and other members of the circus troupe.

The story centers around the murder of a bank cashier by one of the Cossacks. After the parade Maynard helps the sheriff search the trunks of the performers for clues while the performance is going on. In his escape after the murder the Cossack kidnaps the girl and Maynard pursues them across the border, is caught and imprisoned but escapes. His fellow troupers come to his rescue. A different twist to the western formula is given by the use of an airplane with a machine gun during the chase. Maynard finally brings down the plane with a nitro glycerine bomb shot with a boy's slingshot.

Running time, 61 minutes.

King Kong

(RKO Radio)

Fay Wray **Robert Armstrong**
Bruce Cabot

"King Kong" is a sensational picture, combining clever camera tricks and animations with a powerful story that keeps the audience on the edges of their seats.

Bruce Cabot, a producer of wild animal pictures, sets out upon an expedition, accompanied by Fay Wray, a motion picture extra, and Bruce Cabot, first mate on the boat. Miss Wray is kidnaped by the natives of an island who offer her as a human sacrifice to their menacing god, Kong, a monster ape.

Headed by Mr. Armstrong and Mr. Cabot the crew trails the natives into the jungle but as they are crossing a yawning chasm on a fallen log, Kong flips the log into the ravine. Mr. Armstrong manages to leap back to safety and he and Mr. Cabot are the only survivors. Miss Wray is finally saved by Mr. Cabot who takes advantage of Kong being engaged in a struggle with a pterodactyl, a prehistoric animal.

After a chase in which Kong destroys everything in his path he is captured, shackled with anchor chains and returned to New York to be put on exhibition. While on display he breaks his chains and rushes through the city, tearing down buildings and leaving a path of destruction in his wake. In a thrilling climax, the 50-foot ape, clinging to the top of the Empire State Building, with Miss Wray in his giant paw, is shot down by a squadron of Army airplanes.

Running time, 100 minutes.

Reviewed February 18, 1933.

King of Wild Horses

(Columbia)

Rex **William Janney**

Teeming with action, "King of the Wild Horses" is an absorbing and interesting tale built around a horse called Rex. The atmosphere is authentic, having been shot, under the direction of Earl Haley, on the Indian lands of Arizona. Scenes of Navajo ceremonials lend a picturesque note to the production.

William Janney, accepted into the tribe on reaching manhood, is ordered to capture Rex, ruler of the wild horses on the Navajo lands, as a test of his prowess. The horse is captured and Janney's whole life becomes wrapped up in the animal, so much so that his girl complains. Janney faces the danger of losing Rex when a gang of horse thieves invades the country under the pretense that it is under government orders to kill all diseased wild horses. However, the gang's plan is foiled when Rex turns back the herd of wild horses as it is being driven into a trap by the men.

Combats between wild horses and between man and man are scattered throughout the film in generous number.

Running time, 66 minutes.

Lady for a Day

(Columbia)

Warren William **May Robson**
Glenda Farrell

Modernly metropolitan in atmosphere the story, from its intriguing opening to the hectic finale is rife with novelty and punch. Gamblers, gangsters, pool-sharks, apple sellers, tough guys, sweet, demure girls and a hard-boiled one, titled Europeans, mayors, governors, police and newspapermen romp through the narrative. Acting, under the direction of Frank Capra, endows the film with emotion-stirring power that should appeal to all types.

"The Dude" is a gambler who superstitiously patronizes "Apple Annie" before he sits in on any big game. "Annie" has a daughter, "Louise," kept in a convent school, who thinks her mother is a social registerite. Complications develop when "Carlos'" romance with the daughter is hindered by his father's desire to investigate the social standing of the girl's mother. "Annie's" city friends, "The Dude," "Judge Blake," "Missouri," "Happy," and "Shakespeare" conspire to stage an elaborate reception for "Annie" to establish her social standing. A kidnaping intervenes and the mayor, the governor and the police become entangled in the turmoil of mirth and the happy climax follows swiftly.

Besides cast names, directorial value and the other entertainment qualities of the film there is the additional power of the original story by Damon Runyon.

Running time 102 minutes.

Reviewed July 15, 1933.

Lady Tubbs

(Universal)

Alice Brady **Douglass Montgomery**

With colorful and interesting locale, running all the way from a rough and tough railroad construction camp to the swanky domains of the pseudo-elite, this picture is a rib-tickling comedy with the laughs coming thick and fast in its action, dialogue and situations.

As Mom, camp cook and central character, Alice Brady dominates the show. She inherits a fortune from an Englishman she once befriended and thus gains prestige among the snobbish Ash-Orcutts. Her niece is in love with Phil, scion of eastern aristocracy and Mom fosters the romance while, at the same time making things uncomfortable for the Ash-Orcutts.

Phil is finally revealed as the only worthy one of the impoverished but snooty social climbers and he marries Mom's niece. Mom also wins herself a husband in Wembsleigh, English barrister.

Everything in the comedy, which was directed by Alan Crosland, turns out as the common people like to have it.

Running time, 65 minutes.

General audience classification.

Reviewed July 6, 1935.

Little Women

(RKO Radio)

Katharine Hepburn **Joan Bennett**
Paul Lukas

Taken from an American classic, read by millions, "Little Women" was produced, under the direction of George Cukor, with realism and authenticty in complete harmony with the novel by Louisa May Alcott.

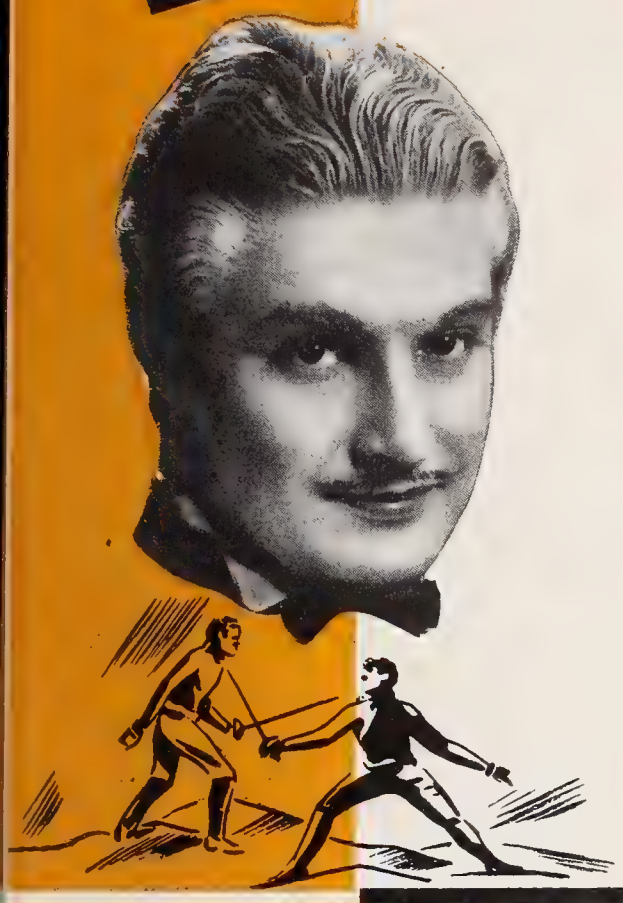
The production is clean, sweet and beautiful all the way through to the point of being ideal. There is no modernism. There are no sock-in-the-jaw smashes to knock 'em out of their seats. Rather there is a simple, real and powerful story of life.

The story is that of a family circle in the Civil War period, depicting the sympathetic understanding and devotion of four daughters. Always in action and dialogue there is an intelligent, finely handled effort to induce the reactions of tears, smiles and an occasional belly-laugh.

In the supporting cast, in addition to Joan Bennett and Paul Lukas, are Frances Dee,

(*Continued on page 74*)

THE ENTIRE INDUSTRY HAILS THE RETURN OF THE TWO PICTURES WHOSE RETURNS IT NEVER FORGOT!



"The drawing power of "Monte Cristo" is not sectional; it is doing equally well in the East, the South, the West and in the North. And in specific instances, it is bettering the receipts of new pictures." —*FILM DAILY EDITORIAL*

Alexandre Dumas'

THE COUNT OF MONTE CRISTO

with **ROBERT DONAT • ELISSA LANDI**

Produced by Edward Small and Harry Goetz

"As for "I Cover the Waterfront", the early reports disclose that in some spots the re-issue is doing bigger business than when originally shown. For that, it seems, Claudette Colbert rates a bow." —*FILM DAILY EDITORIAL*



Claudette **COLBERT**

in

I COVER THE WATERFRONT

with

BEN LYON • ERNEST TORRENCE

RELEASED THRU UNITED ARTISTS

Earlier Pictures of Many Stars of Today Are Included

(*Continued from page 72*)

Jean Parker, Edna May Oliver, Douglas Montgomery and Henry Stephenson.

Where "Little Women" is a prestige picture, it is also class and mass entertainment of the highest caliber.

Running time, 107 minutes.

Reviewed Nov. 11, 1933.

Love Before Breakfast

(Universal)

Carole Lombard **Preston Foster**

Set in a semi-sophisticated atmosphere, this picture is motivated by a well grounded series of uniquely contrived situations, which, with action and dialogue expertly blended result in the film stepping along at a fast pace. Wholesome, while having just enough of that intimate romantic quality to keep interest continually pepped up, the story concentrates on fun.

Suggested by the novel, "Spinster Dinner," by Faith Baldwin, the production was directed by Walter Lang.

Kay Colby and Bill Wadsworth—Carole Lombard and Cesar Romero—are so very much in love that Kay, in order to keep a business tycoon, Preston Foster as Scott Miller, at a safe distance she attempts to persuade Bill to forego an Asiatic trip for his company. Scott's plans of having Bill and a former flame, Contessa Campanella fall in love are successful but Kay rebels at Scott's arranging of other people's lives and does not capitulate until Scott is compelled to sock her to save her after she had fallen into the ocean from his yacht.

Although there are occasional bits of seriousness to contrast the dominating hilarity, it is the kind of a show that's all fun.

Running time, 70 minutes.

General audience classification.

Reviewed February 29, 1936.

The Man Trailer

(Columbia)

Buck Jones **Cecilia Parker**

This film has a full quota of action, racing horses, gun-play and scrapping to catch the excitable fancy of the younger generation and the adult western devotees. With Jones and Miss Parker leading the cast Arthur Vinton is cast as the villain of the piece.

The story is cut rather closely to pattern with our hero engaging the desperado in defense of law and order and the vindication of his own honor. "Dan Lee," wanted for rustling and murder in Texas, splits with a gang headed by "Burk" and escapes. In the attempted hold-up of a stage coach "Lee" is forced into the role of a hero rather than a robber by "Sally," a passenger in the coach. Through the sheriff, "Sally's" father, he becomes town marshal. Warned of a planned raid on the local Wells Fargo office and safe he gives "Burk" and his former companions an ultimatum. They kidnap him, force him to accompany them on the raid and then shoot him off his horse enroute to their hideout. Recovering, "Lee" leads a posse to capture the gang and single-handed he chases and captures "Burk." The charges for which he was wanted in Texas are cleared and he wins the girl.

Running time, 58 minutes.

Reviewed June 2, 1934.

A Man's Castle

(Columbia)

Spencer Tracy **Loretta Young**

Glenda Farrell

"A Man's Castle" is down-to-earth melodrama, built around the premise that where a man hangs his hat, where his loved ones are, is his home and his castle, whether it is a castle or a shack without a real stove. The entire action of the feature has its place in a typical squatter colony of the type which depression and unemployment brought about.

Spencer Tracy befriends Loretta Young, penniless and contemplating suicide. He takes her to his shack in the squatter colony of unemployed and there they live together. Walter Connolly, widower, is a benign influence, Marjorie Rambeau is a perpetual inebriate and Arthur Hohl a vicious inhabitant, with criminal tendency and a bright eye on Miss Young.

When Miss Young is about to have a baby, Mr. Tracy marries her. Then fearful of being tied down, he arranges with Mr. Hohl to rob a safe so that Miss Young will have money when he leaves. Mr. Connolly, the watchman catches them but permits Mr. Tracy to escape when Mr. Hohl rings the burglar alarm to trap Mr. Tracy. At the colony, Miss Rambeau saves Miss Young from Mr. Hohl by putting him, and herself as well, out of harm's way. Miss Young and Mr. Tracy hop a freight together.

The production is strong, well turned drama, directed by Frank Borzage.

Running time, 75 minutes.

Reviewed, January 6, 1934.

Mr. Deeds Goes to Town

(Columbia)

Gary Cooper **Jean Arthur**

The Clarence Budington Kelland story is modern in his fashionable manner, an expert knitting together of the fantastic and romantic into pleasantly credible plausibility. The Robert Riskin screen play adroitly preserves the essence of the Kelland narrative, translates its occasionally pensive passages into steadily progressive action. The Frank Capra direction is altogether in key, sympathetic, now and then daring, always resourceful, confident and positive. Gary Cooper's performance of a role that fits him better than most of his clothes is forthright, studied and convincing.

The story concerns "Longfellow Deeds," small town bachelor, tuba player and postcard poet, who inherits $20,000,000 from an uncle and is brought to New York by the deceased's dishonest attorney to take charge of the estate. "Babe Bennett," tabloid reporter, ensnares him romantically and, pretending to reciprocate his adoration, writes a series of articles labeling him "The Cinderella Man" and making him a laughing stock. Ultimately she discovers she really loves him but he learns of her deception prematurely and, heartbroken, determines to dispose of his fortune by financing small farmers who have been failures. As he proceeds with this enterprise the attorney and two remote relatives of the dead uncle conspire to regain control of the money by having "Deeds" pronounced insane. Disillusioned, he refuses to offer a defense and sits before the committing court mute until the farmers he had planned to help appeal to him to defend himself for their sake. He explains away the testimony that has been given and is pronounced sane, subsequently forgiving and marrying the reporter.

Running time 115 minutes.

General audience classification.

Reviewed April 25, 1936.

Mutiny on the Bounty

(Metro-Goldwyn-Mayer)

Charles Laughton **Clark Gable**

Franchot Tone

Produced by the late Irving Thalberg, "Mutiny on the Bounty" is a melodrama of man's cruelty to man and man's rebellion to cruelty. It was adapted from the novel by Charles Nordhoff and James Norman Hall and was directed by Frank Lloyd.

Expensively produced, the film contains no sugar and syrup. There are only a few semi-romantic recognitions of love interest and one that is entirely passionate. No details necessary to emphasize the motivating story in all its vividness are ignored.

The Bounty, a British warship, sails from London to the south seas under the command of Captain Bligh, played by Charles Laughton, who is a perfect symbol of vicious naval discipline. Clark Gable as Fletcher Christian is executive officer and Franchot Tone as Byam is a midshipman, steeped in the tradition of Britain's sea power. The crew, made up of men from the slums or jailbirds, mutinies under the leadership of Christian. Bligh and a small group of faithful followers are set adrift to make their epic crossing of thousands of miles of open ocean in a small boat. Once he arrives in England, Bligh immediately sets out in another boat to scour the seas in search of the Bounty.

Christian, meanwhile, finds the inaccessible haven of Pitcairn's Island and burns the Bounty so that there can never be hope of escape or discovery of the survivors of the mutiny and their native women wives and friends. Byam, who had been returned to England by Bligh, denounces the method whereby England recruited its navy and as a result the days of fierce cruelty are ended.

Running time, 133 minutes.

General audience classification.

Reviewed Nov. 9, 1935.

Riding Tornado

(Columbia)

Tim McCoy

Tim McCoy gets his man and his girl in "Riding Tornado" and, as the title indicates, he does some plain and fancy riding at the same time. There is a horse stampede in the middle of the picture during a thunderstorm and in an early reel McCoy gives an impressive exhibition of rodeo riding when he tackles a bucking white horse.

McCoy rides into one of those western towns and is challenged to break in a horse, with a few side bets. He wins and gets the horse as a prize, then loses the money to Wheeler Oakman.

Lance McKee likes McCoy so well he gives him a job of riding up cattle thieves. McKee's daughter, Marceline Day, is impressed immediately. In the course of rounding up the thieves, McCoy stages some startling fist fights, stops a stampede started by Oakman, and finally rescues the girl from a cabin.

Running time, 68 minutes.

(*Synopses continued on page 76*)

COLUMBIA'S "NAME" VALUE RE-ISSUES MAKE NEWS!

★ SPENCER TRACY
★ LORETTA YOUNG
IN
MAN'S CASTLE

★ CLAUDETTE COLBERT
★ MELVYN DOUGLAS
IN
SHE MARRIED HER BOSS

★ EDW. G. ROBINSON
★ JEAN ARTHUR
IN
THE WHOLE TOWN'S TALKING

★ JOHN BARRYMORE
★ CAROLE LOMBARD
IN
TWENTIETH CENTURY

CONTACT YOUR NEAREST COLUMBIA EXCHANGE

Fourteen Westerns Among the 40 Reissues Being Shown

(*Synopsis continued from page 74*)

Rose Marie

(MGM)

Jeanette MacDonald **Nelson Eddy**

In theme "Rose Marie" is human interest and romance in which the element of beautiful music, finely sung, is an integral factor. All but a few short sequences are filmed against natural scenic backgrounds and the commercial value of these equals the worth of story content, the appeal and the quality of personal performances.

At the height of an operatic triumph in Montreal a singer learns that her black sheep brother has broken jail. Rushing to the north woods, robbed and deserted by her guide, humiliated in a rough mining camp, she meets, is befriended by, becomes infatuated with and runs away from the Mountie who is seeking her brother. Saved from drowning by him love lives anew under the influence of the beauty of the woods and the strains of "Rose Marie" and the "Indian Love Call." Alone again the singer finds her brother but the Mountie, discounting love, follows his duty and claims his man. The scene shifts to the opera again. Singing the theme aria of "La Tosca" the singer can hear only the intermittent strains of the "Indian Love Call." Returning to the northland to recuperate from a nervous breakdown the haunting melody comes again and with it the Mountie.

While quite often the power of action, dialogue and music may bring tears, there is no lack of contrasting comedy. The music as rendered by Miss MacDonald, Nelson Eddy and, in the operatic sequences, by Allan Jones is the dominant factor in the skillful amplification of the straight theatric ingredients achieved by W. S. Van Dyke, the director.

Running time 103 minutes.
General audience classification.
Reviewed January 18, 1936.

San Francisco

(MGM-Emerson & Hyman)

Clark Gable **Jeanette MacDonald**
Spencer Tracy

Any analysis reveals the picture possesses elements that make for wide popular appeal. The cast is headed by three high-ranking screen names. Supporting players are well known personalities. Human interest keynotes the motivating love story that has a quasi-spiritual and religious counterpoint to its virile action and heart-touching romance. The spectacle is an amazing demonstration of technical achievement.

The time is early 1906. Ambitious for an operatic career, "Mary Blake" comes to San Francisco. Circumstances cause her to accept an entertainer's position in "Blackie's" Barbary Coast Paradise Cafe. Grateful to "Blackie" but fearful of him she finds confidence in the counsel of "Father Mullin." Heard singing by "Burley," scion of a rich family, "Mary" accepts his bid for an operatic opportunity. In the resulting feud between "Blackie" and "Burley" the rich man's son temporarily triumphs. With her engagement to "Burley" announced the singer learns at the Chicken Ball that his intentions are not entirely honest and she takes the stage to win a prize for the now ruined "Blackie." Her reward is an insult from him. From here the picture moves to its stirring climax as the city shudders in the earthquake. "Blackie" stalks through the destruction seeking "Mary" and finds her with "Father Mullin" ministering to the injured.

Skillful application of production detail by W. S. Van Dyke endows the picture with dramatic completeness and full entertainment value.

Running time, 115 minutes.
General audience classification.
Reviewed July 4, 1936.

She Married Her Boss

(Columbia)

Claudette Colbert **Melvyn Douglas**

Supported by Melvyn Douglas and using Michael Bartlett for promised romance, Claudette Colbert gives attractive allurement to a familiar story which Gregory LaCava has directed well for laughs and melodrama.

Miss Colbert, executive secretary to Mr. Douglas, department store owner, marries her stoogy boss, who continues to treat her as a business associate and housekeeper. When Mr. Bartlett lightly intrudes he and Miss Colbert have an innocent fling in the department store window after office hours. Mr. Douglas, seeing the Colbert-Bartlett photograph in a tabloid, comes to his senses and with Miss Colbert goes window smashing with bricks and racing cops to a steamer.

Miss Colbert's talent makes the secretary human, gay and intriguing. Mr. Douglas looks and acts romantic, but sympathy runs away from him toward the end. Mr. Bartlett sings one number well.

Running time, 92 minutes.
General audience classification.

The Sign of the Cross

(Paramount)

Fredric March **Elissa Landi**
Claudette Colbert **Charles Laughton**

Mr. Cecil Blount DeMille, alchemist of the dramatic screen, with "The Sign of the Cross," a roadshow classic of the years agone, as his pretext and title has compounded a spectacle production richly encrusted with box office appeals and addressed to the people, the great common people of the motion picture audience.

The picture is another epitome of the DeMille concept of the glamorous, the grandiose and the glorious, running the entire gamut with its symbols from martyrdom to a bathtub—tub for the Empress of Rome, filled with the milk of asses and to prove it Mr. DeMille shows all the asses possible.

It is to be recalled that "The Sign of the Cross," which is still an excellent story, is the play in which Mr. Wilson Barrett evolved a Cinderella, a Christian girl by name Marcia, in the locus of Rome, A. D. 64 and pitted her combination of charms, embedded in perfect faith, against Papan Rome, personified mostly by a handsome Prince Charming, for this occasion none other than Marcus Superbus, the Prefect of Rome, second only to his unutterable highness Caesar Nero, Emperor-impresario. Marcus-the-Pagan discovers and rescues Marcia and loves her through persecutions until at last, throwing all that is earthly away to win her, he goes up the stairs of the Arena to die the death of martyrdom with her in the jaws of Nero's lions. There are sub-plots a-plenty and action all the while, each decorated with DeMillinery in that master's most embroidery manner.

There is much of pictorial beauty and excellent composition in the spectacle and its flow of movement. In this Mr. DeMille usually does well, and the photography by Mr. Karl Struss supports his well established fame as a cameraman.

The whole of the piece becomes interesting in the completeness with which it is done in the most modern manner of execution and in the most Victorian of intellectual concepts. In this story all character drawing is in black and white. None is so wicked as the Roman Pagans and none so sweetly virtuous as the Christians. The whole cast does a good job of it. Nero is as bad as nineteen centuries of calling a dog a bad name can make him, resulting in his role, delightfully and dexterously played by Mr. Charles Laughton, being a grand storybook rubber stamp with gilt on it.

Running time, 123 minutes.
Reviewed December 10, 1932.

Smoking Guns

(Universal)

Ken Maynard **Gloria Shea**

The film combines all the highly colored entertainment values of the western formula resulting in qualities to set the younger audiences to cheering the hero and hissing the villain.

"Ken Masters," accused of murder returns to the scene of the crime disguised as the sheriff who is charged with arresting him. He gets on the trail of the real killer, finds his long lost and mentally ill father and meets "Alice Adams." His father recovers his faculties, his recovery enabling "Ken" after a battle against tremendous odds to prove his innocence and win the girl.

As a program picture its showmanship values are those of daring heroics, flamboyant action, wild adventure and contrasting romance and comedy. The film was made under the title "Doomed to Die."

Running time, 65 minutes.
Reviewed April 21, 1934.

Strawberry Roan

(Universal)

Ken Maynard **Ruth Hall**

A wild horse, "Strawberry Roan," is the center of interest of this entertaining western. Humans, of course, contribute the romantic comedy atmosphere but the horse is the character to attract attention.

The horse is an outlaw, suspected of driving other animals off the range. Determined to capture him, the "Colonel" puts a sporting proposition to "Big Jim's" determination by offering his ranch as a prize to anyone who can break the stallion. There follows a series of broncho riding sequences such as any rodeo might envy. Through the explosive action runs romance, suspense and villainy, ending in a stampede in which "Ken" saves "Alice."

Issued as a "Ken Maynard Western" the picture has additional thrills, action and attraction which should make it appealing to a wider audience than the usual film of the type.

Running time, 60 minutes.
Reviewed September 30, 1933.

Films of Stars of Earlier Box Office Pictures in Demand

The Thirty-Nine Steps

(Gaumont British)

Robert Donat **Madeleine Carroll**

The spy melodrama on which the picture is based was adapted from a popular novel by John Buchan, Lord Tweedsmuir. In the hands of Alfred Hitchcock, directing always with an eye to American box office values, it has been woven into real screen entertainment. With a series of high speed pursuit episodes to sustain the action it combines love interest and an excellent atmosphere of humor.

"Hannay," young Canadian on vacation in London, becomes involved with the attempts of a spy ring to smuggle airplane engine plans out of the country when a strange young lady is killed in his apartment. To clear himself he goes on the trail of the ring with his single-handed efforts at detection hampered by the police who want him on the murder charge and by a girl who repeatedly crosses his path. As the chase approaches its climax he and the girl are kidnapped by the ring, escape and are separated. "Hannay" at length traps the spies by exposing their plans to smuggle information out of the country through the use of a memory expert and is vindicated of the murder charge, winning the girl as a result.

Donat and Miss Carroll have strong support in Godfrey Tearle, Helen Haye, Peggy Ashcroft, Frank Cellier and John Laurie.

Running time, 85 minutes.
General audience classification.
Reviewed July 6, 1935.

Thrill Hunter

(Columbia)

Buck Jones **Dorothy Revier**

To the straight western formula usually manufactured for Buck Jones racing cars, airplanes and a Hollywood background have been added, the mixture, under the directorship of George B. Seitz, retaining the speed and action of the original.

The story is that of a cowboy Baron Munchausen who gets into trouble by talking too much. "Buck Crosby," itinerant cowpuncher, saves a film actress from a runaway horse. She invites him to dinner with her company which is on location and he begins his tall tales. Later he finds two slain men in a cabin and takes credit for having shot them in a gun battle with a gang of four who shortly before had robbed a bank. The town rewards him and he goes to Hollywood where his boastfulness is exposed in successive experiences with racing car driving and airplane piloting. Returning to his home range he became involved with the remaining two bandits of the gang who meanwhile have kidnapped his actress friend, whom he rescues by airplane in the climax.

Thrills on the track and in the air with comedy relief deriving from the gag situations are the themes.

Running time, 58 minutes.
Reviewed November 25, 1933.

Treasure Island

(Metro-Goldwyn-Mayer)

Wallace Beery **Jackie Cooper**
Lionel Barrymore

This adventure picture has such box office names as Wallace Beery and Jackie Cooper and of almost equal importance is the story, Robert Louis Stevenson's great classic that has thrilled youth for generations. The characters, Long John Silver, Jim Hawkins, Billy Bones, Ben Gunn and all the pirate crew are familiar names to both adults and children.

Produced by Hunt Stromberg and directed by Victor Fleming, the film retains the powerful quality of the story that made almost everyone envy the adventures of Jim.

The story is as well known as the characters. An old buccaneer dying tells a little boy about a map. Then comes a treasure hunt, pirates and lusty adventure. The boy and the king pin pirate become pals. There's bloody battle, death and danger, and the pirate caught. They're going to take him back to England for a hanging on Execution Dock, but the boy who has the treasure lets the pirate go.

On its cast, production and entertainment value, it's both a showman's idea of everything to sell and an audience's idea of a clean, stirring picture.

Running time, 95 minutes.
Reviewed July 14, 1934.

AMUSEMENTS BAN FOUGHT IN COURT

The efforts of the Swarthmore, Pa., community to keep a motion picture theatre out of its borough, may result in a ban on art exhibits, college football games and dances at the Women's Club. Fighting a recently passed ordinance which prohibits all "entertainments, amusements and exhibitions," Robert W. Beatty, attorney, argued before the Delaware county court at Media this week, that if the ordinance is declared constitutional, Swarthmore may find itself without any entertainment.

Mr. Beatty is representing Dr. William Earle Kistler, owner of a tract of land in the business section of the community, which is in the suburban part of Philadelphia. Dr. Kistler had planned to lease the ground for the erection of a theatre. The ordinance was passed to forestall erection of the playhouse, because "it would damage the morals of the community and create traffic hazards."

Twentieth Century

(Columbia)

John Barrymore **Carole Lombard**

Comedy that runs all the way from the old Keystone cop variety to ridiculous satire is the essence of this picture, which was produced under the direction of Howard Hawks. Yet the film is as smart as it is ludicrous.

Fundamentally, the picture is a ridiculous burlesque of stage people; a hare-brained egotistic producer, an explosive, temperamental star and the satellites surrounding them. The picture is entirely clean. There is not a single questionable line of dialogue or bit of action.

Mr. Barrymore is a composite of every genius producer and all their idiosyncrasies that ever lived. He rants and raves and waves. While making Carole Lombard a great star, he drives press agent Roscoe Karns and right hand man Walter Connolly mad and the audience into gales of glee. Miss Lombard, becoming famous, acquires all her mentor's madness, quits, moves to Hollywood and becomes even more famous while hard times, ill luck and whatnot wet-blanket every effort by Mr. Barrymore.

The title is taken from the fact that the acme of foolishness is reached aboard the 20th Century Limited. Mr. Barrymore, learning his errant star is aboard, knows that to rehabilitate his fading fortunes he must get her name on a contract. He does, but not before every fun-making trick is dragged out of the bag.

The story and screen play are by Charles MacArthur and Ben Hecht and the production is an all-laugh comedy.

Running time, 91 minutes.
Reviewed April 21, 1934.

Two-Fisted Law

(Columbia)

Tim McCoy **Alice Day**

Instead of the usual mirth provoking fights McCoy sticks to a story, mixed with some fast riding, enough gun play to keep the younger audience members on the edges of their seats and a mild love story.

"Wheeler Oakman" is the town's money-lender, cattle-stealer and ranch-grabber, although only the money-lending phases of his activities comes out until a dying sheriff's deputy confesses in the final scene. McCoy loses his ranch on an unpaid note and goes off for two years to look for silver. He returns in time to save the girl from a similar dispossess.

Running time, 57 minutes.

The Whole Town's Talking

(Columbia)

Edward G. Robinson **Jean Arthur**

Quickly establishing its character, but without unduly revealing the trend of "The Whole Town's Talking," has Edward G. Robinson in a dual role, a willy nilly office clerk, Jones, and a ruthless fugitive, Killer Mannion.

Under the direction of John Ford, the film is liberally leavened with a unique brand of melodramatic hokum. It's one of those pictures in which there's always something doing.

Jones' resemblance to Killer Mannion is so marked that when Mannion is reported escaped, Jones is catapulted into the limelight. Picked up by the police, he gets his first break with Bill, played by Jean Arthur, when she assists in identifying him as quite a harmless and thoroughly scared citizen. The limelight is grand for Jones when Francis Ford as a newspaperman prevails upon him to ghost-write Mannion's lurid career. The ghost-writing agreement brings Jones and the killer into intimate association. To obtain the passport that permits Jones to go about his daily work, Mannion invades his double's room and terrorizes him into giving him the pass.

After numerous thrill-packed sequences, Mannion decides Jones should be rubbed out. But plans go awry and as Jones enters the killer's stronghold he pulls a trick that stands his double beneath a rain of lead.

The picture manages to capitalize all that was attractive of the old gangster films and at the same time introduces much that is pleasing in the way of novelty and thrill.

Running time, 93 minutes.
General audience classification.
Reviewed January 26, 1935.

BRITISH EXHIBITORS FIND REVIVALS OUTGROSSING CURRENT RELEASES

Group of 50 to 60 Old Films Includes Even Minor Productions; Trend Not Limited to Product from America

by AUBREY FLANAGAN
in London

History in the British box office, is presently, and has been for some months now, in process of repeating itself. In spite of, if not indeed because of, the films which Hollywood is seeing fit to send them, exhibitors, acting not from whimsy or personal caprice, but from the insistent demand of the paying public, are currently caught in the swirl of a wave of film revival and are being forced to the surprising but irrefutable conclusion that many of the films they have already shown—some three or four years back—are capable of registering more money at the gate than those on the current release schedules.

To the present time between 50 and 60 well worn films, not by any means all in the super class, have been reissued by the distributors, reissued as answer to a keen exhibitor demand, and are currently registering more than appreciable takings up and down the country.

As a direct consequence the salesman is faced with the perplexing and discomforting dilemma that while he is able to secure eminently worthy flat rate bookings, and occasionally sharing terms as high as 30 per cent for films five years old, he is quite unable to do the required justice to productions on the current release schedule. Distributors, both American and British, are faced with the prospect of booking those films which have already balanced the budget, to the direct detriment of their current merchandise.

The wave of revival started nearly a year back, and in the initial instance was probably a distributors' idea. First traceable record is of the reissuing of Cagney features by Warner Brothers. Now, however, it has got completely out of control and is economically forcing the renters' hand. From sheer economic circumstance they have found it incumbent on them to release once again not only supers in the category of "Lloyds of London," "The Count of Monte Cristo" and "Captain Blood," but films of such comparatively ancient vintage as "Back Street" and opuses which might have been placed in a very low "B" category did grading still obtain.

The situation is peculiar inasmuch as, while on the one hand Central London supers like the Stoll Picture Theatre, which, for its 2,500 seats, must take £1,100 to cover expenses, and then must pay its film hire, are currently running "The Plainsman" and "Victoria the Great," so, too, are very minor halls in Notting Hill, Sheffield, Plymouth and the industrial North, screening museum pieces and paying flat rates amounting to £15 a week for a £100 hall, or £100 for larger houses.

On the lists of revamped chefs d'oeuvers and cinematic minutiae now in circulation are these —but a few picked at random—"Under Two Flags," "It Happened One Night," "Sweet Aloes," "Bengal Lancer," "Shanghai Express," "Trail of the Lonesome Pine," "The Barretts of Wimpole Street," "Mata Hari," most of Cagney's earlier films, numerous William Powell offerings and the Jane Withers comedies. That the trend is not limited to Hollywood productions is clear from the fact that in circulation, too, are the earliest Gracie Fields films, most of the Will Hay comedies, and various others including "Sanders of the River" and "Wings of the Morning." The movement, it will be seen, is all-embracing in its scope and is limited to no particular country and no particular distributing organizations. Nor for that matter are only first grade films involved. It is, likewise, the bare truth to state that so great is the demand for these reissues that the renters are often unable to secure sufficient copies to supply it.

Exhibitors who have been showing these reissues will state with little demur that they have helped them over the acute slump with which the box office is presently afflicted, and that the older films are frequently taking far more than those in current release. They are, in fact, once again a definite box office factor, history, as already suggested, repeating itself with gratifying economic results.

The dilemma for the distributor is an acute one, for it is definitely affecting the economics of production, since the British market has long been regarded as that upon which the ultimate profit is made. While it does not necessarily suggest that United Artists is not registering satisfactory grosses on its current releases, it is nevertheless significant that the accurately estimated gross on the reissued "Scarface" is set at the surprising figure of £30,000 ($150,000).

Nor has the matter any direct relation to film shortage. Whatever may be the limits placed on Hollywood and British production now, there is no restriction or cut in the number of contemporary films available to British exhibitors at the moment. Even if the movement had been induced by the renters they must by now have changed their attitude in face of the boomerang process with which it is hitting current releases.

It is, it would seem, a clear case of public demand and it is on this factor that the significance of the situation rests. Popular demand for films which have already had their day and in most cases made their financial grade, indicate that there is some unspoken dissatisfaction with the current product. Exhibitors seeking a solution of this unusual problem suggest that the paying public is gradually, but forcibly, refusing to take motion picture entertainment at the valuation of its sponsors, that they are, in fact, doing their own grading. An excess of lily gilding and gratuitous window dressing has, it would seem, failed to convince the paying public that the modern super is sometimes anything but a spurious counterfeit, and that they would be safer paying to see what they know to be good than risking hard earned money on a dubious article.

There is, in fact, a changing mind of picture patronage of which renters and exhibitors—and ultimately producers—are increasingly becoming aware. It will have to be watched.

"RIVER" TELEVISED BY BBC IN ENGLAND

"The River," documentary motion picture written and directed for the United States Government by Pare Lorentz, was televised in England Monday over the British Broadcasting Corporation's network. A second telecast of the picture is scheduled for June 6th and there will be two other showings, but dates have not been set as yet.

The first showing was, and the others will be, preceded by the following anouncement.

"And now for a film which we have imported from the United States specially for television, and which has not before been shown in this country. It is the story of the great Mississippi Valley and the river which gives it its name. It shows you where the river rises, where it goes, its importance to the life of the country, and what it has cost the United States. This significant picture was made under the auspices of the United States Government. We hope viewers will agree that the subject is one of considerable interest in this country."

Film Exports Up

Exports of exposed positive film for April this year were 1,790,290 feet against 1,749,304 feet in April last year and 1,915,620 feet for April, 1936. Values were £12,009 ($60,045), £9,364 ($46,820) and £9,606 ($48,030), respectively.

For the first four months of the year footage exported was 7,980,454 feet, against 7,375,443 feet for the similar period in 1937 and 8,087,329 feet for 1936. Values for the first four months were: £52,544 ($262,720) in 1938, £39,381 ($196,905) in 1937 and £41,826 ($209,130) in 1936.

Values of films of all other descriptions exported in April were: £28,580 ($142,900) in 1938, £23,152 ($115,760) in 1937 and £25,485 ($127,425) in 1936. Values for the first four months were: £146,704 ($733,520), £99,961 ($499,805) and £88,815 ($444,075), respectively.

Exports of sensitized photographic films and plates for April were valued at: £36,989 ($184,925) in 1938, £39,973 ($199,865) in 1937 and £32,538 ($162,690) in 1936.

Imports of both blank and exposed films decreased. Blank films imported in April were 5,634,616 feet valued at £17,674 ($88,370), this compares with 7,026,357 feet valued at £23,061 ($115,305) imported in April, 1937, and 3,319,711 feet valued at £13,280 ($66,400) imported in April, 1936.

Imports of blank film for the first four months of this year were 25,913,193 feet, against 20,044,557 feet in 1937, and 21,249,885 feet in 1936. Values were: £74,240 ($371,200) in 1938, £77,517, ($387,585) in 1937 and £74,462 ($373,310) in 1936.

Exposed films imported in April were 1,253,991 feet, compared with 1,649,063 feet in April last year and 1,556,021 feet in April, 1936. Values were: £12,014 ($60,070), £13,982 ($69,910) and £11,321 ($56,605), respectively for April and £49,990 ($249,950), £59,038 ($295,190) and £59,042 ($295,210) for the four months period.

Values of sensitized photographic films and plates were: £53,971 ($269,855) in 1938, £39,199 ($195,995) in 1937 and £35,560 ($177,800) in 1936. Values for the four months were: £190,806 ($954,303), £147,020 ($735,100) and £174,158 ($870,790) respectively.

Re-exports of cinematograph films were 646,722 feet for April this year, against 572,010 feet in 1937. Footage for the four months period this year was 3,087,800 feet as against 2,118,468 feet for the similar period last year.

WHAT THE PICTURE DID FOR ME

Columbia

FIGHT TO THE FINISH, A: Don Terry, Rosalind Keith—Don Terry is proving himself a good action star. In the few pictures we have played with him he has gained much popularity with our patrons. This picture moves rapidly and keeps the patrons interested. Running time, 58 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GAME THAT KILLS, THE: Charles Quigley, Rita Hayworth—A fair picture that just about squeezes by. Not much reaction with hockey scenes not fast enough. No hits, no runs, no errors. Running time, 55 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

HEROES OF THE ALAMO: Lane Chandler, Earl Hodgins—Here is a picture. I never heard of the stars and found out about the Alamo from the school kids. Before making this report, I walked from the office and asked some patrons how they were enjoying the picture. They snapped at me "fine" and seemed so engrossed I took it for granted. It was the answer for weekend business. The box office backed me up so put another nick on the desk for Columbia.—Harland Rankin, Plaza Theatre, Tilbury, Ontaria, Canada. General patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carrillo—A swell little picture in which Carrillo gets a real chance and the only drawback is that dose of opera they pushed off on a clever youngster at the finish. Any other kind of musical interlude would have finished this film with a bang. Some day, some producer is going to drag out Carrillo's old masterpiece, "Mister Antonio," and we'll have one fine evening with this master of picture stealing. He's a star that has been overlooked but makes good in every bit he gets. Played May 5-6.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—Big, excellent, different. Clicks at the box office all the way. Step on it, don't spare the gas. Running time, 118 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MURDER IN GREENWICH VILLAGE: Richard Arlen, Fay Wray, Raymond Walburn—A good mystery comedy that seemed to please the patrons. Raymond Walburn kept this picture moving rapidly with a surefire comedy.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

NO TIME TO MARRY: Richard Arlen, Mary Astor—Pleased on a Bargain Night but there weren't many to please. A nice little comedy. Astor has no business in this but the rest of the cast was OK. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks, Donald Grayson—This boy (Starrett) is very good and Columbia puts him in some good stories. Donald Grayson is a fine addition to the cast. We consider these Starretts top notch westerns. Everyone we played has been OK. Not too much music, good photography and again good stories. Those stories have plenty to do with the picture, even in just a western. Played April 16.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—Pleased. Enough of everything to please a weekend patronage. Running time, 56 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PAID TO DANCE: Don Terry, Jacqueline Wells—A good action picture with a timely angle. Don Terry again pleased with his forceful, dynamic acting and his natural ruggedness. Columbia could have done a better job if they had made this a more elaborate production. Got by. Running time, 53 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—I cannot understand this being called a program picture. I believe the man Harnick (Harvey Harnick), Columbia's ace man around here, slipped us a real special. Never before have we ever received such applause at the finish of a picture as we did this one. I thoroughly enjoyed it. Columbia, you just keep on with ones like this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ROARING TIMBER: Jack Holt, Grace Bradley—This was one of the poorest Jack Holt pictures we have played. Not much to it at all and can be used just as a filler in the program. Running time, 63 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

ROLLING CARAVANS: Jack Luden, Eleanor Stewart—I could be sued for libel if I wrote what I thought of this. The dog was the only thing good in or about this. Don't play it. The public came because it was a western but that didn't keep them in and the second night they didn't come at all. Running time, 57 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SHE MARRIED AN ARTIST: John Boles, Luli Deste—Fell rather flat and rather expected it, too. Boles is a pain in the box office here. I believe he poses a little too much for the average showgoer to enjoy a picture he's in, but that's only my personal opinion. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas—When Columbia finally makes a good picture it won't draw. This little epic holds the low house record on Thursday and Friday for three years. Blondell no box office star and the picture just won't draw on a single bill. Played April 28-29.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan.

TRAPPED BY B-MEN: Jack Holt, Wynne Gibson—A good action picture that will speed up a double feature program. Jack Holt is still in the top ranks as an action star. Running time, 65 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

First National

BACK IN CIRCULATION: Joan Blondell, Pat O'Brien—Very fine picture. Stars great.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Good picture. Won't stand extended runs. Pleased all ordinary business. Running time, 97 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Lane Sisters, Benny Goodman and His Orchestra—Here is the complete answer to what my patronage does not want to see and hear on the screen. They may go for Goodman and moan for these alleged musicals in the cities, but out here it's a waste of playdates and a loss of good money as well. Placed in their top bracket, Warner seems to be the only producer left who thinks this stuff is box office. They haven't made a real good one S. Z. (since Zanuck). Played May 1-2.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Lane Sisters, Benny Goodman and Orchestra—Classed as a special but 'way below that standing. In fact, the poorest Powell we have played to date. Not a show for rural patronage. Our people do not like swing music as played by Benny Goodman. These numbers canned this product for me. Running time, 10 reels. Played April 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

HOLLYWOOD HOTEL: Dick Powell, Lane Sisters, Raymond Paige and His Orchestra—Nothing to it. Utterly insipid. My patrons fed up on this bunk and when I get one like this I'm scared to come out for two days. Paige's orchestra best feature of show. Played May 12-13.—Jimmie Denham, Rex Theatre, Fort Levaca, Texas. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Lane Sisters—A swell musical enjoyed by all. Another hit from Warner. Keep the good work up. Running time, 116 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MISSING WITNESSES: Dick Purcell, Jean Dale—Just another one of those gangster type pictures that did not please. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—In my estimation, this was one of Blondell's best roles. All the stars were very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—Gone is "Singing Cowboy" and gone is one of our top western favorites. Pretty poor stuff to shove this boy into, though it's a fair little action half of a double bill. Even the folks who don't go to westerns used to like Foran, but he'll soon be forgotten now. Just another Hollywood brainstorm. Played May 12-13.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—An average program picture that lost me money. It takes a lotta guts to allocate this in the second group. Would have been all right on a Saturday double, but it won't stand up by itself. Opinions divided on this; some said okay, others no like.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

SUBMARINE D-1: Pat O'Brien, Wayne Morris, George Brent—It is a good picture and should go over in any theatre. Running time, 98 minutes. Played May 19-20.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

GB Pictures

KING SOLOMON'S MINES: Paul Robeson, Cedric Hardwicke, Anna Lee—This was preceded by a fine trailer, and drew well. It is different and exciting and well produced.—Erma Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Grand National

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter—Best from Ritter since his first two pictures. Story is the same old thing but they put a little more thought to production, it seemed.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

TRAILIN' TROUBLE: Ken Maynard—Much better than "Boots of Destiny." Did average business.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

ZAMBOANGA: Native Cast—Aside from the scenery and a bit of action in the closing scenes, I consider this one just fair. Did not please the majority. Running time, 60 minutes. Played May 22.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—Here is a picture you won't go wrong on. It's really a very fine picture. Thanks, Monogram. You have a picture that you can be proud of.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LAND OF FIGHTING MEN: Jack Randall—Just a little better than his previous westerns. It will please the children. Running time, 53 minutes. Played May 20-21.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

NUMBERED WOMAN: Sally Blane, Lloyd Hughes—Just a fair programmer. Lacks action and excite-

(*Continued on following page*)

(*Continued from preceding page*)

ment. Sally Blane as the private nurse and copper to a racketeer frees her brother from jail when she learns the identity of the stolen bonds. Running time, 64 minutes. Played May 22.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

PARADISE ISLE: Warren Hull, Movita—We thought this one big enough to stand by itself, at least the rental said so, but don't try it. A very good feature to be used as the top half of a double bill. Movita very good. It looks like this was filmed out in someone's back yard. Running time, 73 minutes. Played May 13-14.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

Metro-Goldwyn-Mayer

ARSENE LUPIN RETURNS: Virginia Bruce, Melvyn Douglas, Warren William—Very interesting. Different. Virginia Bruce played her role well. So did Douglas and William. Business miserable. Running time, 81 minutes. Played May 13.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis O'Keefe, Joseph Calleia—Very good. No one could ask for a better picture. Although it wasn't as good as "Viva Villa" it was satisfactory to all patrons. Joseph Calleia was very good in his role. Running time, 89 minutes. Played May 18-19.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis O'Keefe—Made to order for our type of audience. Best gross in months. Our people asking for more Dennis O'Keefe, an appealing young American type. And Wallace Beery, well, there is only one. Played May 15-17.—M. R. Williams, Texon Theatre, Texon, Tex. Rural and oil field patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—A nice little picture that failed to draw and failed to hold the interest of my weekend patrons. I believe that a great part of this domestic comedy failed to register. It will go over big in some localities, but not here. Running time, 75 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Not even a good picture for our small town audience. Just a waste of footage and the talents of the cast. Running time, 73 minutes.—A. J. Inks, Cyrstal Theatre, Ligonier, Ind. Small town patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy—Not an epic but pleased the customers, and that's what we want. Running time, 121 minutes.—Frank Templin, Strand Theatre, Kendalville, Indiana. General patronage.

GIRL OF THE GOLDEN WEST, THE: Jeanette MacDonald, Nelson Eddy—The picture did very well here. Don't pass this one up. If this doesn't help your box office there is something wrong with your patrons or else they're very religious. Running time, 120 minutes. Played May 7-8.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

HOLD THAT KISS: Maureen O'Sullivan, Dennis O'Keefe—Oh, what a boner MGM pulled in not holding this off for March 17th release. However, it's good anytime. But March 17th would have been a natural, what with two such names as these and a mighty nice little picture to please the hard-to-please these days. One word about this boy Dennis O'Keefe. I thought I saw great possibilities in his first picture, "Bad Man of Brimstone," and now I am confident that, with proper grooming, this young man will surely go places. I have watched them come and go for thirty-three years, and among my "picks" they have always come in Win, Place or Show, so I am placing a little bet on "Denny" to be in the money. Groom him right, MGM, and I am sure we'll see him in a year or two out this way in the Kentucky Derby. Played May 17-18.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

JUDGE HARDY'S CHILDREN: Mickey Rooney, Lewis Stone—MGM has got something. This series will make plenty of money because it's a surefire build-up. This one equally as good as rest. Rooney better B. O. than Garbo ever was. Played May 15-16.—Jemmie Denham, Rex Theatre, Fort Lavaca, Texas. General patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney—A very sweet little picture that was praised by all who saw it. Our attendance was not up to normal due to the fact that we feel that some were afraid of it. Do not be afraid of this picture for any day of the week. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Everyone pleasantly surprised. The best break Crawford has had in many months. Favorable audience reaction. Running time, 95 minutes. Frank Templin, Strand Theatre, Kendallville, Indiana. General patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—A swell show that pleased 100 per cent. Lots of favorable comments. However, it is not a super-super as MGM would lead you to believe. It's just a swell program picture. Played on Bargain Night to good business. Running time, 95 minutes. Played May 11-12.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

PARADISE FOR THREE: Robert Young, Frank Morgan, Edna May Oliver—Swell. Plenty in this one to please anyone. Played on Saturday instead of usual western and it even pleased the cowhands and kids. Morgan and Oliver are wows. Everything smooth as silk. Hot at box office with proper bally. Played May 14.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—I was delighted with this picture, and so was everyone who came to see it. It drew well, much better than we expected for rainy weather. Played May 14.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—All Metro claims for it, but our people are just tired of these wonderful spectacles. Grossed less than average. Played May 1-3.—M. R. Williams, Texon Theatre, Texon, Tex. Rural and oil field patronage.

ROSALIE: Nelson Eddy, Eleanor Powell—This picture did a fairly good business but nothing extra. Personally, I think the picture was played up too big. The expression on Eddy's face when he sings "In the Still of the Night" is so dead it's a wonder the patrons don't demand their money back. This picture is no good for a small town. Running time, 122 minutes. Played May 12-13.—Wayne Canfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—A program picture much better than the average. Will outgross some of the socalled specials. Mickey Rooney gives a fine performance, as do all the cast including Judy Garland, Ronald Sinclair and Sophie Tucker. Running time, 80 minutes. Played May 13-14.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Great for juveniles, but the grownups enjoyed it immensely. Average business. Played May 8-10.—M. R. Williams, Texon Theatre, Texon, Tex. Rural and oil field patronage.

THOROUGHBREDS DON'T CRY: Judy Garland, Mickey Rooney, Sophie Tucker, Ronald Sinclair—One of the best I've had in my house. Sinclair looks very promising. Rooney without peer as usual. Garland swell. Sophie Tucker plenty hot. All in all a fine picture and will make money and turn away pleased customers. Played May 10-11.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

Paramount

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—Here's one you have to hide on when the people come out of the show. I noticed some of my patrons coming saying "90 minutes of misery." This is a bust if there ever was one. Running time, 90 minutes. Played May 20.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—Couldn't get them in on this and showed another loss on a top bracket Paramount picture. The few who did come gave me a dirty look on the way out. It just isn't possible for Paramount to make a first class musical, I guess.—Warren L. Weber, Leluxe Theatre, St. John, Kan.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—A disappointment from an entertainment standpoint. Many unfavorable comments. Business average. Running time, 92 minutes. Played May 6-7.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—A picture that 90 per cent of the people will enjoy immensely and 10 per cent will say no good. Personally, I thought it was a knockout comedy. Running time, 85 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—Very clever and enjoyed by most all except alfalfa trade which it failed to please because no one rode a horse or got shot in it. Drew a little better than average. Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—Excellent. The only thing I hated most of all was that Gary slapped her first, which I don't think it's very nice, for a man to hit a lady. It really went over. The men folks came the second time just to see Gary slap Colbert. Running time, 78 minutes. Played Maq 7-8.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

BORN TO THE WEST: John Wayne, Marsha Hunt, Johnny Mack Brown—Good western. Both stars fine. Johnny Mack Brown is very popular here. Glad to see him get a good break in this western. Paramount, why not put him in more of the Zane Grey westerns?—Sammie Jackson, Jackson Theatre, Flomation, Ala. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal—We played this picture Sunday, May 8th. Business very disappointing despite good weather. Picture is too long and too much duplication of fighting, etc. People are tired of this pirate life. Picture is two reels too long. Running time, 128 minutes.—Frank J. Biberstein, Attica Theatre, Attica, Kan. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal—A flop at the box office. My patrons don't want this kind of stuff. Just barely got feature and short rental back on this.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

COLLEGE SWING: Martha Raye, Burns and Allen—Ridiculous. More like this and "The Big Broadcast" and we'll all be on the WPA. Running time, 85 minutes.—Frank Templin, Strand Theatre, Kendallville, Indiana. General patronage.

EBB TIDE: Oscar Homolka, Frances Farmer, Ray Milland—The prettiest color ever to come to my screen, but not a picture; story too weak. Running time, 100 minutes. Played May 3-4.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

EBB TIDE: Frances Farmer, Ray Milland, Oscar Homolka—This picture did not go over here. It may be well liked in some places but many complaints from our people. Color is very pretty. Also, some very fine acting by the cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HEART OF ARIZONA: William Boyd, Natalie Moorhead—The best Cassidy we have played this season, with outstanding plot and photography. Just a showman's answer to a prayer. Running time, 68 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—Here is a darn good picture. Snappy, plausible, good action, good comedy, and good for extended run in any spot. Pleased all. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—While this is not a super-super epic, it will do a helluva lot more business than a majority of them. This Lamour girl has plenty of appeal to my customers. The gross will compare to anything Paramount has had with the exception of "Wells Fargo." Put this on your best days and if there is any business left this will do it. Running time, 78 minutes. Played May 11-13.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer—A good western story with no shooting for a change. Just a real treat for my patrons. Good comedy and plenty of action to suit both the highbrows and the cowboy-minded fans. Play it. Running time, eight reels. Played May 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

STOLEN HEAVEN: Olympe Bradna, Gene Raymond—This proved the season's surprise in a Class "A" picture at a "B" class price. Rated "B" perhaps due to its unproven star value in Olympe Bradna. This girl sings, dances and acts with beauty, sincerity, naturalness. The picture has a clever jewel thief plot that holds highbrows and lowbrows. Some of the world's greatest music is made a definite part of the story and picture in a rather novel, original way. Music lovers came the second night to see and hear it. A few enthusiasts sat through the picture four times. The second night's attendance equalled the first night which in this off summer season means friends and satisfaction, though not large attendance. "Stolen Heaven" has a charmingly sugar-coated pill of Culture that various types of humans seemed to digest consciously and unconsciously. Heretofore, no one but Mickey Mouse could put over grand opera or an instrumental classic on ye Average Citizens and make 'em like it. In fact, they usually protest, so this film is subtly cultural. Lewis Stone's unforgettable portrayal of the old musician who practically regenerated the jewel thief lovers, Olympe Branda and Gene Raymond, is somethingg of height and depth, warmly human.—Mary Hayes Davis, Gulf Theatre, Venice, Fla. Small town in summer patronage.

Republic

LAW MAN IS BORN: John Mack Brown, Iris Meredith—Average business on an average western.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

LIGHTNING CRANDALL: Bob Steele—This is the best western that Bob Steele has ever made. Bob Steele is almost forgotten here. Running time, 60 minutes. Played May 21.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—Played this picture May 13-14. This one is tops on the Autrys. Audience was well pleased with the performance. Short, snappy entertainment is what the public wants. Business was good. Running time, 60 minutes.—Frank J. Biberstein, Attica Theatre, Attica, Kan. Small town patronage.

RANGE DEFENDERS: Three Mesquiteers (Ray Corrigan, Bob Livingston, Max Terhune)—This series is second only to Autry and we do almost as much on these on a second-run as we do on other westerns played first-run.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SHEIK STEPS OUT, THE: Ramon Novarro, Lola Lane—Something went haywire on this one. Had lots

of advance comment but no business. Weather O. K. and no special opposition. Picture is all it was billed; best half of a double.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles—One of the best Autrys and good at the box office. Running time, 60 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

YOUTH ON PAROLE: Gordon Oliver, Marian Marsh; **PUBLIC COWBOY, NO. 1:** Gene Autry, Ann Rutherford—One of the best double features that we have played for some time. Just the right kind for us small town showmen. No big cost yet a very good turnout and nobody hurt. Running time, 62 and 59 minutes, respectively. Played May 6-7.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant—Just another playdate with a crazy comedy, better than most, but try to make the customers think so or like it. A top bracket picture that did a low bracket nosedive. It's fine to learn that Hollywood has at last realized that these comedies have outlived their usefulness long since. What a headache they've been for us. Played April 26-27.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant—Keep Hepburn in this class of a show and we won't be sorry that we bought RKO for next year. Business not average but it held up considering all that is going on at this time of year. This is a very funny and amusing comedy but a little too long. They don't seem to be able to laugh that long. Running time, 102 minutes. Played May 8-10.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant—Very good entertainment. At last, RKO has found a role suitable for Kate Hepburn: Not a dull moment. Cary Grant is very good in it, too. Business fair. Running time, 102 minutes. Played May 9-10.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant—Excellent comedy. Our people said it was the best Hepburn picture they had seen. She is a talented actress but needs some expert assistance in arranging her coiffure. Played April 28-30.—M. R. Williams, Texon Theatre, Texon, Tex. Rural and oil field patronage.

CONDEMNED WOMEN: Sally Eilers, Louis Hayward, Anne Shirley—They came in but I couldn't find out whether it pleased or not. Was a little different from the general run of prison picture. Didn't have any difficulty with undue talking so believe it held the interest of all. Running time, 76 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CRASHING HOLLYWOOD: Lee Tracy, Joan Woodbury—Just an ordinary run of the mill picture. No particular drawing power. Some comedy and action; fairly entertaining but just a picture. Played April 30.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CRASHING HOLLYWOOD: Lee Tracy, Joan Woodbury—The reason that exhibitors run double features. Very poor. Not even good enough for a double bill. Shelve it. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CRASHING HOLLYWOOD: Lee Tracy, Joan Woodbury—Fair picture that did not draw. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns and Allen—This production pleased, but they missed Ginger Rogers. Business normal. Played April 22-23. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

EVERYBODY'S DOING IT: Sally Eilers, Preston Foster—Pretty good program picture. Sally Eilers good in this one. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HIGH FLYERS: Wheeler and Woolsey—Some reports on this picture have been not very favorable. I consider it one of their best, and it pleased our people greatly. They were extremely funny in some spots. Played April 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—Good comedy. Business only fair on account of too much school doings. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—A fairly clever comedy that meant nothing here. Doug. Fairbanks, Jr., pleased, but believe the scenes wherein Irene Dunne stages her drinking bout left a rather bad taste with the majority of my patrons, who, the same as I, can see nothing humorous about a woman slightly intoxicated. Business about average on a two-day run. Running time, 91 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—Good "screwy" comedy entertainment with the big "but." They don't appreciate seeing one of their favorites, Irene Dunne, made to act like a sub-deb of 20 and try to get tight. Lots of kicks on that score and when we look in the past to "Back Street," "Cimarron" and "Magnificent Obsession" we wonder at the workings of the Hollywood mind and wish they'd give the Dunne we used to know the things she should do. Played May 3-4—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—Best Radio picture so far. Take another bow, Irene and Doug. They nearly laughed their heads off. Give us more of Douglas Fairbanks, Jr., also more of Irene's comedy and singing roles. Running time, 80 minutes. Played May 8-9.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

JOY OF LIVING: Irene Dunne, Douglas Fairbanks, Jr.—Good picture for any spot. Won't click very strong. Will hardly stand extended runs. Pleased all. Running time, 90 minutes.—W. E. McPhee, Old Town, Maine. General patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Ann Miller—This Ann Miller is sure some dancer. Would like to see her more in musical comedies. We hit the season's hardest time, high school graduation, but this show sure paid for itself and left over enough to buy the needed graduation presents that we have to buy this time of the year. Bob Burns gets to play his famous . . . what do you call it? Running time, 90 minutes. Played May 15-17.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker—Very good entertainment. Bob Burns not as good in this one as usual. Jack Oakie good. Kenny Baker sings better in this than before. Business fair. Running time, 90 minutes. Played May 11-12.—Joe Wright, Cedar Theatre, Cedarton, Ga. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—We played "Snow White and the Seven Dwarfs" four days to record-breaking business and had more repeats than on any other picture that ever played the house. Congratulations to Walt Disney on the finest motion picture entertainment that we have ever been privileged to present to our audience.—Virginia Theatre, Wellston, Ohio. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Any exhibitor that does not have this bought at 50 per cent should thank his lucky stars. Opened on a Saturday to just a few dollars more than an average western would have drawn and hit a new low on Sunday for eight weeks. Unless played first showing within a radius of 50 miles it will lay an egg, as everyone who wants to see it will drive that far. The biggest disappointment and the most oversold picture I have encountered in this business. Actually lost plenty of money on this picture and would have been better off without it. RKO should be ashamed of themselves, forcing an exhibitor to pay 50 per cent of the gross and forcing a next year's deal down their throats. Brother showmen, lay off, if it's not too late. Running time, 82 minutes. Played May 14-17.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Very, very good. Best picture and something different. My folks here sure think lots of Walt Disney for making such a marvelous production. Many came the second time. But one thing, I think Walt Disney should have given us a break so we could have made something out of it ourself. We got to eat, too. Have pity on us next time. Running time, 86 minutes. Played May 14-16.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

MORE EXHIBITORS JOIN REPORTERS

The Virginia Theatre, Wellston, Ohio, this week joined the ranks of the contributors to "What the Picture Did for Me" department.

Also among the reports this week are those from three prodigal contributors. They are:

Joe Hewitt, Lincoln Theatre, Robinson, Ill., whose last report was submitted March 7, 1936.

Henry Reeve, Mission Theatre, Menard, Texas, whose last report was made September 19, 1936.

M. R. Williams, Texon Theatre, Texon, Theatre, who filed his last report August 18, 1934.

WINTERSET: Burgess Meredith, Margo—Played this late and was disappointed. Poor picture for rural patronage, although the acting was good. Too much poverty for us. Could not recommend it. Running time, eight reels. Played May 12.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—An old picture but did very well. The recording was a lot better than what I expected. Running time, 88 minutes. Played May 10-11.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

Twentieth Century - Fox

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang, Tony Martin—Not as many on hand as was to be expected, since there was no great opposition of attractions in town. Business a little less than previous few weeks. Played May 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BARONESS AND THE BUTLER, THE: William Powell, Annabella—A poor box office attraction here. Attendance much below average. Comments were mixed. Pretty high class for farmers and lumberjacks. Running time, 80 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Just an average Chan picture. No great appeal. Not enough action for the small town people, though it pleased fairly well. Played April 23. —George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel—Reporting this away late, but the reason is that since the date I have had so many patrons tell me how much Stu Erwin reminds them of Will Rogers in this picture that I want to pass it along. The picture was a honey for entertainment. Jane was fine, but Stu stole the show. Give him the proper stories and he can't miss, is my guess. And another thing, I wonder if the powers-that-be ever thought of teaming Sophie Tucker and Wally Beery. Think it over, big boys. Played February 27.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene—A good picture, but did not go over so well. Mr. Greene is especially good. Running time, 85 minutes.—Alex Hilton, Pal Theatres, Inc., Vidalia, Ga. General patronage.

45 FATHERS: Jane Withers—Jane Withers becomes increasingly popular in this community. Good business. Played May 6-7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HAPPY LANDING: Sonja Henie, Don Ameche— —Excellent picture. Plenty of everything to please the average patron. Action, comedy and variety that holds your attention. Played May 7.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Played this picture May 1st. This picture pleased the audience and sent them away in a delightful mood. These two stars make a fine combination. Sonja Henie has everything it takes to please the public. Business was good compared to the last two months. Running time, 102 minutes.—Frank J. Biberstein, Attica Theatre, Attica, Kan. General patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye—Here's a honey. Come on boys, go to town on this one. Comes only once in a lifetime. Swell in any spot. Only one more hit for the famous Fox program of 1938. Running time, 110 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—Here to our notion is the finest "big" picture made in Hollywood since the inception of sound. It captures the interest and has the grip that the great pictures of the silent days possessed and which has been so noticeably lacking since the screen took voice. One naturally compares it with "San Francisco," but this is tops in story, casting and human interest. A real triumph for all concerned. Played May 15-16.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

ISLAND IN THE SKY: Gloria Stuart, Michael Whalen—The only drawback to this picture is the title. A murder story convicting the wrong man and moves at a quick pace in solving and trapping the real murderer. Entertaining. Good for top billing in small towns. Running time, 67 minutes. Played May 20-21.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—Enough western to attract our kind of patronage on a midweek double show. Enough production to satisfy those who usually shy from our weekend straight westerns. Everybody happy.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—This picture is too silly, there is no plot, and the audience did not especially care for Miss Simon's singing. Too much Winchell and Bernie. —Alex Hilton, Pal Theatres, Inc., Vidalia, Ga. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley

(*Continued on following page*)

(*Continued from preceding page*)

Temple, Randolph Scott, Gloria Stuart—They just won't come in to see Shirley Temple any more. Failed to do a dime above average business on Sunday, Monday and Tuesday and lost money on this. Even Jane Withers in "Checkers" did more business.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Randolph Scott, Gloria Stuart—A swell show and many favorable comments. Shirley is as good as ever but her box office draw is definitely waning. Poorest business of any Temple picture since "Baby Take a Bow" in 1934. Running time, 80 minutes. Played May 8-10.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker. Fair western. Ballew doesn't draw well here. He has a fair voice. Running time, 60 minutes. Played May 14.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

SALLY, IRENE AND MARY: Alice Faye, Fred Allen—Only average program business on this. Another "B" allocation that should have been "C" or "D" as far as doing any business is concerned. Picture fairly pleasing, but my people are fed up on musicals. Give us action, drama and comedy, and the average small town will be much better off. Played April 21-22.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan.

SALLY, IRENE AND MARY: Alice Faye, Joan Davis, Fred Allen, Tony Martin—Very good show. Pleased almost everyone except western fans. Average business. Davis steals show. Played May 8-9.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Jimmy Durante, Fred Allen—Started with a bang, but finished very slow, and nothing to it, after all. Running time, 89 minutes. Played May 1-2.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

THINK FAST, MR. MOTO: Peter Lorre, Virginia Field—Very good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THIN ICE: Sonja Henie, Tyrone Power—A fine picture with a big draw at the box office. Running time, 78 minutes. Played March 19-20.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Jack Haley—This was booked on night our opposition (three houses) combined in giving away an automobile. We figured on getting their overflow but by the time said overflow started to arrive we were packed and had to close box office an hour earlier than usual to avoid a riot. Looks to me as though good pictures will do business regardless.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

WESTERN GOLD: Smith Ballew, Heather Angel—I agree with other exhibitors this was not so hot. Nothing like "Hawaiian Buckaroo" which went over fine and pleased.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

United Artists

ADVENTURES OF MARCO POLO: Gary Cooper, Sigrid Gurie—I must say that this is one of the best pictures that I have seen this year, filled with plenty of action, with romance closely woven so as to make it enjoyable for everyone. Give it your best date. Running time, 104 minutes.—Alex Hilton, Pal Theatres, Inc., Vidalia, Ga. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Ann Gillis—The kids sure came for this one. The color helped put it over lots. Although it's the same story as Tom Sawyer series before, the color made it different. Running time, 91 minutes. Played May 16-17.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson—Good. Didn't click very strong at the box, however—nothing to be afraid of and worth the price of merchandise. Running time, 93 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DEAD END: Sylvia Sidney, Joel McCrea—A very good picture of its type. Not popular from the entertainment standpoint. Did very nice business in view of the times.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

52ND STREET: Ian Hunter, "Pat" Paterson—Not too good. I paid more for it than we took in, and were not particularly proud of the picture, anyway. If they had had more of Kenny Baker, instead of a lot of nonsense, they would have had a better picture. The whole premise was built around trying to justify a girl who had education and bringing up to become a night club entertainer.—Erma Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

GOLDWYN FOLLIES, THE: Edgar Bergen and "Charlie McCarthy," Ritz Bros., Zorina, Kenny Baker—My opinion, very good, but I didn't make any money on it. Scenes very beautiful; story very good. Think they are fed up on musicals. Running time, 109 minutes. Played May 12-13.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

GOLDWYN FOLLIES, THE: "Charlie McCarthy," Edgar Bergen, Adolphe Menjou, Ritz Brothers—A beautiful picture. Fairly entertaining. Comments mostly favorable. Box office below average. Sorry I bought it at the price paid. Running time, 119 minutes. Played May 15-17.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—A box office natural that pleased everyone. Best business in two months. Running time, 102 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda—A program picture that will just get by, but will fall down the second day. Story weak. Running time, 84 minutes. Played May 20-21.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

NOTHING SACRED: Carole Lombard, Fredric March—Only a pretty good program picture sold as a special. United Artists pictures just don't click for us. Carole Lombard no good in this one. Those crying scenes of hers don't make much of a hit with our patrons. Running time, 81 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STAND-IN: Leslie Howard, Joan Blondell, Humphrey Bogart—This one was the poorest stand-out comedy ever made. No good, Walter Wanger, you can beat that. Try again with a better leading man and a good story. Running time, 90 minutes. Played May 10-11.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

Universal

LAW FOR TOMBSTONE: Buck Jones, Muriel Evans—Normal business to usual western fans. Played April 29-30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick—Here is a picture that pleased 100 per cent. Had more favorable comments on it than any picture in a long time. Give it your best playing time. Running time, 95 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall—A sweetheart if there ever was one. Did more business than the previous Durbin, but not nearly as much as the picture deserved. Everyone enjoyed this 100 per cent. Played April 10-11.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan.

TOP OF THE TOWN: Doris Nolan, George Murphy—A bang-up musical that just made film rental. Musicals do not go over with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—Give it all you have. It will stand up with all the super pictures. Alice Faye sure can sing as well as being a fine actress. Running time, 95 minutes. Played May 1-2.—Warren J. Gavin, Rio Theatre, Stevensville, Mont. Small town patronage.

Victory

FLYING FISTS: Herman Brix—O. K. for action half of double bill. Wonder how they packed Madison Square Garden with a three-round exhibition. Maybe Mike Jacobs should sign Herman!—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Warner Brothers

BLONDES AT WORK: Glenda Farrell, Barton MacLane—I like this girl in every picture she plays in, she is extremely easy to look at and has a charmingly natural manner, a quick wit, so what more could you ask? This picture abounds in wise cracks, but the action is slow. However, I think there were none in the house that did not enjoy the clever unweaving of a mystery hunt.—Erma Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

INVISIBLE MENACE: Boris Karloff, Marie Wilson—Boris Karloff seemed to have a little following in this town, but the picture did not amount to much. We used it in a double feature, and were sorry we had not put in a western.—Erma Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

JEZEBEL: Bette Davis, Henry Fonda, George Brent—A truly fine picture, magnificently played by Davis, Fonda and Brent. Unpleasant as her character had to be, Bette Davis cannot fail to impress. This same unpleasantness, however, hurt the attendance after the opening, and the stark tragedy of the finish just does not seem to appeal. This one and "Zola," though, are the only pictures so far delivered by Warner that were entitled to their higher allocation. Played May 8-9.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—A good program picture which should do well on a double bill. Running time, 61 minutes. Frank Templin, Strand Theatre, Kendallville, Indiana. General patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—This was one of the Warner Bros. specials, high allocation, and it was nothing more than an ordinary program picture that was supposed to cash in on "Kid Galahad's" success.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—Well! It could have been a lot better with such a charming star for a hero, but the whole story was built on making fun of a boy who behaved and acted decent, and trying to show how he should be different, in other words, a builder-downer. Played May 16.—Erma Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—Good picture. This pleased our Saturday crowd. The horses made the picture interesting. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

CASH AND CARRY: Three Stooges—A Stooge poster outside always helps fill the inside. This was no exception.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

GRACIE AT THE BAT: Andy Clyde—Very good comedy. Swell for soft ball fans.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

CANARY COMES ACROSS, THE: Musical Comedies—Just so so. A prison musical comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUNGLE JUVENILES: Pete Smith Specialties—This was very good. Worth playing. Well received here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LA SAVATE: Pete Smith Specialties—We feel that this series is slipping and how. Not so hot. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE BANTAMWEIGHT: Harman-Ising—Very good cartoon. Give us more like this, Metro. Running time, seven minutes.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

Paramount

ACCENT ON BEAUTY: Paragraphics—An entirely different short that held the appeal of the female audience only. Interesting, but the men and children were restless. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

POPULAR SCIENCE: No. 3—This series is getting better audience reaction as we continue to show them. Many of our patrons are asking when the next one will be shown. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

CLOCK CLEANERS, THE: Walt Disney Cartoons—Enjoyed by my patrons. 'Nough said. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

PATHE PARADE: No. 3—Poor stuff. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

United Artists

MORE KITTENS: Silly Symphonies—Another Disney K. O.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

HOLLYWOOD SCREEN TEST: Universal Special—Exceptionally good extra attraction. Rates a little extra mention on any program.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

YOU CAN'T GET AWAY WITH IT: Universal Specials—A few stills and a couple extra one-sheets on this helped us to an average Sunday in spite of extra special opposition. Well worth the price.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Vitaphone

PORKY'S FIVE AND TEN: Looney Tunes—An excellent black and white cartoon with "Variety Show" score dubbed in that made it outstanding. Running time, 6 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROPIN' 'EM ALIVE: Vitaphone Varieties—Jungle short. Fair entertainment. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

BAD BUSINESS

If the manager's importance is to be given the importance it rates, if his prestige is to be strengthened in the eyes of the bossman, that time will come only when theatremen stand up for each other solidly instead of putting the finger on the lad who is making the grade. That's how we told off the bird who took time to pan a brother manager by indicating the successful operator had all the breaks and was getting there by hanging on the bar with editors and city officials.

Well, how much a man has to spend in bar rooms, and how far he has to go in hobnobbing with local prominents, is neither here nor there. It's a cinch, though, that the chap who delivers is putting in all the time necessary at the theatre. And if he buys a drink for the right people, what's wrong with that? There's all the difference in the world between hanging on a bar and sleeping on one.

No manager ever did a complete job by hibernating at the theatre. Many profitable contacts can be made only outside, many tieins arranged by taking down the back-hair now and then and being social. It just don't make sense to rap a man who is paid for doing a job and doing it well.

Jealousy and cussedness that take expression in panning instead of praising is more detrimental to the welfare of the theatreman than plain ignorance and inability. The manager who does something worthwhile for his theatre is doing something worthwhile for his entire profession.

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STREAMLINING THE OLD ONES

It has been said before. Good ideas never die. Yesterday's "naturals" are given new life by streamlining to fit today's needs.

This is brought home forcefully in a review of exploitation set down on following pages, your Round Table's contribution to this week's survey of reissues, and devoted to what was done by members to put over previous showings of features so spotlighted.

Undoubtedly, there are sizeable audiences ready to greet the reappearance of these pictures. By the same token, there is every reason to believe that many of the campaigns found effective in drawing business to these shows originally can be profitably adapted to carry the load again.

EQUALLY IMPORTANT

The attentions given subsequent-run situations in the Quigley Awards is indicative of the importance placed upon the efforts of theatremen who have their opportunity to put over the picture only after the first-runs. So far as concerns the Judges, entries in "Class E" are given the same consideration and Awards designated equal to those in any of the other divisions. This is as it should be.

That a manager operates a subsequent-run situation does not necessarily mean his abilities are second to brother-showmen in the premier spots. There have been too many smart campaigns from the second and even third runs to prove the fallacy of any such supposition. True, in many instances, the best men are found in the key spots where the bulk of the business is expected. But it so happens that showmen in lesser situations often do as well if not better in relation to their possibilities.

The Quigley Awards division for theatremen in this classification is set apart exclusively to bring quicker recognition for those so engaged. The lad turning in a top subsequent-run job need look no further than the Awards Competition to make it known and widely.

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IT DOESN'T WORK OUT

A recent pressbook suggests an advance screening for an invited audience of prominent locals. The folks who come in on the cuff are then supposed to rush around and tell their friends not to miss the show.

Experience proves that if the free-lunchers rush around, they're liable to rap the picture rather than praise it. And those who see the show on the house have a habit of boasting about it to folks who have to pay their way in, which makes the paying customers sore. If that's goodwill, we'll take vanilla.

Let's put that preview gag in storage—and leave it there.

A-Mike Vogel

Round Table In Pictures

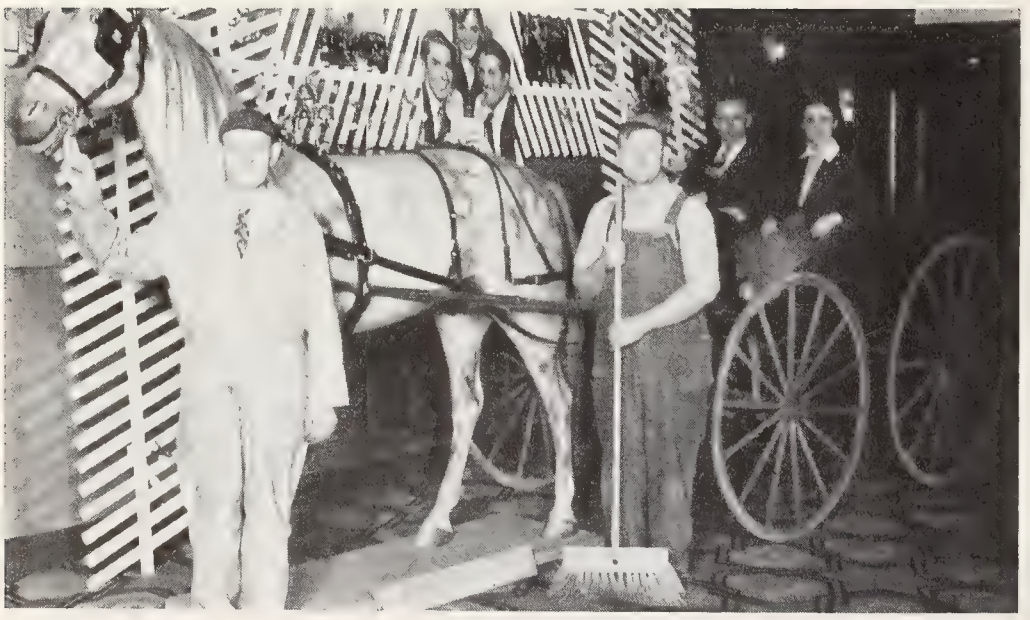


Carl Miller, Warners' California, Santa Barbara, is presented with the Joseph Bernhard Award in the service contest recently conducted. Watching in the usual left to right are: Oscar Gilbertson, contact manager; Carl Walker, northern district manager; Carl Miller; Lou J. Halper, Pacific Coast zone manager; E. Port Major, booker and buyer; Ben Wallerstein, southern district manager, and Mort Goodman, publicity director.



This attractive foyer display on "Sawyer" was effected by Ollie Nicklas, State, Springfield, Ohio. Constructed in the form of a large book, the front cover was cut out and star heads and cast painted against inside back cover. Indirect lighting added to the effectiveness and a spotlight illuminated the artist's conception of Sawyer in a fishing pose.





Eye-arresting indeed was the lobby setpiece created by Tom Muchmore, Fox Apollo Theatre, Hollywood, for "Buccaneer." Simulated palm trees, cutout pirates, cannon, ships, etc., completed the atmospheric effect. In addition, the theatreman promoted printing of heralds, which were distributed house to house.

Contacting wealthy horse breeder living close to Billings, Mont., John Trewhela, Fox Theatre, for "Old Chicago" promoted loan of part of the paraphernalia used for his lobby display on that date. Horse was borrowed from local saddlery company, and Trewhela had part of his staff in the "buggy" to add life to the display. Theatreman credits his cashier, doorman and artist who arranged the background of the display.



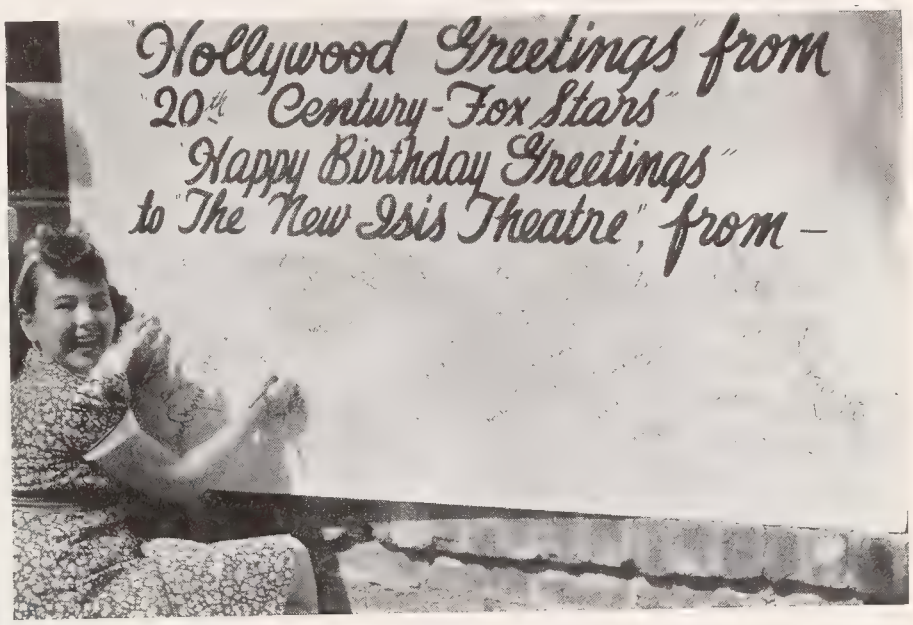
Man and girl stilt walkers paraded the streets of Harrisburg, Pa., as part of the exploitation put on by Sam Gilman, at Loew's for "Test Pilot." As the crowds would gather, man would unfurl a banner carrying picture copy, playdates and cast.

In the New York Capitol, where "Modeling for Money" had its first run, Carol Lynn, author, posed with three models picked by Screen and Fashion Blue Book as having perfect photographic hands. L. to r. are Ona Watts, Moya Sullivan, Miss Lynn and Doris Vaughan.

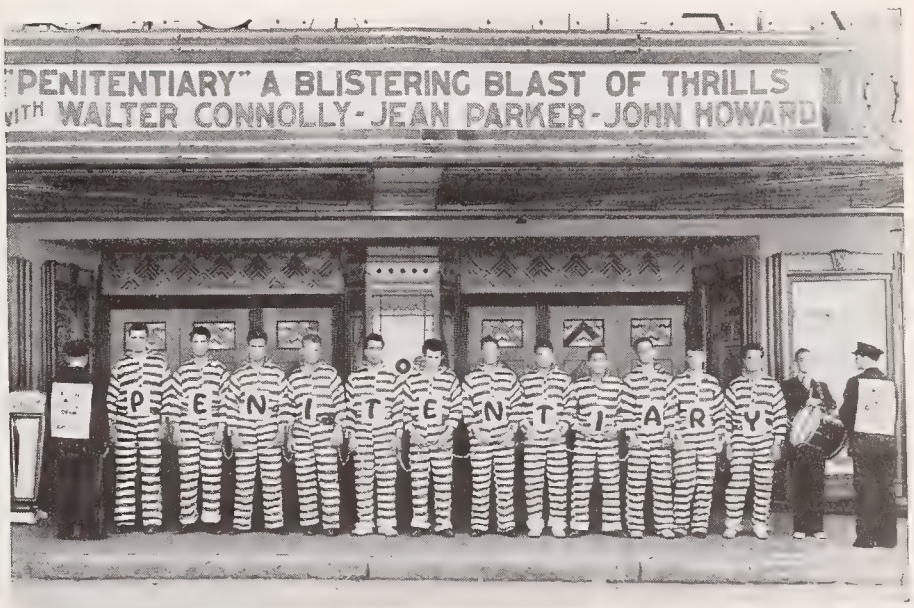




Reported as proving highly successful was the recent stage wedding engineered by George J. Flicker, Terminal Theatre, Upper Darby, Pa. Wedding gifts, etc., were promoted from cooperating merchants, each publicizing the event in their ads.



When the Isis, Ft. Worth, celebrated its second anniversary, L. A. Wallis wired Fox Studios for giant postcard containing signatures of their stars. The above was the result, which was used as lobby display and cracked all local papers.



Through aid of members of football squad of the University of Georgia, P. E. McCoy at the Georgia for "Penitentiary" dressed the boys in convicts' outfit, each carrying letter spelling out title. Boys paraded streets ahead of opening.

"If You Can't Beat 'Em, Jine 'Em," Says Bill Johnson—And He Does

"If you can't beat 'em, jine 'em" is an old slogan someone made famous once. It proved to be the case with us in connection with a Dance Recital put on here each Spring for the past several years.

"There is a local dancing teacher who has from 60 to 75 local pupils. He has previously put on his annual show in competition with us, hiring a hall for the occasion. Because 75 children can have a lot of parents, brothers, sisters, uncles, aunts, cousins and just plain friends, he has always got a good crowd, and hurt our business accordingly.

"This year we got together and he agreed to stage his show here in return for a percentage of advance sale and box-office receipts. We bought a short feature and gave the customers both a picture and a Recital for their money.

"He paid for printing the tickets and we plugged the Recital through our regular advertising—window cards, programs, etc. We mimeographed a program for the affair and he paid for a printed heading. We distributed about a thousand of these in advance for publicity.

"The affair was a great success. We out-grossed any picture or picture-professional stage show combination we have had here in over five years. After paying him his percentage, we still had more for our share than we gross on any but the three or four highest days of the year. Furthermore, it got a lot of people into our theatre who seldom come other times."—William W. Johnson, Manager, Opera House, Millinocket, Me.

Friday the 13th Brings Good Luck

As long as Milt Harris, director of publicity, Loew's Theatres, Cleveland, remains in that city, Friday, the 13th, will be no bugaboo to the townsfolk. This enterprising showman arranged a tieup with 13 leading merchants to display a number in their window on that day and invited the public to enter and secure a number with any purchase made.

Those possessing the number corresponding with the one displayed received a gift from that merchant. Theatre offered 13 pairs of guest tickets as additional prizes to see "Her Jungle Love," current attraction.

Alongside each number in windows was a card bearing still appropriate picture, theatre and playdate copy. Slogan for the tieup was "Friday the 13th may be your lucky day, you may win a valuable prize.

"Let's Hear From You!"

Dance Contest Held For "Lady" By Strachan

Capitalizing on the dance featured in "Swing Your Lady," J. Knox Strachan, assisted by Paul Jacobs, Laroy Theatre, Portsmouth, Ohio, promoted largest local dance hall and planted a "Swingaroo Contest." Prizes were given winners and picture plugs were gotten over p. a. system and extensive banner display in the dance hall. Hillbilly band travelling in an old model T Ford toured the country two days ahead giving impromptu concerts in rural communities and distributing pluggers.

Orchestrations on song hits were supplied to local hillbilly bands and broadcast daily over WPAY week prior, tieup was effected with Rifle Range Gun Club, who distributed 5,000 imprinted paper napkins. The small lunchrooms throughout city and 25 special comedy stills of Weaver Brothers and Elviry were mounted and displayed in choice store windows throughout business district.

Schools Aid Simmons On "The Buccaneer"

Concentrating on the school angle, Tom Simmons, Savoy, Princeton, Ky., contacted the County Superintendent of Schools and made arrangements to bring pupils in on school busses to see "The Buccaneer." Study charts were placed in classes and an autographed copy of the script donated to the school library with newspapers picking up the presentation.

Pirate hats with playdate imprint were distributed to kiddies at matinee week ahead, and co-op page on a sentence contest was planted in local dailies, promoted merchants' prizes going to winners.

"Let's Hear From You!"

Kid Parade

Two weeks ahead of "Buccaneer" opening at the Roxy Theatre, Logan, Utah, Bill Harwell underlined all newspaper ads with line "The Buccaneer is coming soon," leading up to seven-column cooperative splash day before opening. Special setpiece was built for lobby, doorman was dressed in Buccaneer costume and opening day kids marched to theatre wearing imprinted pirate hats. Special preview matinee was held for children on Saturday morning at which promoted candy, gold balloons, etc., were distributed.

"Let's Hear From You!"

House Organ

Curby Smith, manager of the Malco Kentucky Theatre, Henderson, Ky., is another showman who publishes his own house organ. Running four pages, Curby says the publication is entirely costless, merchants' ads covering entire overhead. Distributed weekly, front-page banner is usually devoted to current attraction, followed by story; balance of material is devoted to forthcoming attractions with attractive scene stills thrown in.

Wartha Stages Amateur Night

Various are the activities promoted by Art Wartha to sell his shows at the Roxy Theatre, La Porte, Ind., among which was his amateur show held recently. Originally planned to be held for one night, so successful did the stunt prove that local music merchants approached the theatreman after catching first show and sponsored it weekly thereafter. Merchants give cash prizes to winners in exchange for screen credit, and plug the show in their windows and ads.

Candid camera night is another business-booster engaged in by Wartha, who secured cooperation of leading photographer for donation of merchandise for winners. Trailers, heralds, programs, etc., were employed to sell the night and entries were mounted on easel for display purposes in lobby week ahead.

In connection with "Knight Without Armor," Art approached local high school rifle club to present a benefit show at the Roxy. Money received went toward the preservation of LaPorte County's collection of firearms, newspapers picked up the story and helped plug the benefit.

"Let's Hear From You!"

"See Yourself as Others See You"

Thus did Jimmie Redmond, Bonham Theatre, Fairbury, Neb., advertise his local newsreel stunt. Purchasing the best camera available, Jimmy runs from 300 to 500 feet of film each week. In addition to catching fires, football and baseball games, picnics, etc., the theatreman hit on a new plan the beginning of the year and secured from local doctors a list of babies born during the past three years. Redmond then called the parents and secured permission to take pictures of the babes. Ten feet of film was devoted to each child, and so popular was the gag that Redmond has made it a monthly feature and runs two reels of baby pictures regularly now.

Second move was to promote a beauty pageant, which also proved highly successful. This was followed up by going to local factories, mills, etc., and taking pictures of the men at work, making different articles. Each week, with a different business represented, Jimmy is assured of having employees from that firm attend.

U. A. OFFERS PRIZES IN "BLOCKADE" CONTEST

The $1,000 prize exploitation contest sponsored by United Artists on Walter Wanger's "Blockade", running from June 17th through June 24th, has been dubbed "National Showmanship Week".

The prize money, offered for the best exploitation campaigns, will be divided into seven awards: First prize, $500; seccond, $250; third, $100; fourth and fifth, $50 each; sixth and seventh, $25.

Reissues and How They First Were Put Over

Exploitation Highlights Used by Theatremen on Original Runs Now Are Offered to Suggest New Slants on Rebookings

In the creation of advance campaigns to put over current rebookings of the attractions stressed in this week's survey on reissues in MOTION PICTURE HERALD, it is reasonable to expect that theatremen will look to the ideas utilized before in addition to the new selling slants now suggested by the home office admen. With this in mind, on this page and the following, are set down briefly the highlights of reports forwarded by members when the pictures were first run. As to be expected, many of these slants worked in previous years disclose sufficient strength to serve again in one form or another. Many will be changed around to fit present day requirements. Others will be adapted to conform with new selling approaches.

The "again" advertising and exploitation treatment is being stressed in the new presentations. For instance, Paramount suggests this angle for "A Farewell to Arms" with a contest on "Films I'd like to see again." RKO Radio, for "King Kong," uses ad copy plugging "He's Loose Again." Paramount further sells the strength of "Farewell" by such copy lines as "an immortal story of immortal love"; "the greatest love story of all time." New papers and accessories are also being made available to conform with changes in cast importance and to suggest more profitable selling approaches.

Popular Titles Stressed

In going over the former campaigns it would appear that much can be depended upon from the long-popular titles of pictures such as "Treasure Island," "Count of Monte Cristo," etc. In addition to the school tieups on the former, Rodney Toups' display of antiques, pirate guns and other colorful accessories will no doubt be used for further promotion, as will merchant tieins on the "treasure" angle. Toups used this in a numbers contest while Jack Hodges tied in with 12 stores with a "clue" contest on which entrants were required to study store windows to find the "treasure."

For M-G-M's "Copperfield," George Laby worked the "why I want to see" essay contest, which suggests a "why I want to see it again" renewal. Laby's street bally of giant replica of the book is another dependable. Bill Novak effected a daily tiein for distribution of heralds by milkmen in exchange for passes to new milk accounts signed during the run, and his invitation to the local Charles Dickens Society also suggests further use. Sid Holland's stage wedding for "She Married Her Boss" is another veteran that holds up.

285 FEATURES LISTED IN THIS WEEK'S ISSUE

MOTION PICTURE HERALD *this week presents a comprehensive analyzation of the reasons for and the picture involved in the present unprecedented wave of reissue and revival exhibitions. Also appearing therein is a compilation of some 40 reissues and 245 revivals now being played. Story synopses of the reissues, additionally, will be found in the special section of these presentations.*

Where patrons still like their "horror" raw, Universal's "Frankenstein" may be turned loose "again" with the usual accessories suggested in following campaigns, such as George Henger's, which stressed an atmospheric trailer with green lights, shrieks and screams, etc. In other spots, the treatment might be exaggerated purposely, not as a burlesque, but only to lighten the tenseness. The 30-foot "King Kong" cutout will again be available for display to point up the "see" copy in ads. Pete Egan used a man in gorilla costume pulling an auto, for street bally on his date.

Juvenile Slants Tied In

On the pictures which featured juveniles, such as the "Champ," with Jackie Cooper, theatremen will use displays showing the youngster's progress in screen appearances since that time. This also will be tied in with newspapers on contests to name the pictures, etc. Bill Burns' tiein to find the local "champ" salesgirls, etc., sounds good enough to repeat. For "20th Century," Ed Harrison built up his front with a locomotive replica plus railroad lights, and for "Mutiny," Louis Fishkin borrowed a ship's model for the center attraction in his lobby. On the same picture, in favor are Ed Hart's lobby tiein for an actual demonstration of ship-building, and the Harris-Steinbuch tiein in Cleveland for a ship modeling contest with local industrial school.

To replace the current crazes such as jig-saw puzzles, members are using the more popular anagrams and newer games. The candid camera slant shows life and managers are displaying shots of passersby with passes for those identifying themselves.

Theatremen who are planning to exploit their dates on revivals in addition to the reissue bookings, will find further accounts of campaigns put across on these attractions by consulting their Round Table files of previous years.

Treasure hunt through cooperation of newspaper and leading merchants was put over for "Treasure Island" by Fred Naify, Senator, Chico, Cal. Special four page advertising section comprising ads from various merchants was put out by the paper. At the masthead of each was a different number. Readers were asked to clip the number and take it with them while shopping at the stores advertised, where were displayed the prizes with numbers attached. Those holding the duplicate numbers received prizes.

Front page of the section was given over to the rules and tieup copy, inside pages carrying the ads. No strings were attached, as purchases did not have to be made to qualify getting prizes. Merchants were content to get folks into their stores.

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An essay contest for "Treasure Island" was put on by Paul Binstock, who was then at the Republic Theatre, Brooklyn, in a tieup with local merchant who gave Jackie Cooper sweaters which were displayed in lobby. Announcements were made in the auditoriums of public schools and cooperation of principals was solicited. Another merchant supplied two chests filled with candy coins that were displayed in window. To those coming closest to guessing correct number, passes were awarded.

Radio broadcast was staged and a "can you act like Jackie Cooper" contest put on.

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Night ahead of "Treasure Island" opening at Loew's State, New Orleans, Rodney Toups held a preview, extending invitations to prominent citizens, newspaper, radio men and others. Fireworks and sound truck were brought into play and Liberty carriers marched to theatre.

Real treasure chest and old pirate guns were promoted from antique dealer for lobby display, candy coins and pirate hats distributed to children on street, in stores and to marchers in boys' parade.

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Back some time when Jack Hodges was at the Florida in Jacksonville, he engineered a treasure hunt for "Treasure Island," through cooperation of twelve leading merchants. Each merchant was given window card upon which was printed one letter of title and typewritten clue to merchant next in line. Clue was not to be attached to card, but placed in some other part of the window. Night of hunt participants assembled in front of the theatre at 8 o'clock and were given ruled sheet of paper with name of picture spelled down left hand side.

Next to each letter was space for name of film in whose window clue cards were to be found and space for class of merchandise displayed in the window. First clue was read to participants and then the fun began, so planned that all ended up at the theatre.

(Continued on following page)

CONTESTS AID ORIGINAL BOOKINGS

(*Continued from preceding page*)

When Frank Boucher was at the Maryland, Hagerstown, Md. and discovered a few days ahead of opening of "Copperfield" that Charles Dickens, a direct descendent of the author was a local resident, he wasted no time in letting the rest of the folks know about it. Special stories on the relationship were run in local and county papers. Reception was tendered Dickens in the lobby of theatre opening night, at which time he was presented by Mayor and his wife with specially autographed edition of the book.

Frank further arranged a radio contest giving Copperfield dolls to youngsters in grammar schools writing best letters on "Why I want to see David Copperfield." Dolls were presented from stage at Saturday matinee.

Contacting the MGM Studios, Boucher secured Freddie Bartholomew's copy of the script autographed by members of the cast and auctioned it off from the stage for the benefit of the Boy Scouts, who had just started a drive for local funds.

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George Laby while at the Victory in Holyoke, Mass., for "David Copperfield" used giant replica of the book for his street bally cutout characters protruding from the pages. This was toured in school neighborhoods. Dairy tied in with bottle hangers and beauty shop used Copperfield wall paper for decoration. Star guessing contest was planted in papers and all women's clubs were contacted for parties to attend opening night.

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Through tieup with local dairy milk bottle colored novelty dodgers were placed on all bottles delivered in suburban districts as part of Bill Novak's "David Copperfield's" campaign at the Gaiety in Winnipeg. Dairy paid for printing of dodgers in exchange for passes given to new customers secured during the week of date. All trucks carried picture banners.

All members of the local Charles Dickens Society were contacted by personal letter and one night was designated in honor of the author to which members were invited to form their own theatre party.

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The highlight of Harold Evens "Copperfield" campaign at Loew's State, St. Louis, was special screening held in legislature hall for members of the entire governing board of the Missouri Senate and their wives, with Governor starting the projection machines. Following screening prominent members of the body made brief talk over special hookup with radio station.

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Ken Butterfield, Roxy, Frankfort, Ind., had his sign artist construct a six-foot blowup of a scroll headed "Resolution" with copy "Whereas the motion picture 'David Copperfield' has been acclaimed as being one of the finest," etc., etc. Uniformed ushers with police escort carried scroll to all offices of city officials who were requested to affix their signatures. PTA, ministers and civic clubs were also covered and the board was then displayed in the lobby where the public was invited to sign.

ELECTRICAL ROBOT FOR "FRANKENSTEIN"

For his date on "Frankenstein" while at the Capitol, in Calgary, Canada, Hal Bishop promoted the use of an electrical robot for lobby display. For further atmosphere, man who worked the contrivance was dressed atmospherically with frock coat outfit with additional "props" of side whiskers and beard.

On "Whole Town's Talking," Hal Neides, Orpheum, San Francisco, promoted new truck which was bannered and toured streets with girl tossing imprinted envelopes in which new pennies were inserted. Stunt drew mention in papers, was flashed over radio and Hal promoted police escort for the dough-throwing lady.

Postal Telegraph distributed inserts in telegrams and used streamers in branch windows. For lobby displays, Hal used "I am the star," "I am the director" cutouts as suggested in the pressbook.

▽

Harry Crull while at Loew's Valencia, Jamaica, L. I., for "Whole Town's Talking" tied in with the "double" slant in the picture by putting on a twin contest with local newspaper cooperating and Ben Bernie on the stage bill acting as master of ceremonies. Candy manufacturer contributed samples distributed on street by girl and boy in Dutch costume with imprinted sashes. Merchant fashion show on stage and auto tieup brought parade of bannered trucks.

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With a candid photographer snapping folks on street, Jerry De Rosa, assisted by publicist Henry Spiegel ushered in "Town's Talking" campaign at Loew's Paradise, Bronx. Faces were circled and planted in lobby and to those identifying themselves guest tickets were awarded.

A word game contest was put on in local daily with prizes to those getting greatest number of words from title of film. Tobacco shop devoted window display to enlargement of Robinson smoking pipe; in addition, doorknob and telephone hangers were profusely used.

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"SHE MARRIED HER BOSS"

Put on with all the dignity of a church wedding, Sid Holland, Elco Theatre, Elkhart, Ind., for "She Married Her Boss" put on a similar affair on his stage. Top local merchants were promoted for prizes, each store's ads carrying plug for the show. To attain all the Hollywood atmosphere in addition to the lights, microphones, and other accessories, Sid also put on a star impersonation contest, having contestants arrive in limousines, speak over radio, etc. before going on stage where contest was held.

Four weeks ahead, interest in the date was maintained with the inauguration of a Hollywood trip contest in cooperation with leading store, merchant paying all expenses and supplying extra prizes. Stunt was lucky number contest with coupons given for adult theatre admissions and purchases at store, highlight of trip being an opportunity to meet Claudette Colbert.

Neat lobby stunt was office scene with boss, secretary and typist in action used week ahead. Other gag used by Holland was sending three girls from house to house ten days ahead obtaining signatures to the effect that the householder was glad to know that the picture was coming.

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"MONTE CRISTO"

Tying in with local primary elections, Rodney Toups, Loew's State, New Orleans, La., distributed ballots at polls reading "Vote for the best entertainment." Included was "Monte Cristo" plug and playdates.

Local beauty parlor cooperated by featuring a Landi coiffure in addition to a display in window and mention in store's ad. Bannered sound truck cruised streets, particularly in school neighborhoods, where book marks and coloring contest heralds were distributed.

▽

Francis Deering while at the State, Memphis, worked two newspaper stunts on "Monte Cristo," one paper running the Elissa Landi wardrobe contest and the other a classified hookup. In cooperation with the public school division of Better Film Council, announcements were made in all schools and special screenings for executives of various women's clubs also helped. Bookmarks were distributed at public libraries and fleet of cabs used bannered tire covers.

▽

Burgess Waltmon, then at Warners' Orpheum, Fulton, Ky., for "Monte Cristo" sent out regular postcards to his mailing list with a money-back guarantee. Card read that Burge would "cheerfully refund admission if the attraction did not please." No refunds were reported.

▽

For his premiere of "Monte Cristo" when William Tubbert was at Keith's Theatre, Syracuse, theatreman sent special invitations to English department heads of all local high schools and university. Tieup with schools and libraries brought distribution of bookmarks; special cards were circulated in a house to house canvass and others placed in parked autos. Postcards were mailed to teachers recommending the film as one worthy of discussion in classrooms.

▽

Playing Paramount's "Sign of the Cross" during the jig-saw puzzle craze, John H. Creamer, Fox Waldo, Kansas City, Mo., used the pressbook cover in this manner by mounting it on beaverboard and cutting into jig-saw pieces. Pieces were then placed on table in foyer with card reading "Put the puzzle together and see what big picture is coming."

ATMOSPHERIC TRAILERS EFFECTIVE

"FRANKENSTEIN"

George Delis, Capitol Theatre, Steubenville, Ohio, as an advance on his "Frankenstein" date put on a teaser campaign two weeks ahead, by distributing envelopes with cut of the "monster," and in which were three matches. Copy on outside read "The monster has the strength of ten men, but fears fire. Carry these with you always, see him in," etc., etc. Three sheet cutouts with green eyes lighted were planted in the lobby ahead as was 24 sheet atop marquee.

▽

A novel advance trailer created by George Henger played an important part in a campaign for "Frankenstein" at the Midwest Theatre, Oklahoma City, Okla. Ten seconds before the trailer was thrown on the screen, the house was darkened. During this period, groans and moans, produced on a special disc, came from behind the screen. Then, while the house was still in darkness, a deathly green head and the hands of the "monster" were projected on the blackness of the ceiling, played across the screen and then up to the ceiling again. Effect was made possible by means of a special slide projected with the aid of mirrors. With the disappearance of the head and hands, the sound trailer was flashed on the screen.

▽

Eddie Rivers, Granada Theatre, Lewiston, Idaho, for his "Frankenstein" date had a cameraman make up prints consisting of three frames showing sensational shots from the picture. In between the frames the center read, "Looks small now, but it's an actual scene from the world's biggest thriller, 'Frankenstein', starts at the," etc., etc. For sidewalk display in front of theatre, poster artist made a 14-foot monster with green eyes. Ambulance was stationed in front of house in case of emergency, as was nurse at table in lobby.

▽

"20TH CENTURY"

For advance buildup on Columbia's "20th Century" date at the New York Music Hall, life-size wax figures of John Barrymore and Carole Lombard were planted on the observation platform of the crack "20th Century" as it pulled into Grand Central.

The figures, were said to be so lifelike that they drew early crowds of commuters and film fans. As an extra plug, officers of the New York Central turned out to greet the arrivals. Wax stars were exhibited at Grand Central in advance, posters calling attention to the date. As an additional publicity stunt, 30 revolving advertising signs in the station were turned over as a further plug for the picture.

▽

Ed Harrison, Capitol, Pittsfield, Mass, for "20th Century" covered his boxoffice with a locomotive front. Stop and look signal was planted at right of entrance, with light flashing on and off. Locomotive itself was painted black with gold trimmings and is reported to have attracted plenty of attention.

DICKENS VISIT AIDS "COPPERFIELD" DATE

That the author of "Copperfield" spent the night in Belleville, Ill., on a visit to America in 1842, *gave Fred Souttar, then manager of the Lincoln Theatre, the opportunity to put on a Dickens Day for the opening of his date on that picture. Celebration proclaimed a civic holiday, took the form of an elaborate and citywide pageant.*

"KING KONG"

On "King Kong," Pete Egan, Palace, Calgary, Canada tied in with the annual Stampede by using an Austin with a man dressed as "Kong," pulling the car by rope around the arena. Later the cowboys from the show drove to the theatre picked up "Kong," took him out with rope around his neck and hung him to one of the principal lamp posts on main street.

▽

Ken Collins, Apollo Theatre, Indianapolis, Ind., for "King Kong" planted a 36-foot papier mache gorilla in front of the theatre. Girls working in shifts from 10 A. M. to 10 P. M. sat in the giant paw of "Kong." Entire front was flooded with lights at night.

▽

Constructing a 30-foot compo-board cutout of the shot where Kong in "King Kong" stands with an airplane in one hand and girl in the other, Gene Stutenroth, while at the Holme Theatre, Holmsburg, Pa., used this giant cutout for his foyer display. An exploitation record from the picture with roars of the giant gorilla and screams of the girl was used at breaks. Real girl, who was placed in Kong's palm went through all the motions of a struggle while the record emitted her shrieks.

▽

A "King Kong" ball with Arlene Judge as featured guest and a radio interview with Fay Wray on her experiences in making the picture were some of the stunts put over by Dick Moss, RKO, Hillstreet, Los Angeles, as an advance for that date. Ball was put on at one of the leading dance spots and was announced nightly eight days in advance. Radio and heralds were also used and a huge "Kong" cutout was displayed in the ballroom.

▽

"MUTINY ON THE BOUNTY"

Newspaper contests highlighted Ed McBride's "Mutiny" campaign at Loew's State, Syracuse with cash prizes and tickets going to those submitting best letters on roles they preferred to see Gable in. Tickets also went for a classified ad contest to those correctly answering list of questions on various advertisers. Heralds of ship model contest were distributed to schools, stores and theatres and Tahitian flowers were passed out at all lunch clubs.

Borrowing a ship model from a local collector, Louis Fishkin, Commodore Theatre, Brooklyn, built his "Mutiny" display around the boat, painting in the background and using amber lights behind the pirates walking the beach. Blue lights were planted behind and under the ship, lights also shining out of the portholes, entire display was spotted with steel blue gelatin and Louie further utilized a six sheet by cutting out the heads and inserting them at the steering wheel. Lettering made from jagged driftwood completed the atmospheric effect. Hanging anchors with playdates and additional copy was also used.

▽

Numerous were the exploitation stunts used by Ed Hart while at the Strand, Plainfield, N. J., for "Mutiny," the theatreman working out a Gable, Laughton, Tone club idea, advertising for girls who could dance to impersonate the Tahitian girls in the story. Then followed contests for naming ship's parts, sailors' chanteys, local and national ship building contest. For the last, Hart promoted a regular shipbuilder to work in lobby on model of the Bounty, with man in costume adding further atmosphere. Paper tied in on the contest as did YMCA recreation department and others who furnished ships models for lobby display.

Six Sea Scout units cooperated, standing guard nightly and marched in Hart's torchlight parade opening night. Parade included large model ship on truck, circus riders, American Legion fife and drum corps and sound tracks.

▽

Through tieup with leading store on "Mutiny," publicity director, Milt Harris and manager Ev Steinbuch, Loew's State, Cleveland, planted an enlarged photo of Clark Gable dressed in seaman's attire in window. In front was figure dressed in original costume worn by the star in the picture. Model was later moved to lobby of theatre where it was displayed during run.

Supervisor of Industrial Art School placed application blanks for model contest in art and technical schools throughout city and display of scene stills was planted in all branches of libraries.

▽

"THE CHAMP"

Tieup with promoters of an amateur boxing contest secured valuable publicity for H. P. Hof, Bardavon, Poughkeepsie, N. Y., when he played "The Champ." Programs were distributed on which were listed the names of the contestants; directly below copy read "and meet 'The Champ,' with Wallace Beery and Jackie Cooper," etc., etc. These were handed out at the bouts, cigar stores and other spots.

▽

"Champ" contests were effectively used by Bill Burns, Rialto Theatre, Roslindale, Mass., to exploit that picture. Four of the larger stores in town cooperated, prizes going to the salesgirls who were the "champ" sales-getters in their respective shops. Similar contests were run at local bowling alley and municipal gymnasium.

personalities

DAN AUSTELL
former manager of the Strand Theatre, Spartansburg, S. C., has been transferred to Greenville, S. C., to manage the Rivoli. OSCAR MONTGOMERY succeeds him and FRED REID, assistant at the State, has been promoted to manage the Criterion, in Spartanburg.

▽

SANFORD JORDAN
former manager of the Broadway at High Point, N. C., has taken over managership of the Broadway in Charlotte.

▽

LEO TRAINER
manager of the Granby, Norfolk, Va., is now at the Rialto, Allentown, Pa., succeeding EARL WESTBROOK, who takes over the Norfolk post.

▽

FRED BARTOW
for a number of years on the MGM exploitation staff, working out of Chicago, has resigned.

▽

LUCIUS KIBBON
has been appointed manager of the Bijou Theatre, Chattanooga. Other Wilby-Kincey changes include E. P. AIKEN, formerly at the Bijou, in charge of the Rialto; OLAN FITE of the Rialto going to the State and JULIAN WELCH formerly at the State, will assume direction of the circuit's houses in Elizabethton, Tenn.

▽

GILBERT BAKER
has succeeded LOUIS CUMMINGS, a member of John Denz's Chain Theatres staff, Seattle. ROY RUBENS succeeds ART ZABEL in the booking department. Zabel moves to the Olympia to assist his father in the theatre owned by that family.

▽

PEARCE PARKHURST
has been promoted from manager of the Brandon Theatre, Brandon, Vt., to the Paramount in Schroon Lake, N. Y.

▽

JAMES A. CARRIER
has been appointed managing director of Fabian's Harmanus Bleeker Hall, Albany, N. Y. ALEX SAYLES, former manager of the house, goes to Fabian's Palace and will also continue his exploitation work.

▽

JACK SHARKEY
is back managing the Tivoli Theatre, Denver.

▽

WILLIAM G. BISHOP
for the past ten years in charge of publicity and exploitation in Detroit territory for MGM has been transferred to the Chicago office, succeeding FRED BARTOW, resigned. WARREN SLEE, who was assigned to the Indianapolis office, will succeed Bishop.

▽

C. L. McDONALD
advertising director for the Jefferson Amusement Co. and East Texas Theatres, Beaumont, Texas, has resigned to accept a position with a national traffic safety foundation and will be engaged in field extension and survey work.



LUCIA ANN, born Sunday, May 15th, to Mr. and Mrs. Ted De Grazia. Proud daddy manages the Lyric Theatre, Bisbee, Ariz.

▽

JACK GROSS
for the past four years supervisor of RKO Theatres operations in Los Angeles area was named west coast division manager of the circuit, succeeding CLIFF WORK, who resigned to join Universal as vice-president. M. A. ANDERSON, former house manager at RKO Hillcrest, has succeeded Gross.

▽

E. E. BAIR
has resigned as manager of the Windameer Theatre, Cleveland, to become city manager of the Strand and Valentine, Defiance, Ohio.

Birthday Greetings

Wally Allen
Murray Alper
R. E. Archibald
Albert F. Avery
Kenneth P. Behr
Rex M. Bell
Steve Bennis
Jack Berry
Frank P. Bryan, Jr.
Corlett W. Burrus
William E. Burton
Max Cadwalader
J. Glenn Caldwell
Alexander R. Cary
Jack Clifford
Carroll Coffell
Arthur R. Cooper
A. Kent Craig
Burton J. Coughlan
Sidney A. Falk
James Earl Frailey
Jack Goldman
James T. Grady
Jay H. Guthrie
Sigmund S. Harrison
Gus Hoenscheidt
Nat Holt
Wayne T. Jenkins
Elmer W. Johnson
P. A. Jordan, Jr.
Frank V. Kennebeck
Saul J. Kleinerman
Gary Lassman
George Laurey
Michael J. Lombardi
Arthur T. London
Joseph Lourie
Lou Mitchell
Wallace Nordby
Albert R. Nyers
Barnes E. Perdue
Wilbur Peterson
Meyer Phillips
George V. Pittsley
James E. Poynter
Paul S. Purdy
E. A. Rambonnet
H. E. Rehfield
Paul G. Robinson
David R. Sablosky
S. R. Scott
Willard W. Sides
Alice Simmons
Bill Slater
Harold E. Snyder
Albert Spargur
Maurice E. Sperling
Charles C. Stanfield
W. Steiner
M. M. Swank
Robert S. Sweeten
Vernon V. Trembley
W. M. Troxell
H. T. Wales
John T. Ward
Art Warner
Lawrence P. Weaver
Heinrich Weitzel
Franz M. Westfall
E. R. William
Eddie Williams
H. O. Winkler

MILTON GURIAN
salesman for United Artists for the past two years has resigned to go with Monogram. He will cover the Kentucky territory for the present.

▽

TODD FERGUSON
manager of the Midwest Theatre in Oklahoma City, Okla., has been transferred to the managership of the Warner in Oklahoma City. MELVIN CAMP, assistant, has resigned, and DAVID GOODMAN, formerly of Altoona, Pa., succeeds Ferguson as manager of the Midwest. WILLARD DUMONT, treasurer at the Criterion, has gone to the Midwest as assistant to Goodman.

▽

LARRY COWAN
manager of Fabian's Grand, Albany, has been appointed publicity director for the state convention of the Veterans of Foreign Wars, to be held there June 28th to July 2nd.

▽

RALPH TULLY
has succeeded HENRY MULQUEEN as manager of M & P's Central in Biddeford, Maine. Tully previously managed the Colonial in Haverhill. FRANK COLBURN, manager of the City, in Biddeford, Maine, replaces Tully. BERT MURPHY, former assistant at the Colburn, Biddeford, becomes manager of the City, here.

▽

JACK PURVES
former manager of Famous Players houses at Sudbury, Winnipeg and Hamilton, Canada, has recovered from a long illness and is now managing the Village in Toronto.

▽

SID BLUMENSTOCK
publicity director of Warners' Atlantic City theatres for the past four years, has resigned to handle exploitation for 20th Century-Fox working out of the home office.

▽

FRANK McCABE
for the past seven years manager of the Criterion theatre, Oklahoma City, Okla., has resigned. He will be succeeded by F. W. SWIGER, who was advanced from the managership of the Tower.

▽

DAN DRISCOLL
is now assistant booker to Si Saunders in Salt Lake City for the Fox Intermountain theatres in that area.

▽

FREDERIC RUSH
has succeeded PEARCE PARKHURST as manager of the Brandon Theatre, Brandon, Vt. Parkhurst has been assigned to the Paramount in Schroon Lake, N. Y.

▽

ROY CATO
manager of the Uptown, Kansas City, has been made city manager at Cape Girardeau, Mo. CHARLES BARNES becomes house manager of the Uptown under STANLEY CHAMBERS, who is managing director of the Fox Tower and Uptown. FRENCH GALLAGHER, who has been manager at Cape Girardeau for four years, has shifted to Centralia, Ill., for Fox Midwest, replacing H. M. FERGUSON, retired because of ill health.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†	61.	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59.	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68.	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59.	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56.	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60.	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68.	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67.	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
League of Frightened Men (G)	Walter Conolly-Irene Hervey	May 25,'37	65.	July 24,'37
Life Begins with Love (G)	Jean Parker-D.Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Aster-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59.	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57.)				
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58.	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56.	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65.	Aug. 28,'37
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Lull Deste	Nov. 25,'37†	78.	Mar. 5,'38
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60.	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
adren of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas	Apr. 20,'38†	81.	Mar. 19,'38
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59.	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58.	
(See "In the Cutting Room," Apr. 3,'37.)				
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Crime Takes a Holiday (G)	Jack Holt-Marcia Ralston	July 21,'38	*61.	May 7,'38
Gladiator, The	Joe E. Brown-June Travis			
Gold Rush Days	Jack Luden-Beth Marion			
Highway Patrol	Jacqueline Wells-Robert Paige	June 27,'38†		
Holiday (G)	Katharine Hepburn-Cary Grant	June 15,'38†	*90.	May 21,'38
Paris on Broadway	Lanny Ross			
Pioneer Trail	Jack Luden-Joan Barclay			
Reformatory	Jack Holt-Charlotte Wynters			

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
South of Arizona	Chas. Starrett-Iris Meredith			
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
Untitled	Edw. G. Robinson-Wendy Barrie -Barbara O'Neil-John Beal			
West of Cheyenne	Chas. Starrett-Iris Meredith	July 15,'38		
You Can't Take It With You	Jean Arthur-James Stewart			

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back In Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville-Dolores Costello	Apr. 30,'38†	62.	Feb. 19,'38
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70.	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55.	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Crime School (G) 259	Gale Page-H. Bogart	May 28,'38	*85.	May 7,'38
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†	59.	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Fools for Scandal (G) 252	Fernand Gravet-Carole Lombard	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66.)				
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54.	
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 18; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
Women Are Like That (G) 261	Kay Francis-Pat O'Brien	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Mr. Chump	Johnnie Davis-Lola Lane			
(See "In the Cutting Room," Apr. 9,'38.)				
Racket Busters	George Brent-Gloria Dickson			
(See "In the Cutting Room," May 28,'38.)				
Secrets of an Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris-Claire Trevor			
When Were You Born	Anna May Wong	June 18,'38†		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70.	
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 8,'37
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The	Anna Neagle-T. Carminati	May 15,'38†	71.	
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'38
Three on a Weekend	John Lodge-Margaret Lockwood	June 1,'38†		
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Crime Over London	Margot Grahame-P. Cavanaugh	June 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 1,'38	98.	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Sept. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Aug. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	July 15,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'38
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Aug. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods	Pedro de Cordoba	Mar. 15,'38†	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
He Loved An Actress 218	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 8,'37
International Crime (G) 220	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Mystery of the Hooded Horseman 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56	
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Six Shootin' Sheriff	Ken Maynard-Tarzan	May 20,'38†		
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 8,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 8,'37
Whirlwind Horseman	Ken Maynard	Apr. 29,'38†	58	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Zamboanga (G) 219	Native Cast	Apr. 15,'38†	*65.	July 17,'37

Coming

Held for Ransom	Blanche Mehaffey-Grant Withers	June 7,'38†		
Spy of Napoleon (G)	R. Bartheimess-D. Haas		98.	Oct. 10,'36

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†	81.	Jan. 29,'38
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man of Brimstone (G) 812	Wallace Beery-V. Bruce	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†	72.	Dec. 4,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110.	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89.	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery-V. Bruce	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald-N. Eddy	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93.)				
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37	139.	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan	May 13,'38†	79.	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone-Mickey Rooney	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50.)				
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78.	Oct. 23,'37
London by Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†	72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90.	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'36, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73.	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-E. Eddy	Aug. 6,'37	105.	Mar. 2,'35
(Exploitation: Dec. 25,'37, p. 56.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37		
Of Human Hearts (G) 822	Walter Huston-James Stewart	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37	119.	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70.	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37	127.	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58; Apr. 16,'38, p. 52.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37	94.	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69.	Mar. 27,'37
Swiss Miss (G) 830	Laurel and Hardy	May 20,'38†	73.	May 7,'38
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94.	May 15,'37
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan	June 3,'38†	98.	May 28,'38
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37	66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Topper (G) 738	Constance Bennett-Cary Grant	July 16,'37	97.	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66; Feb. 19,'38, p. 86.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	126.	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37	64.	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women Men Marry, The (A)				
802	J. Hutchinson-George Murphy	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb. 18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; April 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce	May 27,'38†	83.	May 28,'38
You're Only Young Once (G)				
815	Lewis Stone-Mickey Rooney	Dec. 10,'37†	77.	Nov. 27,'37
Coming				
Crowd Roars, The	Robert Taylor-M. O'Sullivan	July 15,'38†		
David Copperfield (reissue) (G)				
533	F. Bartholomew-W. C. Fields		133.	Jan. 19,'35
Fast Company	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†		
Great Waltz, The	Luise Rainer-Fernand Gravet			
Lord Jeff	F. Bartholomew-Mickey Rooney	June 17,'38†		
(See "In the Cutting Room," May 21,'38.)				
Love Finds Andy Hardy	Mickey Rooney-Judy Garland	July 22,'38†		
Marie Antoinette	Norma Shearer-Tyrone Power			
(See production article, Mar. 26,'38, p. 16.)				
One Woman's Answer	Virginia Bruce-H. Marshall	June 24,'38†		
(See "In the Cutting Room," May 21,'38.)				
Port of the Seven Seas (A) 829	Wallace Beery-M. O'Sullivan		81.	Apr. 9,'38
Shopworn Angel	Margaret Sullavan-Jas. Stewart	July 1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)				
Too Hot to Handle	Clark Gable-Myrna Loy	Aug. 5,'38		
Toy Wife, The	Luise Rainer-Melvyn Douglas	June 10,'38†		
(See "In the Cutting Room," Apr. 30,'38.)				
Treasure Island (reissue) (G)				
403	Wallace Beery-J. Cooper		105.	Aug. 17,'34

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25,'37†	59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4,'37†	65.	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers	Tim McCoy	Mar. 9,'38†	56	
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G)	Evelyn Venable-Craig Reynolds	Apr. 15,'38†	58.	Apr. 23,'38
God's Country and the Man	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62.	July 3,'37
Land of Fighting Men	Jack Randall	Mar. 11,'38†	53	
Legion of Missing Men	Ralph Forbes	July 28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr. Joan Woodbury	Nov. 17,'37†	59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G)	Sally Blane-Lloyd Hughes	May 22,'38†	*60.	May 14,'38
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†	62	
Painted Trail (G)	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Paradise Isle (G)	Warren Hull-Movita	July 21,'37†	73.	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Phantom Ranger, The	Tim McCoy	May 27,'38†		
Port of Missing Girls (G)	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†	55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G)	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†	70	
Two Gun Justice	Tim McCoy-Suzanne Kaaren	Apr. 30,'38†	57	
(See "Ridin' Gent," "In the Cutting Room," Apr. 16,'38.)				
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide	Tom Keene	Oct. 13,'37†	59	
Where the West Begins	Jack Randall	Feb. 2,'38†	54	
Coming				
Barefoot Boy	Jackie Moran	Aug. 3,'38		
Gangster's Boy	Jackie Cooper	Sept. 13,'38		
Man's Country	Jack Randall	July 6,'38†		
Marines Are Here, The	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mr. Wong, Detective	Boris Karloff	Sept. 7,'38		
Romance of the Limberlost	Jean Parker-Eric Linden	June 22,'38†		
(See "In the Cutting Room," May 21,'38.)				
Starlight Over Texas	Tex Ritter	Aug. 31,'38		
Wanted by Police	Frankie Darro	Aug. 24,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct. 29,'37†	88.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G)				
3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A)				
3734	Claudette Colbert-Gary Cooper	Mar. 25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58.)				
Bulldog Drummond Comes Back				
(G) 3725	J. Barrymore-Louise Campbell	Sept. 24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Peril (G)				
3733	J. Barrymore-Louise Campbell	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge				
(G) 3725	J. Barrymore-Louise Campbell	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G)	F. MacMurray-Harriet Hilliard	May 20,'38†	*90.	May 14,'38
College Swing (G) 3737	Martha Raye-Burns & Allen	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby-Beatrice Lillie	May 6,'38†	*80.	Apr. 30,'38
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept. 17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 16,'37†	88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A)				
3726	Mae West-Edmund Lowe	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37	85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56.	July 3,'37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70.	July 24,'37
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G)				
3710	Irene Dunne-Randolph Scott	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hills of Old Wyoming (G)				
3669	William Boyd-George Hayes	Apr. 16,'37	79.	Apr. 17,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hopalong Rides Again (G)				
3753	William Boyd-George Hayes	Sept. 8,'37†	65.	Aug. 21,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37	66.	May 22,'37
Hunted Men (G)	Lloyd Nolan-Mary Carlisle	May 27,'38†	*65.	May 14,'38
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37	86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A)				
3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37	79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78.	Apr. 24,'37
Last Train from Madrid (G)				
3646	Lew Ayres-Dorothy Lamour	June 11,'37	77.	June 12,'37
Love on Toast 3720	Stella Adler-John Payne	Dec. 3,'37†	65	
Make Way for Tomorrow (G)				
3641	Beulah Bondi-Victor Moore	Apr. 30,'37	92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June 18,'37	77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G)				
3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov. 19,'37†	70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37	75.	May 22,'37
North of the Rio Grande (G)				
3670	William Boyd-George Hayes	June 25,'37	70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug. 27,'37†	73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan. 28,'38†	68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37	113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75; Apr. 9,'38, p. 54.)				
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles	Mar. 4,'38†	80.	Feb. 19,'38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July 23,'37	60.	July 10,'37
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept. 17,'37†	68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20,'37†	62.	Aug. 7,'37
Sophie Lang Goes West (G)				
3706	Gert. Michael-Larry Crabbe	Sept. 10,'37†	65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept. 3,'37†	92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna	May 13,'38†	*85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
True Confession (A) 3723	True Confession	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80.	May 29,'37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21, 38, p. 56.)				
Wild Money 3651	Edward Everett Horton	July 9,'37	69	
You and Me	George Raft-Sylvia Sidney	June 3,'38†		
(See "In the Cutting Room," Feb. 26,'38.)				

Coming

Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland			
Bar 20 Justice (G)	Wm. Boyd-Russell Hayden	June 24,'38†	*65.	Apr. 23,'38
Booloo	Colin Tapley-Suratna Asmaka	July 29,'38†		
(See "In the Cutting Room," May 28,'38.)				
Give Me a Sailor	Martha Raye-Bob Hope	Aug. 5,'38†		
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
Men With Wings	Fred MacMurray-Ray Milland			
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
Prison Farm	Lloyd Nolan-Shirley Ross	June 17,'38†		
(See "In the Cutting Room," May 28,'38.)				
Professor Beware	Harold Lloyd-Phyllis Welch	July 15,'38†		
(See production article, Feb. 19,'38, p. 16.)				
Return of the Fox	William Boyd - George Hayes - Russell Hayden			
Sing, You Sinners	Bing Crosby-Fred MacMurray			
(See "In the Cutting Room," May 7,'38.)				
Spawn of the North	George Raft-Dorothy Lamour	Aug. 26,'38†		
Texans, The	Randolph Scott-Joan Bennett	Aug. 12,'38†		
(See " In the Cutting Room," Apr. 16,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland	July 1,'38†		
(See "In the Cutting Room," Mar. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept. 8,'37	61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†	56	
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters")				
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct. 4,'37†	59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Boyd-Doris Weston	Feb. 18,'38†	66.	Feb. 26,'38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31,'37	62.	Nov. 13,'37
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June 7,'37	57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov. 29,'37†	64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20,'37†	64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford-Ann Dvorak	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec. 6,'37†	60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37	53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6,'37†	56	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal-Tala Birell	Apr. 4,'38†	65.	Mar. 26,'38
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37	64	
(See "In the Cutting Room," May 15,'37.)				
King of the Newsboys (G) 7009	Lew Ayres-Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan. 5,'38†	70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov. 18,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7097	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67.	Mar. 12,'38
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23,'37†	59.	Oct. 9,'37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan. 24,'38†	58.	Feb. 5,'38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Woods-Patricia Ellis	May 11,'38†	*67.	May 7,'38
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60.	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	63.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37†	66	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette	Apr. 20,'38†	65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Army Girl	Preston Foster-Madge Evans	June 30,'38†		
Desert Patrol 7127	Bob Steele	June 6,'38†		
Durango Valley Raiders 7128	Bob Steele	July 11,'38†		
Gold Mine in the Sky	Gene Autry - Carol Hughes - Smiley Burnette			
Ladies in Distress	Alison Skipworth-Polly Moran	June 13,'38†		
Riders of the Black Hills 7117	Three Mesquiteers-Ann Evers	June 8,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'38	60.	July 31,'37
Blind Alibi (G)	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65.	Oct. 9,'37
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72.)				
Condemned Women (A) 813	Louis Hayward-Sally Eilers	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20,'37	67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37†	63.	Sept. 4,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G)	George O'Brien-Rita Oehmen	May 13,'38†	*60.	May 14,'38
Hawaii Calls (G) 846	Bobby Breen-Juanita Quigley	Mar. 11,'38†	72.	Mar. 5,'38
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13,'37	58.	July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24,'37†	85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64.	July 31,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56.)				
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3,'37†	77.	Aug. 28,'37
Exploitation: Oct. 23,'37, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	*65.	Mar. 12,'38
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	77.	Sept. 4,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81.	Sept. 18,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37	100.	July 10,'37
(Exploitation: Oct. 9,'37, p. 70.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68.	Mar. 20,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Radio City Revels (G) 823	Bob Burns-Jack Oakie	Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71.	June 12,'37
Saint In New York (G)	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37	116.	May 8,'37
(Exploitation: Jan. 19,'37, p. 65; July 31,'37, p. 80.)				
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58.)				
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92.	Sept. 18,'37
(See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84; Apr. 9,'38, p. 56.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70.	July 17,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65.	Mar. 19,'38
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37†	109.	July 17,'37
(Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)				
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers-James Stewart	May 13,'38†	90.	May 7,'38
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58.	
(See "In the Cutting Room," May 29,'37.)				
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38
Coming				
Blond Cheat (G)	Joan Fontaine-D. DeMarney	June 17,'38†	*60.	May 28,'38
Border G-Man	George O'Brien-Ray Whitley	June 24,'38†		
(See "In the Cutting Room," May 28,'38.)				
Carefree	Fred Astaire - Ginger Rogers-Ralph Bellamy			
Crime Ring	Allan Lane-Frances Mercer	July 8,'38†		
(See "In the Cutting Room," May 28,'38.)				
Ground Crew	Richard Dix-Chester Morris	July 29,'38†		
(See "In the Cutting Room," May 28,'38.)				
Having Wonderful Time 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†		
(See "In the Cutting Room," Oct. 9,'37.)				
I'm From the City	Joe Penner-Kay Sutton	July 22,'38†		
Mother Carey's Chickens	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38†		
(See "In the Cutting Room," May 28,'38.)				
Painted Desert	George O'Brien	Aug. 12,'38†		
Room Service	Marx Brothers	Sept. 2,'38†		
Smashing the Rackets		Aug. 19,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71.	May 8,'37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G)	Victor McLaglen-Louise Hovick	Apr. 22,'38†	84.	Apr. 2,'38
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37	83.	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58.	July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
(re-issue)				
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene	Apr. 29,'38†	85.	Apr. 23,'38
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14,'37	59.	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871	Will Rogers	Aug. 13,'37†	81.	May 5,'34
(re-issue)				
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28,'38†	102.	Jan. 29,'38
(Exploitation: May 21,'38, p. 62.)				
Hawaiian Buckaroo 828	Smith Ballew-Evelyn Knapp	Jan. 14,'38†	61.	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840	Tyrone Power-Alice Faye	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 68, 69; May 28,'38 p. 91.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1,'38†	67.	Mar. 19,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
Josette 839	Simone Simon-Don Ameche	June 3,'38†	73	
(See "In the Cutting Room," Jan. 29,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 26,'34
Kentucky Moonshine (G) 844	Ritz Brothers-Tony Martin	May 13,'38†	85.	May 7,'38
Kidnapped (G) 846	Warner Baxter-F. Bartholomew	May 27,'38†	90.	May 21,'38
King George VI Coronation 870	Color Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers-Rochelle Hudson	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Bros. Gloria Stuart	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre-Keye Luke	Mar. 25,'38†	71.	Apr. 16,'38
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
Rascals (G) 849	Jane Withers-Robt. Wilcox	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evelyn Knapp	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen	Mar. 4,'38†	85½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57.	Feb. 13,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane	May 6,'38†	63.	Mar. 26,'38
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen	Mar. 11,38†	69.	Feb. 5,'38
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 5,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24, 37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				
Coming				
Alexander's Ragtime Band (G)	T. Power-A. Faye-D. Ameche	Aug. 6,'38	*105.	May 28,'38
Always Goodbye 852	Barbara Stanwyck-H. Marshall	July 1,'38†		
Ellis Island	Don Ameche - Arlene Whelan - Gladys George-Jean Hersholt			
Hello Hollywood	Jane Withers-Gloria Stuart			
I'll Give a Million 855	Warner Baxter-Marjorie Weaver	July 22,'38†		
Little Miss Broadway 856	Shirley Temple-Jimmy Durante	July 29,'38†		
Lucky Penny	Shirley Temple-Joan Davis			
Meridian 7-1212	Michael Whalan-Gloria Stuart			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto	Peter Lorre-Mary Maguire			
(See "In the Cutting Room," Apr. 30,'38.)				
One Wild Night (G) 850	June Lang-Dick Baldwin	June 10,'38†	71.	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
(See "In the Cutting Room," May 28,'38.)				
Passport Husband	Stuart Erwin-Pauline Moore			
Speed to Burn	Lynn Bari-Dennis Moore			
Suez	Loretta Young - Tyrone Power - Annabella			
Three Blind Mice 851	Loretta Young-Joel McCrea	June 17,'38†		
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91.)				
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15,'38†	91.	Jan. 15,'38
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan. 28,'38†	80.	Jan. 15,'38
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38. p. 68.)				
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
Stand-In (A)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")				
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Algiers	Charles Boyer-Sigrid Gurie			
(See "In the Cutting Room," Apr. 30,'38.)				
Blockade	Madeleine Carroll-Henry Fonda	June 17,'38†		
(See "The Adventuress," "In the Cutting Room," Mar. 26,'38.)				
Challenge, The (G)	Robt. Douglas-Frank Birch		76.	May 21,'38
Earl of Chicago	Edw. G. Robinson			
Exiles	Jascha Heifetz			
Heartbreak Town	Tommy Kelly-Ann Gillis			
Kiss in the Sun	Gary Cooper-Merle Oberon			
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Made for Each Other	Carole Lombard-James Stewart			
Mutiny in the Mountains (G)	Raymond Massey-Sabu		100.	Apr. 30,'38
(Reviewed under the title, "The Drum.")				
Over the Moon	Merle Oberon-Rex Harrison			
Young In Heart, The	Janet Gaynor-D. Fairbanks, Jr.			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils	Dick Purcell-Beryl Wallace	May 13,'38†	61	
(See "In the Cutting Room," Apr. 23,'38.)				
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Black Doll (G) 2014	Nan Grey-Donald Woods	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57	
(See "In the Cutting Room," Sept. 11,'37.)				
Devil's Party, The (G)	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Chas. Winninger	Apr. 1,'38†	70.	Mar. 26,'38
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde	Mar. 25,'38†	67.	July 10,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin-Herbert Marshall	Mar. 4,'38†	96½.	Mar. 5,'38
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; May 28,'38, p. 91.)				
Man In Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	77.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	*65.	Apr. 2,'38
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	58	
Sinners in Paradise (G) 2011	John Boles-Madge Evans	May 6,'38†	63.	May 7,'38
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66	
Western Trails	Bob Baker-Marjorie Reynolds	June 3,'38†		
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37		
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	76.	May 15,'37
Wives Under Suspicion	Warren William-Gail Patrick	June 3,'38†		
(See "Suspicion," "See in the Cutting Room," May 21,'38.)				
You're a Sweetheart (G) 2004	Alice Faye-George Murphy	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67.)				

Coming

Danger on the Air	Donald Woods - Nan Grey - Jed Prouty-Wm. Lundigan	July 1,'38†		
Letter of Introduction	E. Bergen-"Charlie McCarthy"	July 29,'38†		
(See "In the Cutting Room," May 7,'38.)				
Outlaw Express	Bob Baker-Cecilia Callejo	June 17,'38		
(See "In the Cutting Room," May 28,'38.)				
Rage of Paris, The	D. Darrieux-D. Fairbanks, Jr.	July 8,'38†		
(See "In the Cutting Room," May 28,'38.)				
That Certain Age	Deanna Durbin-Jackie Cooper	Aug. 19,'38		
Walls of San Quentin	Glenda Farrell-Barton MacLane	July 15,'38†		
Young Fugitives	Robt. Wilcox-Dorothea Kent	June 17,'38†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell	Apr. 9,'38†	62.	Feb. 26,'38
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73.	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63	
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27,'37†	62.	Sept. 11,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60.	June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh-Jane Wyman	Mar. 19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff- Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda	Mar. 26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91.)				
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101.	May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65.	May 7,'38
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane	Mar. 12,'38†	71.	Feb. 19,'38
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68.	Aug. 14,'37
Over the Wall (G) 212	Dick Foran-June Travis	Apr. 2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch	Feb. 26,'38†	63.	Jan. 15,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37	58	
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan.	1,'38†	57. Dec.	11,'37
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37	105. July	10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)					
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37	80. July	3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan.	8,'38†	79. Jan.	8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56.) May 7,'38, p. 56.)					
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec.	25,'37†	98. Dec.	4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept.	4,'37†	121. Aug.	21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)					
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37	60. Mar.	13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept.	11,'37†	64. July	24,'37

Coming

Amazing Dr. Clitterhouse, The	Edw. G. Robinson-C. Trevor				
(See "In the Cutting Room," Apr. 9,'38.)					
Angels with Dirty Faces	James Cagney-Pat O'Brien				
Boy Meets Girl	James Cagney-Pat O'Brien				
Brother Rat	Wayne Morris				
Cowboy from Brooklyn	Dick Powell-Priscilla Lane	July	9,'38†		
(See "In the Cutting Room," Feb. 19,'38.)					
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell				
Garden of the Moon	Pat O'Brien-Margaret Lindsay				
Girls on Probation	Ronald Reagan - Jane Bryan				
Gold Diggers in Paris (G) 206	Rudy Vallee-Rosemary Lane	June	11,'38†	*95. May	21,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane	July	16,'38†	*70. Apr.	23,'38
My Bill	Kay Francis-John Litel				
Penrod's Double Trouble (G)	Billy and Bobby Mauch			*60. Apr.	2,'38
Singing Cop, The	Dick Foran-Jane Bryan				
Sister Act	Lane Sisters-Jeffrey Lynn				
(See "In the Cutting Room," May 21,'38.)					
White Banners (A) 208	Claude Rains-Fay Bainter	June	25,'38†	*90. May	28,'38

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr.	10,'38	60. Nov.	27,'37
Amateur Crook	Herman Brix	Victory	Dec.	10,'37†	58	
Dawn to Dusk	Margaret Morris	Advance	Nov.	1,'37†		
Dead March, The (A)	Boake Carter	Imperial	Sept.	15,'37†	73. Sept.	11,'37
Dynamite Delaney	Weldon Heyburn	Imperial	Jan.	2,'38†	80	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37	*55. Nov.	27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75. Aug.	7,'37
Lost Ranch	Tom Tyler	Victory	Nov.	30,'37†	56	
Million Dollar Racket (G)	Herman Brix	Victory	Oct.	1,'37†	62. Nov.	20,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37	76. Oct.	23,'37
Night Nurse	Joby Jordan	Advance	Jan.	15,'38†		
Now Is the Time	Joby Jordan	Advance	Nov.	15,'37†		
Orphan of the Pecos	Tom Tyler	Victory	Dec.	30,'37†	55	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb.	15,'38†	*55. Feb.	5,'38
Roaring Six Guns	Kermit Maynard	Ambassador-Conn.	Oct.	15,'37†		
Squadron "B"	Margaret Morris	Advance	Sept.	15,'37†		
Swing It, Professor (G)	Pinky Tomlin	Ambassador-Conn.	Nov.	15,'37†	*60. Nov.	13,'37
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60. Mar.	27,'37
Two-Gun Man from Harlem	Negro Cast	Sack	May	1,'38†		
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57. June	12,'37
With Pleasure, Madame	Conrad Nagel	Imperial	Apr.	15,'37†	90	
Young Dynamite	Frankie Darro	Ambassador-Conn.	Sept.	15,'37†		

Coming

Delinquent Parents	Doris Weston	Progressive	July	15,'38	
Fight for Peace (A)	War Film	Warwick		70. Apr.	30,'38
Knight of the Plains (G)	Fred Scott	Spectrum	May	12,'38	57. May 7,'38
Rebellious Daughters	Verna Hillie	Progressive	July	1,'38	
Religious Racketeer (G)	Robert Fiske	Fanchon Royer	9 rls.		Apr. 23,'38.
Scandal House	Adrienne Ames	Progressive	July	1,'38	
Songs and Bullets	Fred Scott	Spectrum			
(See "In the Cutting Room," Apr. 23,'38.)					
Topa Topa (G)	Helen Hughes	Pennant		*65. Apr.	16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Hoffberg	Oct.	15,'37†	82	
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan.	19,'38	78. Feb.	5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb.	11,'38	84. Feb.	12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan.	1,'38	90	
Alibi, The (A)	Erich Von Stroheim	B. N. Film			95. Feb.	26,'38
Angel's Pit, The (A)	Amedo Nazzari				June	26,'37
All Men Are Wild	Paul Javor	Hungaria	Oct.	21,'37†	9 rls.	
Anniversary	Imre Raday	Hungaria	Dec.	10,'37†	10 rls.	
Bank Holiday (G)	John Lodge	General			86. Mar.	26,'38
Big Fella (G)	Paul Robeson	British Lion			73. July	10,'37
Break the News (G)	Maurice Chevalier	General			78. May	14,'38
Bride from Torneke	Paul Javor	Hungaria	Oct.	1,'37†	10 rls.	
Business in Distress	Czech Film	Hoffberg	Oct.	15,'37†	90	
Call, The (G)	Jean Yonnel	Best	Mar.	28,'38	75. Apr.	2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar.	17,'38†	99. Apr.	30,'38
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct.	19,'37	89. Oct.	23,'37
Dance Program (A)	Marie Bell	A.F.E. Corp.			120. Jan.	29,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr.	18,'38	85. May	7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr.	30,'38

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	World	Sept.	'37†	78. July	8,'37
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May	14,'38.
Dybbuk, The (A)	A. Morewski	Geist	Apr.	15,'38	120. Mar.	19,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.			80. Aug.	14,'37
Eighty Miles an Hour	Gy Kabos	Hungaria	Nov.	19,'37†	8 rls.	
Emil Und Die Detektive	Fritz Rasp	International			77	
Fury Over Spain (G)		Modern Film			55. Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General			May	1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb.	4,'38	80. Jan.	29,'38
Gobsek (A)	Leonid Leonidov	Amkino			74. Aug.	14,'37
Grand Illusion (A)	Erich von Stroheim	World			120. July	3,'37
(Reviewed under the title "La Grande Illusion")						
Greece of 1938	Newsreels	Norton	Jan.	9,'38†	90	
Green Fields (G)	Helen Beverly	Collective	Oct.	11,'37†	105. Jan.	15,'38
Gueule D'Amour (A)	Jean Gabin	A. C. E.			95. Feb.	5,'38
Heart for Heart	Pager-Szorenyi	Danubia	Apr.	17,'38†	83	
Help! I Have Inherited	Irene Agay	Danubia	Dec.	24,'37†	88	
Hotel Springtime	Gy Kabos	Hungaria	Nov.	30,'37†	10 rls.	
"Housmaster" (G)	Otto Kruger	Assoc. British			95. Feb.	26,'38
I Married for Love	Kabos-Radai	Danubia	Feb.	4,'38†	84	
I Picked You for My Husband	Paul Javor	Hungaria	Nov.	4,'37†	9 rls.	
I See Ice (G)	George Formby	Assoc. British			81. Apr.	2,'38
In the Far East (G)	N. Begollubov	Amkino	Oct.	19,'37	81. Oct.	30,'37
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar.	1,'38	65	
Jericho (G)	Paul Robeson	General			77. Sept.	4,'37
Kainourgea Zoe	Rita Karmen	Norton	Nov.	7,'37†	115	
Kate Plus Ten (G)	Jack Hulbert	General			81. May	14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan.	22,'38†	75. Feb.	19,'38
King's People, The (G)	John Drinkwater	Mindlin	May	11,'37	70. May	22,'37
La Damicella di Bard (G)	Emma Grammatica	I. C. I.	Feb.	5,'38	77. Feb.	12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar.	10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra			100. May	14,'38
Life and Loves of Beethoven (G)	Harry Bauer	World	Dec.	15,'37†	82. Dec.	4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar.	29,'38	80. Apr.	2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray			75. Apr.	30,'38
Loves of DuBarry	Gitta Alpar	Hoffberg	Mar.	30,'38†	78	
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct.	15,'37	95. Sept.	25,'37
Luck of the Irish	Richard Hayward	Guaranteed	Mar.	15,'38†	63	
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct.	12,'37	78. Oct.	23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists			105. May	1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British			70. July	10,'37
Man Sometimes Errs	A. Tekes	Hungaria	Feb.	4,'38†	10 rls.	
Mayerling (A)	Charles Boyer	Pax Films	Sept.	13,'37	91. Sept.	25,'37
(Exploitation: Nov. 6,'37, p. 56.)						
Meriusse (G)	Henri Poupon	French M. P.	Jan.	'38	67. Dec.	25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City			77. June	5,'37
Meseanto	Pertzel-Torzs	Danubia	Oct.	15,'37†	87	
Miracle of Lourdes	John Bara	Danubia	Nov.	1,'37†	62	
Monastery (G)	Menastic Film	World	Apr.	1,'38†	55. Feb.	5,'38
(Exploitation: Feb. 19,'38, p. 84.)						
Moscow Nights	Annabella	Lenauer	May	15,'38		
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British			77. Sept.	18,'37
My Daughter Is Different	Turray-Kabos	Danubia	Oct.	20,'37†	88	
Noches de Gloria (A)	Esperanza Iris	Bueno			95. Mar.	26,'38
Nocturne (A)	Ria Byron	Schwab			90. Mar.	12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec.	12,'37†	74. Feb.	2,'38
Orage (A)	Charles Boyer	Daven-Lauer			105. Feb.	12,'38
Orphan Boy of Vienna (G)	Hans Olden	General			77. Sept.	18,'37
Pearls of the Crown (A)	Sasha Guitry	Lenauer	May	1,'38	99. June	5,'37
Reborn	Elene Papadake	Norton	Dec.	5,'37	90	
Room No. 111	Javor-Lazar	Danubia	Apr.	1,'38†	91	
Ruler, The (G)	Emil Jennings	Amer.-Tobis	Oct.	15,'37	120. Oct.	30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British			70. July	17,'37
Sister Mary	Javor-Sved	Danubia	Oct.	10,'37†	91	
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.			125. Dec.	25,'37
Ski Chase (G)	Hannes Schneider	World	Feb.	15,'38	73. Apr.	30,'38
Song of the Lark	Czech Film	Hoffberg	Dec.	8,'37†	90	
South Riding (A)	Edna Best	United Artists			90. Jan.	22,'38
Spanish Earth, The (A)		Prometheus	Aug.	20,'37	58. Sept.	4,'37
Sport of Love, The	Gy Kabos	Hungaria	Dec.	24,'37†	8 rls.	
Student's Romance, The (G)	Patric Knowles	Hoffberg	Oct.	10,'37†	78. Aug.	10,'35
Sutyi, the Lucky Child	Adam Kiari	Hungaria	Jan.	11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan.	7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar.	30,'38†	65. May	7,'38
Texas Mammy	Fedak	Danubia	Feb.	18,'38†	89	
They Were Five	Jean Gabin	Lenauer	June	1,'38		
Thirteen, The (A)	Ivan Novoseltsev	Amkino			85. July	17,'37
This Is China		Guaranteed	Dec.	1,'37†	68	
Three Spinsters	Rajnay-Kabos	Danubia	Oct.	30,'37†	72	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May	15,'38	102	
Tomi (G)	Pecsi-Adam	Danubia	Sept.	11,'37†	81. Oct.	30,'37
Traveling People (A)	Francoise Rosay	Amer.-Tobis			105. May	21,'38
True Love	Sophea Domogioy	Norton	Oct.	8,'37†	85	
Two Prisoners	Paul Javor	Hungaria	Oct.	12,'37†	10 rls.	
Uncivilized (A)	Dennis Hoey	Box Office	Nov.	23,'37	77. Nov.	27,'37
Vessel of Wrath (A)	Chas. Laughton	Assoc. British			95. Mar.	26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan.	21,'38†	10 rls.	
Voice of India	Hoeflier Expedition	Hoffberg	Jan.	26,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr.	30,'38	84. Apr.	23,'38
World's in Love, The (A)	Marta Eggerth	Viennese	May	18,'37	65. Nov.	20,'37
Yellow Roses	Kabos	Danubia	Mar.	1,'38†	90	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away (Andy Clyde)	May	13,'38†15½..
Big Squirt, The (10-2-37) (Charlie Chase)	Sept.	17,'37†18....
Bury the Hatchet (8-21-37)	Aug.	6,'37.19....
Calling All Curtains	Oct.	1,'37†16....
Calling All Doctors	July	22,'37.19½..
Cash and Carry (9-11-37) (3 Stooges)	Sept.	3,'37†18½..
Cuckooracho	Mar.	25,'38†16½..
Doggone Mixup (2-12-38)	Feb.	4,'38†18½..
Fiddling Around (2-19-38) (Collins-Kennedy)	Jan.	21,'38†17½..
Goofs and Saddles	July	2,'37.17½..
Gracie at the Bat (Andy Clyde)	Oct.	29,'37†17½..
Grips, Grunts and Greans (3 Stooges)	Jan.	15,'37.19....
Halfway to Hollywood (All Star)	July	1,'38†17½..
Healthy, Wealthy and Dumb. (3 Stooges)	May	20,'38†16....
He Done His Duty (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (Charlie Chase)	Dec.	24,'37†18....
Mind Needer, The (Charlie Chase)	Apr.	29,'38†18....
Oh What a Knight (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (Andy Clyde)	Mar.	4,'38†17½..
Playing the Ponies (3 Stooges)	Oct.	15,'37†17....
Sitter Downers, The (3 Stooges)	Nov.	26,'37†18....
Soul of a Heel, The (All Star)	June	4,'38†16½..
Tassels in the Air (3 Stooges)	Apr.	1,'38†18....
Termites of 1938 (1-22-38) (3 Stooges)	Jan.	7,'38†17....
Three Goofy Gobs	July	29,'38†.....
Time Out for Trouble (Charlie Chase)	Mar.	18,'38†16½..
Wee Wee Monsieur (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Title	Rel. Date	Min.
Brokers Follies (12-11-37)	Dec.	15,'37†10½..
Drug Store Follies (9-11-37)	Sept.	3,'37†10½..
Rooftop Frolics (10-16-37)	Oct.	1,'37†11....
Timberland Revels (11-27-37)	Nov.	5,'37†10....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Air Hostess, The	Oct.	22,'37†.8....
Big Birdcast, The	May	13,'38†.7....
Bluebird's Baby (3-12-38)	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38)	Mar.	26,'38†.6....
Gifts from the Air (re-issue)	Dec.	18,'37†.7½..
Hollywood Picnic (1-15-38)	Dec.	18,'37†.8....
Horse on the Merry-Go-Round, The (3-26-38)	Feb.	17,'38†.6½..
Indian Serenade	July	15,'37..8....
Little Match Girl (11-27-37)	Nov.	5,'37†.8½..
Poor Butterfly	July	4,'38†.....
Scary Crows (9-11-37)	Aug.	20,'37..8....
Snowtime (5-21-38)	Apr.	14,'38†.7....
Spring Festival (8-21-37)	Aug.	6,'37..8....
Stork Takes a Holiday, The	June	11,'37..8....
Swing, Monkey, Swing (10-2-37)	Sept.	10,'37..7½..
Window Shopping	June	3,'38†.....

COLUMBIA TOURS

Title	Rel. Date	Min.
Haiti's Black Napoleon (8-21-37)	Aug.	6,'37..9....
Pirate Parts of the Caribbean	July	2,'37..9....

COMMUNITY SING

Title	Rel. Date	Min.
No. 1 (9-11-37)	Aug.	20,'37†10....
No. 2 (10-16-37)	Sept.	17,'37†10....
No. 3 (10-16-37)	Oct.	15,'37†10½..
No. 4 (12-11-37)	Nov.	28,'37†10½..
No. 5	Feb.	5,'38†10....
No. 6	Feb.	25,'38†.9½..
No. 7 (3-26-38)	Mar.	18,'38†10....
No. 8	May	6,'38†10½..
No. 9—	June	25,'38†.....
No. 10—	July	4,'38†.....

HAPPY HOUR

Title	Rel. Date	Min.
Aladdin and the Wonderful Lamp	Dec.	18,'37†17....
Jungle Babies	June	1,'38†.1 rl..
New Nation, The (Czechoslovakia)	June	1,'38†.1 rl..

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
19. Masque Raid, The	June	25,'37..7....
20. Railroad Rhythm	Nov.	20,'37†.9½..
21. Sad Little Guinea Pigs.	Feb.	22,'38†.6½..
22. Auto Clinic, The	Mar.	4,'38†.6½..
23. Little Buckaroo	Apr.	11,'38†.6....
24. Krazy Magic	May	20,'38†.....
25. Krazy's Travel Squawks.	July	4,'38†.....

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Canine Capers	Sept.	16,'37†.6½..
Clock Goes 'Round and 'Round (11-20-37)	Nov.	6,'37†.5½..
Dizzy Ducks (12-19-36)	July	18,'37..6½..
Fire Plug, The (11-13-37)	Oct.	16,'37†.6....
New Homestead, The (2-12-38)	Jan.	7,'38†.7....
Scrappy's Music Lesson	June	4,'37..7....
Scrappy's News Flashes (1-22-38)	Dec.	8,'37†.6....
Scrappy's Playmates	Mar.	27,'38†.6....
Scrappy's Trip to Mars	Feb.	4,'38†.7....

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 10	June	4,'37..9....
No. 11	June	25,'37.10½..
No. 12 (10-16-37)	Aug.	13,'37.10....
No. 13 (10-16-37)	Sept.	10,'37.10....
(New Series)		
No. 1 (10-16-37)	Sept.	17,'37†10....
No. 2	Oct.	15,'37†.9½..
No. 3 (12-11-37)	Nov.	18,'37†.9½..
No. 4	Dec.	24,'37†10....
No. 5 (1-22-38)	Jan.	7,'38†.9½..
No. 6 (3- 5-38)	Feb.	4,'38†10....
No. 7 (4- 2-38)	Mar.	4,'38†10....
No. 8 (5-14-38)	Apr.	1,'38†.9....
No. 9	Apr.	29,'38†.9½..
No. 10—	May	27,'38†.....
No. 11—	June	24,'38†.....
No. 12—	July	29,'38†.....

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Cadet Champion (12-11-37)	Dec.	17,'37†.9....
Feminine Fun	Feb.	18,'38†10....
Future Stars	Aug.	30,'37..9....
Golf Magic (9-11-37)	Aug.	16,'37..9....
Play Ball (4-23-38)	Apr.	15,'38†10....
Set 'Em Up	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38)	Jan.	21,'38†10....
Sport of the Seasons	June	25,'37..9....
Sport's Greatest Thrills (8-21-37)	Aug.	3,'37..9....
Sport Stamina	Apr.	10,'38†.9½..
Thrilling Moments	June	10,'38†.....
Trotting Thoroughbreds (10-16-37)	Sept.	30,'37†.9½..
Unusual Hunting (3-26-38)	Mar.	15,'38†10....

STRANGE AS IT SEEMS

Title	Rel. Date	Min.
Boy Who Saved a Nation, The (1-22-38)	Dec.	10,'37†.9½..
Little Jack Horner (10-2-37)	Sept.	16,'37†.6½..
Silver Threads (12-11-37)	Nov.	12,'37†10½..

WORLD IN COLOR

Title	Rel. Date	Min.
City of the Golden Gate (11-20-37)	Oct.	10,'37†.9½..
El Salvador (2-12-38)	Jan.	15,'38†.9....
Friendly Neighbors (Ontario)	Apr.	29,'38†.....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38)	Feb.	25,'38†10....
Ask Uncle Sol (10-23-37)	Oct.	8,'37†11....
Big Apple, The (10-2-37)	Sept.	17,'37†.9....
Calling All Crooners (12-4-37)	Nov.	19,'37†10½..
How to Dance the Shag	Dec.	17,'37†.8....
Love Goes West (1-15-38)	Dec.	31,'37†10½..
Miss Lonely Hearts (10-30-37)	Sept.	24,'37†10½..
Pot Luck (8-14-37)	Aug.	6,'37†11....
Rhythm Saves the Day (12-4-37)	Oct.	29,'37†11....
Trailer Paradise	Nov.	26,'37†.9....

TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Boss, The	Dec.	24,'37†.6½..
Big Top, The	May	12,'38†.6½..
Billy Goat's Whiskers, The.	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra	Jan.	21,'38†.6½..
Close Shave, A	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37)	Oct.	15,'37†.6½..
Devil of the Deep	May	27,'38†.6½..
Dog and the Bone, The (11-27-37)	Nov.	12,'37†.6....
Farmer Al Falfa in Trailer Life	Aug.	20,'37†.5½..
Gandy the Goose (3-19-38)	Mar.	4,'38†.6....
Happy and Lucky	Mar.	18,'38†.6½..
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day	Feb.	4,'38†.6½..
Homeless Pup, The	July	23,'37..7....
Just Ask Jupiter (2-19-38)	Feb.	18,'38†.6....
Kiko's Cleaning Day (10-2-37)	Sept.	17,'37†.6½..
Last Indian, The 8523	June	24,'38†.1 rl..
Lion Hunt, The (1-15-38)	Jan.	7,'38†.7....
Maid in China	Apr.	29,'38†.7....
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Paper Hangers, The (8-14-37)	July	30,'37..7....
Pink Elephants	July	9,'37..7....
Robinson Crusoe's Broadcast (4-23-38)	Apr.	15,'38†.6½..
Saw Mill Mystery, The	Oct.	29,'37†.6½..
Timid Rabbit, The	Nov.	26,'37†.6½..
Villain Still Pursued Her, The	Sept.	3,'37†.6½..

TREASURE CHEST

Title	Rel. Date	Min.
Grey Owl's Little Brother	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38)	Apr.	22,'38†10....
Music from the Stars (4-30-38)	Mar.	25,'38†11....
Not So Dumb	Dec.	10,'37†.9....
Private Life of the Gannets (9-25-37)	Sept.	10,'37†11....
Return of the Buffalo	Apr.	8,'38†.9½..
Sky Fishing (3-26-38)	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38)	Feb.	11,'38†10....
We Live in Two Worlds	May	27,'38†.1 rl..

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Affairs of Pierre, The (7-31-37)	Aug.	6,'37†19....
Air Parade (2-12-38)	Jan.	14,'38†19....
Bashful Ballerina (10-2-37)	Sept.	17,'37†20....
Bashful Buckaroo, The	Dec.	3,'37†19½..
Beautiful But Dummies (4-14-38)	Mar.	25,'38†17....
Cactus Caballeros	May	27,'38†19....
Cupid Takes a Holiday (2-19-38)	Feb.	4,'38†15....
Cute Crime	Apr.	29,'38†18....
Dates and Nuts (1-15-38)	Dec.	31,'37†19....
Dime a Dance	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38)	Jan.	21,'38†18....
Going, Going Gone	Oct.	6,'37†18....
Heir Today	Nov.	5,'37†18....
Hi-Ho Hollywood	Jan.	7,'38†18....
Hurray for Hooligan (12-4-37)	Nov.	19,'37†17....
Jitterbugs	May	20,'38†16....
Koo-Koo Correspondence Skool, The	Nov.	19,'37†18....
Love and Onions (3-26-38)	Mar.	11,'38†19....
Meet the Bride	Oct.	29,'37†17....
Miss They Missed, The (2-12-38)	Jan.	28,'38†18....
Money on Your Life	May	13,'38†18½..
Pardon My Accident 8120. Willie Howard	June	10,'38†.....
Playboy Number One (12-4-37)	Nov.	26,'37†17....
Silly Night (10-23-37)	Oct.	1,'37†19....
Sing for Sweetie (4-14-38)	Apr.	15,'38†19....
Smart Way, The (10-30-37)	Oct.	15,'37†18....
Sweeties	Sept.	3,'37†15....
Timid Ghost, The	Sept.	24,'37†16....
Uncle Sol Solves It	Feb.	11,'38†15....
Wanna Be a Model?	Feb.	25,'38†16....
Will You Stop! (10-2-37)	Sept.	10,'37†17....
Who's Who?	Oct.	22,'37†20....

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38)	Apr.	2,'38†.....
Captain's Pups	Apr.	30,'38†.9....
Cleaning House (3-5-38)	Feb.	19,'38†.8....
Poultry Pirates (5-21-38)	Apr.	16,'38†.9....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 12—Give Till It Hurts (11-13-37)	Sept.	18,'37.20....
No. 13—Behind the Criminal (12-4-37)	Oct.	30,'37†21....
No. 14—What Price Safety.	Feb.	5,'38†21....
No. 15—Miracle Money (5-21-38)	Mar.	26,'38†21....
No. 16—Come Across	May	14,'38†21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Beautiful Budapest (5-7-38)	Apr.	16,'38†.9....
Chile, Land of Charm (11-20-37)	Oct.	30,'37†.9...
Czechoslovakia on Parade	June	11,'38†.9....
Copenhagen	Nov.	27,'37†.9....
Glimpses of Austria	Feb.	19,'38†.9....
Glimpses of New Brunswick (4-2-38)	Mar.	19,'38†.8....
Glimpses of Peru (10-2-37)	Sept.	4,'37†.8....
Land of Incas	Dec.	25,'37..8....
Natural Wonders of the West (2-5-38)	Jan.	22,'38†.9....
Paris on Parade	July	9,'38†.....
Rural Sweden (5-28-38)	May	14,'38†.8....
Serene Siam (6-26-37)	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37)	Oct.	2,'37†.9....

HARMAN-ISING (Happy Harmonies)

Title	Rel. Date	Min.
33—Bosko and the Cannibals	Aug.	28,'37.10....
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8....
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8....
37—Little Bantamweight	Mar.	12,'38†.8....

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Captain Kidd's Treasure (3-26-38)	Jan.	22,'38†10....
Face Behind the Mask, The (4-9-38)	Mar.	19,'38†11....
King Without a Crown, The (11-20-37)	Oct.	9,'37†.9....
Man in the Barn, The (1-1-38)	Nov.	20,'37†10....
Ship That Died, The	Feb.	19,'38†10....

M-G-M MINIATURES

Title	Rel. Date	Min.
Boss Didn't Say Good Morning, The (10-2-37)	Oct.	1,'37.10....
Forgotten Step, The	May	7,'38†10....
Hollywood Handicap	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38)	Feb.	26,'38†10....
Optical Poem, An	Mar.	5,'38†.7....
Pacific Paradise (10-16-37)	Aug.	28,'37.10....
Rainbow Pass (10-30-37)	Oct.	9,'37.10....
Stroke of Genius (M-673)	Feb.	5,'38†11....
That Mothers Might Live (5-28-38)	Apr.	30,'38†10....
What Do You Think, No. 2 (2-12-38)	Dec.	25,'37†10....
What Do You Think, No. 3.	Jan.	15,'38†11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Billy Rose's Casa Manana Revue (5-21-38)	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38)	Jan.	29,'38†21....
Girl's Best Years, A (2-20-37)	Dec.	25,'37.19....
Our Gang Follies of 1938 (1-8-38)	Dec.	18,'37†21....
Snow Gets in Your Eyes (R-604)	May	14,'38†20....
Sunday Night at Trocadero (10-23-37)	Oct.	2,'37†20....

OUR GANG

Title	Rel. Date	Min.
Awful Tooth, The	May	28,'38†10....
Bear Facts (4-2-38)	Mar.	5,'38†11....
Came the Brawn	April	16,'38†11....
Canned Fishing	Feb.	12,'38†11....
Feed 'Em and Weep (5-28-38)	May	7,'38†11....
Framing Youth (10-2-37)	Sept.	11,'37†11....
Mail and Female	Nov.	13,'37†11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Pigskin Palooka (11-27-37)	Oct.	23,'37†11....
Three Men in a Tub (5-21-38)	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs (1-1-38)	Dec.	11,'37†.9....
Decathlon Champion (11-27-37)	Nov.	20,'37†10....
Friend Indeed (1-1-38)	Jan.	1,'38†10....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.9....
Jungle Juveniles, No. 2 (2-5-38)	Jan.	29,'38†.9....
La Savate (4-9-38)	Mar.	12,'38†.8....
Modeling For Money (sepia) (5-21-38)	Apr.	30,'38†10....
Penny's Party (color) (5-14-38)	Apr.	9,'38†.9....
Pigskin Champion (9-25-37)	Aug.	14,'37.11....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct.	23,'37.10....
Ski Skill (4-10-37)	Oct.	23,'37.10....
(Reviewed under the title, "Ski Thrill")		
Story of Dr. Carver, The	June	18,'38†10....
Surf Heroes	May	28,'38†10....
Three on a Rope (3-26-38)	Feb.	19,'38†10....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept.	18,'37†37....
Blotto (2-15-30)	Oct.	30,'37†26....
County Hospital (4-23-32)	Jan.	22,'38†17....
Perfect Day, The (3-18-27)	Dec.	11,'37†20....
ROBERT BENCHLEY		
Evening Alone, An	May	14,'38†10....
How to Figure Income Tax (4-9-38)	Mar.	19,'38†.8....
How to Start the Day (10-16-37)	Sept.	11,'37†10....
Music Made Simple (4-30-38)	Apr.	16,'38†.8....
Night at the Movies, A (11-20-37)	Nov.	6,'37†10....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan.	8,'38†20....
New Audioscopiks, The (2-5-38)		.8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38)	Feb.	25,'38†.7....
Candid Candidate, The (9-25-37)	Aug.	27,'37†.7....
Ding Dong Doggies	July	23,'37†.7....
Foxy Hunter, The	Nov.	26,'37†.1 rl..
Honest Love and True	Mar.	25,'38†.7....
Impractical Joker, The (7-3-37)	June	18,'37..7....
New Deal Show, The (10-16-37)	Oct.	22,'37†.7....
Out of the Inkwell	Apr.	22,'38†.7....
Riding the Rails (2-26-38)	Jan.	28,'38†.7....
Service with a Smile	Sept.	24,'37†.7....
Zula Hula (1-15-38)	Dec.	24,'37†.7....
COLOR CLASSICS		
Car-Tune Portrait, A (7-3-37)	June	25,'37..7....
Educated Fish (11-13-37)	Oct.	29,'37†.7....
Hold It	Apr.	29,'38†.7....
Little Lamby (1-8-38)	Dec.	31,'37†.7....
Peeping Penguins (9-18-37)	Aug.	27,'37†.7....
Tears of an Onion	Feb.	25,'38†.....
HEADLINERS		
Bob Crosby and Orchestra (5-28-38)	May	6,'38†10....
From the Minuet to the Big Apple	Nov.	19,'37†.....
Hall's Holiday (4-23-38)	Apr.	8,'38†10....
George Hall and Orch.		
Himber Harmonies (2-26-38)	Jan.	28,'38†11....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct.	29,'37†11....
Hula Heaven (10-16-37)	Oct.	1,'37†11....
Eddie Peabody		
Installment Collector, The	July	2,'37.10....
Fred Allen		
Let's Go Latin (9-25-37)	Sept.	10,'37†11....
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38)	Feb.	18,'38†10....
Meet the Maestros	Jan.	7,'38†.....
Night in Manhattan	July	30,'37.11....
Oh Kay, Rhythm (1-8-38)	Dec.	17,'37†10....
Queens of Harmony	Aug.	20,'37†11....
Phil Spitalny and Girl Orch.		
Star Reporter, No. 3	Mar.	10,'38†.....
MUSICAL ROMANCE		
(In Color)		
Schubert's Serenade	July	23,'37..9....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec.	31,'37†10....
Aviator Shorty	July	23,'37.10....
Bike Parade	Apr.	22,'38†10....
California Giants	Jan.	28,'38†.....
Circus Comes to Town, The (7-3-37)	June	25,'37.10....
Cowboy Shorty (10-16-37)	Oct.	8,'37†10....
Gold (3-12-38)	Feb.	25,'38†10....
Inventor, The (10-23-37)	Nov.	5,'37†11....
It's a Good Stunt (9-25-37)	Sept.	10,'37†10....
Jungle Glimpses	Mar.	25,'38†10....
Killer of the Tonto	Aug.	13,'37†10....
Tuna	Dec.	3,'37†.....
PARAMOUNT PICTORIAL		
No. 11—Fishing Highlights	June	4,'37.11....
No. 12—(7-3-37)	July	2,'37.10....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug.	6,'37†.1 rl..
No. 2—Let's Count Horses —Nova Scotia Faces the Sea — Record Making (9-18-37)	Sept.	3,'37†10....
No. 3 — Modern Czechoslovakia—Southern Sketches — Doing Broadway in Style (10-16-37)	Oct.	1,'37†10....
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov.	5,'37†10....
No. 5—	Dec.	3,'37†.....
No. 6—	Jan.	7,'38†.....
No. 7—(2-26-38)	Feb.	4,'38†10....
No. 8—	Mar.	4,'38†.....
No. 9—	Apr.	1,'38†10....
POPEYE THE SAILOR		
Big Chief Ugh-Amugh-Un (5-14-38)	Apr.	15,'38†.7....
Football Toucher Downer	Oct.	15,'37†.....
Fowl Play	Dec.	17,'37†.....
House Builder-Upper, The	Mar.	18,'38†.....
I Like Babies and Inkinks (10-2-37)	Sept.	17,'37†.7....
I Never Change My Altitude	Aug.	20,'37†.7....
I Yam Love Sick (5-28-38)	May	20,'38†.7....
Learn Polikeness (2-26-38)	Feb.	18,'38†.7....
Let's Celebrake	Jan.	21,'38†.....
Lost and Foundry	July	16,'37..7....
Morning, Noon and Night Club (6-26-37)	Jnue	18,'37..7....
Paneless Window Washer, The (2-27-37)	Jan.	22,'37..7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves	Nov.	26,'37†.2 rls.
(Color Special)		
Protex the Weakerist (11-20-37)	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6	July	2,'37.11....
NEW SERIES		
No. 1 (9-18-37)	Sept.	3,'37†10....
No. 2 (11-20-37)	Nov.	12,'37†10....
No. 3	Jan.	14,'38†.....
No. 4	Mar.	18,'38†.....
SCREEN SONGS		
Magic on Broadway	Nov.	26,'37†.1 rl..
Jay Freeman and Orch.		
Thanks for the Memory	Mar.	25,'38†.8....
Whispers in the Dark (10-9-37)	Sept.	24,'37†.7....
You Came to My Rescue	July	30,'37..8....
Shep Fields and Orch.		
You Took the Words Right Out of My Heart (2-19-38)	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 37—Swing Stars (5-22-37)	May	14,'37.10....
No. 38—Pan-American Champion (7-3-37)	June	11,'37.10....
No. 39—Rhythm of the Game (7-10-37)	July	9,'37.10....
No. 40—Aquabats	Aug.	13,'37†10....
No. 41—Picking Pets (10-2-37)	Sept.	10,'37†10....
No. 42—Four Smart Dogs (10-16-37)	Oct.	8,'37†10....
No. 43—Pick Your Favorite (11-6-37)	Nov.	5,'37†10....
No. 44—Ball Tossers	Dec.	3,'37†.....
No. 45—Water, Water Everywhere (1-15-38)	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38)	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38)	Feb.	25,'38†10....
No. 48—Cops and Robbers	Mar.	25,'38†10....
No. 49—Win, Place or Show (5-14-38)	Apr.	22,'38†10....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 1	Aug.	6,'37†.1 rl..
No 2 (10-16-37)	Oct.	8,'37†10....
No. 3 (1-22-38)	Dec.	10,'37†10....
No. 4 (2-26-38)	Feb.	11,'38†10....
No. 5 (5-21-38)	Apr.	15,'38†10....
SPECIAL 3-REEL SHORT		
(Distributed by Paramount)		
River, The (12-11-37)		.31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-26-37)	Sept.	17,'37†10....
Murder in Swing Time (9-4-37)	Sept.	27,'37†10....
Prairie Swingaroo (12-25-37)	Oct.	15,'37†10....
LEON ERROL COMEDIES		
Berth Quake	May	6,'38†16....
Dummy Owner, The (1-1-38)	Jan.	7,'38†19....
His Pest Friend	Mar.	11,'38†18....
Rented Riot, A	Nov.	5,'37†17....
Should Wives Work (10-9-37)	Sept.	10,'37†19....
HEADLINER SERIES		
4—Swing Fever	July	25,'37.20....
1937-38		
No. 1—Trailing Along (10-16-37)	Oct.	8,'37†16....
No. 2—Music Will Tell (1-1-38)	Feb.	11,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience (1-1-38)	Jan.	28,'38†18....
Edgar and Goliath (12-25-37)	Nov.	19,'37†17....
False Roomers	Mar.	25,'38†17....
Kennedy's Castle	May	28,'38†17....
Morning Judge (10-16-37)	Sept.	24,'37†18....
Tramp Trouble	Aug.	6,'37.16....
MARCH OF TIME		
No. 12	July	9,'37.18....
No. 13	Aug.	6,'37.16....
1937-38		
No. 1 (9-11-37)	Sept.	3,'37†17....
No. 2	Oct.	1,'37†20....
No. 3	Oct.	29,'37†21....
No. 4	Nov.	26,'37†20....
No. 5 (1-1-38)	Dec.	25,'37†18....
No. 6	Jan.	21,'38†16....
No. 7	Feb.	18,'38†19....
No. 8	Mar.	18,'38†19....
No. 9	Apr.	15,'38†21....
No. 10	May	13,'38†.....
No. 11	June	10,'38†.....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)	Apr.	28,'38†10....
Latin Rhythm (3-5-38)	Feb.	18,'38†11....
Maids and Music	Apr.	22,'38†10....
No Sale (4-2-38)	Mar.	11,'38†11....
Phoney Boy (12-25-37)	Nov.	19,'37†11....
Radio Hookup, A	Jan.	25,'38†10....
Rhythm in a Night Court (9-4-37)	Sept.	24,'37†.9....
Salt Shakers	May	13,'38†11....
Skyline Revue	Apr.	1,'38†11....
Sweet Shoe (1-1-38)	Jan.	14,'38†11....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept.	10,'37†13....
No. 2 (12-18-37)	Nov.	5,'37†11....
No. 3 (1-22-38)	Dec.	31,'37†10....
No. 4 (2-26-38)	Feb.	25,'38†10....
No. 5	Apr.	22,'38†11....
No. 6	June	17,'38†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct.	22,'37†17....
Stuper-Visor, The (1-22-38)	Feb.	25,'38†17....
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec.	3,'37†20....
Mississippi Moods (7-31-37)	July	23,'37.17....
That Man Samson	May	28,'37.19....
Twenty Girls and a Band (1-22-38)	Apr.	8,'38†18....
RKO PATHE SPORTSCOPE		
Bit and Bridle	May	13,'38†11....
In the Swim (3-5-38)	Feb.	18,'38†10....
Pinehurst	Apr.	22,'38†.9....
Swinging Mallets	Apr.	1,'38†10....
White Magic	Jan.	28,'38†10....
Windward Way	Mar.	11,'38.10....
SMART SET		
Buckaroo Broadcast (3-26-38)	Apr.	22,'38†18....
Rhythm Wranglers (12-25-37)	Dec.	17,'37†19....
SPECIAL		
Quintupland (2-26-38)	Feb.	18,'38†19....
SPORTS WITH BILL CORUM		
Golf Timing (8-21-37)	July	23,'37.11....
Royal Steeds	July	2,'37.10....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July	9,'37.16....
WALT DISNEY CARTOONS		
Boat Builders	Feb.	25,'38†.7....
Clock Cleaners, The (8-28-37)	Oct.	15,'37†.8....
Donald's Better Self (2-26-38)	Mar.	11,'38†.8....
Donald's Nephews	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38)	Dec.	10,'37†.9....
Hawaiian Holiday (9-4-37)	Sept.	24,'37†.8....
Lonesome Ghosts (12-25-37)	Dec.	24,'37†.9....
Mickey's Trailer	May	6,'38†.8....
Moth and the Flame, The (3-19-38)	Apr.	1,'38†.8....
Old Mill, The	Nov.	5,'37†.9....
Pluto's Quinpuplets	Nov.	26,'37†.9....
Self Control (1-22-38)	Feb.	11,'38†.8....
Wynken, Blynken and Nod	May	27,'38†.8....
WORLD ON PARADE		
Jungle Playmate	July	30,'37..9....
Workshops of Old Mexico	July	9,'37.11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The (8-14-37)	Aug.	6,'37.10....
Filming Modern Youth	Oct.	1,'37†.....
Filming Nature's Wonders	Dec.	3,'37†.....
Laughing at Fate (11-27-37)	Nov.	5,'37†.9½..
Motor Maniacs (9-25-37)	Sept.	3,'37†10....
Trailing Animal Stories (1-22-38)	Jan.	14,'38†.9....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct.	8,'37†.....
Italian Libya (12-4-37)	Nov.	12,'37†10....
Land of the Maple Leaf, The (1-22-38)	Dec.	10,'37†10....
Mexican Mural (10-16-37)	Sept.	3,'37†.9½..
Modern Dixie (2-12-38)	Jan.	28,'38†10....
Portraits of Portugal (8-7-37)	Aug.	6,'37.10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
111. Mickey's Amateurs (6-19-37)	June	4,'37†.1 rl..
112. Moose Hunters	Aug.	5,'37†.9....
SILLY SYMPHONIES		
113. Modern Invention (6-26-37)	June	17,'37†.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July	26,'37.10....
No. 39 (10-23-37)	Oct.	18,'37†.9....
No. 40 (12-4-37)	Nov.	1,'37†.9....
No. 41 (12-11-37)	Nov.	15,'37†.9....
No. 42	Nov.	22,'37†.9....
No. 43	Dec.	6,'37†.9....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 44	Jan.	3,'38†.9
No. 45 (2-26-38)	Jan.	29,'38†.9
No. 46	Feb.	28,'38†.9
No. 47	Mar.	21,'38†.9½
No. 48	Apr.	11,'38†.9
No. 49 (5-21-38)	Apr.	25,'38†.9
No. 50 (4-30-38)	May	9,'38†.9
No. 51	June	13,'38†10
No. 52	June	27,'38†.9
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept.	20,'37†.6
Fireman's Picnic (10-16-37)	Aug.	16,'37..6½
Ostrich Feathers (10-2-37)	Sept.	6,'37†.7
Rest Resort (10-16-37)	Aug.	23,'37..7
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec.	1,'37†17
Alpine Cabaret (8-14-37)	Aug.	4,'37.10
Cocktail Party, The (5-15-37)	May	12,'37.10
Down on the Barn (2-26-38)	Feb.	23,'38†17
Hawaiian Capers (9-18-37)	Sept.	8,'37†17
High Jack N' the Show (5-21-'38)	May	18,'38†17
Latin Hi-Hattin' (4-30-38)	Apr.	27,'38†17
Music and Flowers (5-21-38)	June	15,'38†19
Oh, Say Can You Hear? (12-18-37)	Dec.	29,'37†15
Rhapsody in Zoo (12-11-37)	Jan.	26,'38†15½
Show for Sale (10-30-37)	Nov.	3,'37†21
Singing Bandit, The (7-3-37)	July	7,'37.10
Somewhere in Paris (3-5-38)	Mar.	23,'38†17
Teddy Bergman's Bar-B-Q (10-16-37)	Oct.	6,'37†19
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec.	20,'37†.7
Feed the Kitty	Mar.	14,'38†.7
Football Fever (12-4-37)	Nov.	15,'37†.7
Keeper of the Lions (11-13-37)	Oct.	18,'37†.7
Lamplighter, The	Jan.	10,'38†.7
Love Sick (11-6-37)	Oct.	4,'37†.8
Man Hunt (2-26-38)	Feb.	7,'38†.7
Mechanical Handy Man (10-30-37)	Nov.	8,'37†.7
Movie Phony News	May	30,'38†
Mysterious Jug, The (12-11-37)	Nov.	29,'37†.7
Nellie, The Indian Chief's Daughter	June	6,'38†.7
Nellie, the Sewing Machine Girl (5-14-38)	Apr.	11,'38†.7½
Problem Child, The (5-14-38)	May	16,'38†.7
Tail End (5-21-38)	Apr.	25,'38†.7
Trade Mice	Feb.	28,'38†.7
Yokel Boy Makes Good (3-12-38)	Feb.	21,'38†.7
STRANGER THAN FICTION SERIES		
No. 38—Novelty (5-15-37)	July	19,'37..9
No. 39—Novelty (7-24-37)	Aug.	16,'37..9
No. 40—Novelty (9-18-37)	Sept.	6,'37†.9
No. 41—Novelty	Oct.	4,'37†.9
No. 42—Novelty	Nov.	1,'37†.9
No. 43—Novelty (12-4-37)	Nov.	29,'37†.9
No. 44—Novelty (12-11-37)	Dec.	27,'37†.9
No. 45—Novelty (2-26-38)	Jan.	17,'38†.9
No. 46—Novelty (2-26-38)	Feb.	21,'38†.9
No. 47—Novelty	Mar.	14,'38†.9
No. 48—Novelty	Apr.	4,'38†.8½
No. 49—Novelty (5-7-38)	Apr.	18,'38†.8½
No. 50—Novelty (5-21-38)	May	2,'38†.9
No. 51—Novelty	June	6,'38†.9
No. 52—Novelty	June	20,'38†
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay	Dec.	30,'37†23
Breathless Moments (2-26-38)	Feb.	28,'38†19
Hollywood Screen Test (8-14-37)	Aug.	30,'37†21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaude-Festival Fritz and Jean Hubert	June	26,'37
Vaudeville Hits Elaine Arden	July	17,'37
Vitaphone Broadwaylites Medley-Dupree	Aug.	21,'37.10
BROADWAY BREVITIES		
Sound Defects (6-12-37) Rufe Davis	June	5,'37.22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June	12,'37.20
Rhythm Roundup, The Estelle Taylor	June	19,'37.21
Little Pioneer, The (7-10-37) Sybil Jason	July	3,'37.19
Newsboy's Nocturne (7-10-37) Lane Tree & Edwards	July	10,'37.20
Flowers from the Sky (8-21-37) Josephine Huston	July	24,'37.22
Cut Out for Love Donald Novis-Dorothy Dare	Aug.	2,'37
Du Barry Did All Right Irene Bordoni	Aug.	7,'37
Doctor Cupid Ken Murray-Oswald	Sept.	4,'37†
Postal Union Georgie Price	Sept.	11,'37†
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept.	25,'37†20
Ups and Downs Hal LeRoy	Oct.	9,'37†
Starlets (11-20-37)	Oct.	23,'37†20
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov.	6,'37†
Joe Palooka in "Calling All Kids"	Nov.	20,'37†17
Man Without a Country, The John Litel	Nov.	27,'37†
Here's Your Hat Cookie Bowers	Dec.	11,'37†.2 rls.
One On the House Willie, West, McGinty	Dec.	18,'37†.2 rls.
Wedding Yells Ken Murray-Oswald	Jan.	1,'38†20
Script Girl Cross and Dun	Jan.	15,'38†
Romance Road Walter Cassell-Anne Nagel	Jan.	29,'38†19
Candid Kid, The (2-26-38) Josephine Huston	Feb.	12,'38†20
Waiting Around (2-26-38) Frank Libuse	Feb.	20,'38†20
Little Me Wini Shaw	Mar.	5,'38†
Romance of Louisiana Addison Richards	Mar.	12,'38†
Under the Wire Joe and Asbestos	Mar.	26,'38†
Got a Match Joan Abbott	Apr.	9,'38†
Hold That Ball Preisser Sisters	Apr.	23,'38†
Forget-Me-Knots Bernice Claire	May	7,'38†
Out Where the Stars Begin 3004 (5-21-38) Evelyn Thawl-Jeffrey Lynn	May	28,'38†19
COLORTOUR ADVENTURE (In Color)		
Gateway to Africa (6-12-37)	June	12,'37.10
Land of the Magyar (7-10-37)	July	3,'37
Crossing the Sahara	Aug.	14,'37
Long Bright Land (9-11-37)	Sept.	25,'37†10
It's Work	Oct.	23,'37†
Mysterious Ceylon	Nov.	20,'37†
Land of the Kangaroo (11-20-37)	Dec.	18,'37†10
India's Millions	Jan.	8,'38†
Malayan Jungles (2-5-38)	Feb.	5,'38†10
What the World Makes	Mar.	12,'38†
Crossroads of the Orient (4-30-38)	Apr.	2,'38†
Taradja Land	Apr.	30,'38†
Pearl of the East	May	21,'38†
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept.	18,'37†12
Playing with Danger (11-20-37)	Oct.	30,'37†13
Danger—High Voltage	Dec.	4,'37†.1 rl.
Alibi Mark	Dec.	25,'37†.1 rl.
Bolted Door, The (2-5-38)	Jan.	22,'38†13
Hit and Run (2-26-38)	Feb.	19,'38†12
Shopgirl's Evidence	Mar.	19,'38†
Dear Old Dad (5-21-38)	Apr.	16,'38†12
Wanderlust	May	14,'38†
LOONEY TUNES		
No. 37—Porky's Super Service (7-10-37)	July	3,'37..8
No. 38—Porky's Bad Time Story	July	24,'37..7
No. 39—Porky's Railroad (8-14-37)	Aug.	7,'37..7
No. 40—Get Rich Porky	Aug.	28,'37
No. 41—Porky's Garden	Sept.	11,'37
No. 42—Rover's Rival	Oct.	9,'37†
No. 43—The Case of the Stuttering Pig	Oct.	30,'37†
No. 44—Porky's Double Trouble (11-20-37)	Nov.	13,'37†.7
No. 45—Porky's Hero Agency	Dec.	4,'37†.7
No. 46—Porky's Poppa	Jan.	15,'38†
No. 47—Porky at the Crocadero	Feb.	5,'38†.7
No. 48—What Price Porky	Feb.	26,'38†
No. 49—Porky's Phoney Express (2-26-38)	Mar.	19,'38†11
No. 50—Porky's Five and Ten	Apr.	16,'38†
No. 51—Porky's Hare Hunt	Apr.	30,'38†
MELODY MASTERS		
Lennie Hayton and Orch. (7-10-37)	July	10,'37.10
David Mendoza and Orch. (8-21-37)	July	31,'37.10
Russ Morgan and Orch.	Sept.	11,'37†
Milt Britton and Orch.	Oct.	2,'37†
Mal Hallett and Orch.	Oct.	23,'37†
Arnold Johnson and Orch. (9-11-37)	Nov.	13,'37†10
Jan Rubini and Orch.	Dec.	4,'37†.1 rl.
Henry King and Orch.	Dec.	25,'37†.1 rl.
Leon Navara and Orch.	Jan.	15,'38†
Erle Madriguera and Orch. (2-5-38)	Jan.	29,'38†10
Carl Hoff and Orch.	Feb.	12,'38†
Benny Meroff and Orch.	Mar.	5,'38†
Mike Riley and Orch.	Mar.	26,'38†
Rubinoff and His Violin (5-14-38)	Apr.	16,'38†10
Carl "Deacon" Moore and Orch.	May	7,'38†
MERRIE MELODIES (In Color)		
No. 38—Streamlined Greta Green (6-12-37)	June	19,'37..8
No. 39—Sweet Sioux (7-10-37)	June	26,'37..8
No. 40—Egghead Rides Again	July	17,'37..8
No. 41—Plenty o' Money and You	July	31,'37..7
No. 42—Sunbonnet Blue	Aug.	21,'37
No. 43—Speaking of the Weather (8-21-37)	Sept.	4,'37..7
No. 44—Dog Daze	Sept.	18,'37
No. 45—I Wanna Be A Sailor	Sept.	25,'37†
No. 46—The Lyin' Mouse	Oct.	16,'37†
No. 47—Little Red Walking Hood	Nov.	6,'37†
No. 48—Woods Are Full of Cuckoos	Dec.	4,'37†.1 rl.
No. 49—September In the Rain	Dec.	18,'37†.1 rl.
No. 50—Daffy Duck and Egghead	Jan.	1,'38†.7
No. 51—My Little Buckaroo	Jan.	29,'38†.7
No. 52—Jungle Jitters (2-5-38)	Feb.	19,'38†.7
No. 53—Sneezing Weasel, The (2-26-38)	Mar.	12,'38†.7
No. 54—A Star Is Hatched	Apr.	2,'38†
No. 55—Penguin Parade (4-30-38)	Apr.	23,'38†.7
No. 56—Now That Summer Is Gone	May	14,'38†
PICTORIAL REVIEWS		
No. 12—Pianos—Art (8-14-37)	July	17,'37.10
No. 13—Books—Furs	Aug.	28,'37
(NEW SERIES)		
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept.	18,'37.10
No. 2—Mauch Twins—Table Tennis	Oct.	16,'37†
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov.	13,'37†10
No. 4—Boxers—Dolls	Dec.	11,'37†
No. 5—Ice Cream—Jockeys (1-29-38)	Jan.	8,'38†11
No. 6—Hockey—Shoes (2-5-38)	Feb.	5,'38†10
No. 7—(2-26-38)	Mar.	5,'38†10
No. 8 — Song Writers — Bowling	Apr.	2,'38†
No. 9 — Silverware — Ice Boating (4-23-38)	Apr.	30,'38†10
VITAPHONE NOVELTIES		
All American Drawback Edgar Bergen—"Charlie McCarthy"	Nov.	6,'37†11
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept.	4,'37†11
Puppet Love (9-11-37) Sallel's Puppets	Oct.	2,'37†11
Roping 'Em Alive	Nov.	6,'37†
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec.	4,'37†10
Unreal Newsreel	Jan.	8,'38†
Ski Flight	Jan.	22,'38†.9
Alibi Time (2-19-38) Radio Ramblers	Feb.	12,'38†11
Vitaphone Gambols Chaz Chase	Mar.	19,'38†
Mr. & Mrs. Jesse Crawford (5-14-38)	Apr.	9,'38†.9
Juggling Fool, The Bobby May	May	14,'38†

OTHER PRODUCT

AMERICAN RED CROSS		
Why Not Live? (5-7-38)		10
DEVLIN		
Beautiful and Gay Budapest (5-14-38)		10½
Hong Kong, Gateway to China (2-19-38)		11
Manila (2-26-38)		11
Old Towns of Normandy (4-9-38)		10
Resorts and Quaint Towns of the Blue Coast (5-21-38)		10½
Singapore (2-26-38)		11
HOFFBERG		
Skiing on Your Feet	Jan.	14,'38†
Catalina Island	Nov.	12,'37†
MODERN		
America Marching On (1-29-38)		10
SANDERS		
Life in Lapland (2-12-38)	Feb.	18,'38†.8½
WORLD		
Men of Ships	Sept.	10,'37†.9
Paper Hanger, The (Cartoon)	Sept.	1,'38†

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Great Adventures of Wild Bill Hickock (15 episodes)	June	30,'38†	
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept.	1,'37†20	(each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec.	9,'37†21	(each)
Secret of Treasure Island, The (4-9-38) Don Terry-Gwen Gaze (15 episodes)	Mar.	17,'38†19	(each)

REPUBLIC

Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug.	20,'38†	
Fighting Devil Dogs, The 7501 (5-28-38) Lee Powell-Herman Brix	May	28,'38†18	(each)
Hawk of the Wilderness 7301	Dec.	3,'38†	
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb.	12,'38†18	(each)
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov.	20,'37†	

UNIVERSAL

Flaming Frontiers Johnny Mack Brown-E. Hansen	July	5,'38†	
Flash Gordon's Trip to Mars (2-19-38) Larry Crabbe-Jean Rogers (15 episodes)	Mar.	21,'38†20	(each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec.	27,'37†.2 rls	
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct.	4,'37†.2 rls.	(each)

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 113

Question No. 113 *was: (A) In installing a motor generator set just how would you decide the most efficient wire size for its supply circuit? (B) What about the possibility of increased future consumption? (C) Just how would you calculate the voltage drop of the supply circuit? (D) Should the projectionist demand to know the performance curve of the generator?*

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; J. R. Prater; C. Oldham; L. Cimikoski; O. H. Schmidt; W. R. Limmroth; T. F. Bochert; C. Champney; L. H. Kelley; G. Burdis; J. A. Zachritz; M. and J. Devoy; R. W. Groton; G. H. Payne; W. Schoeneman; R. Feasel; F. H. S. and P. Dalbey; E. Lomax; F. W. Brandenburg; C. L. Brant; H. H. Tood and L. E. Dodson; H. Bunker; T. and W. Turk; P. and L. Felt; C. A. Whitlock; A. C. Greene; L. Johnson; H. Edwards; H. A. Ames and F. E. Dorp; T. W. Redhouse; W. B. Hunter; R. E. Bullard and J. K. Robinson; E. and F. Wentworth; N. L. Wooden; R. R. Jacobs and B. B. Hornstein; D. and W. Porter; A. W. Baxter and J. M. Kelner; T. S. Anderson; L. and F. L. Savlor; A. D. Lonby; S. Trur; C. Humphrey; H. T. Randolph; G. L. Goss; R. M. Schnider; M. D. McGuire; L. Day; W. V. Henderson, H. M. Jackson and B. L. Morris; L. N. Schofield; M. C. Cordell, S. U. Lamont; L. B. Daniels; K. Irwin; W. R. Matthews and J. R. Davidson; B. L. Kent; L. M. Richardson; E. Exline; L. F. and G. Brown; T. A. and G. Johnson; T. D. Williams; S. Hewitt; L. D. Tomlinson; H. W. Jones and T. L. Ward; P. L. Goldstein and M. Samuels; B. and M. Walker; T. W. Williams; K. L. Brant; E. Davis; A. Leonard and G. T. Jones; F. M. Brown and R. Davis; C. H. Lowrie; S. L. Maxwell; D. N. Logman; H. T. Plum and D. A. Shea; R. R. Robbins and W. Winkler; L. A. Beachwood and M. F. Robinson; D. R. Spencer; R. Smith and B. L. Odeon; L. W. Whitmore; H. J. Benjamin; G. T. Vieller; N. S. Reid and H. T. Watkins; W. R. Davis and B. L. Bunt; S. T. Logan; W. R. Allen.

J. R. Prater answers Section A as follows:

"In installing a motor generator set, I would decide the most efficient size of supply wires as follows: (1) Get amperage rating of motor from name plate on main frame. (2) Measure as nearly as possible the length of wire necessary to run the circuit from main supply panel through motor switch and on to the set. (3) Estimate number of hours the set will be operated in one year. (4) From local power company obtain the exact rate schedule for the class of power to be used with the set, which usually will differ from the ordinary lighting current rate, especially with large motors, so be sure to get the proper schedule. (5) From local electrical dealer obtain prices of various sizes of conductors, ranging from the minimum size allowed by underwriters for the amperage used, to at least twice that capacity. Underwriters' capacity table is on page 63 of the Bluebook of Projection.

"Now, as outlined on page 66 of the Bluebook, calculate the voltage drop of the motor circuit, using the smallest wires allowed by underwriters. Multiplying this by the amperage used gives the amount of power (wattage) wasted in overcoming conductor resistance. Multiplying this by the hours of operation in a year gives the number of watt-hours wasted each year. Rates are usually expressed in kilowatt hours. If so, they can be changed to watt-hours merely by moving the decimal point three places to the left. Then, multiplying the watt-hours wasted by the watt-hour rate gives the yearly cost of this waste.

"Repeat this calculation for wires of various larger carrying capacity and compare the yearly saving in cost of wasted current by using the larger wires with the difference in price between them and that of the minimum allowable size, selecting that size which will pay the best interest on the added investment above the cost of minimum size conductors."

(B) O. H. Schmidt says: "In installing the main projection room circuit and the circuits feeding the projectors, spots, effect projectors and stereopticons, ample allowance should be made for possible future increase in current consumption. The cost will not be great and the precaution is wise. It is both expensive and troublesome to be forced later either to pull out all the wires and install larger ones, or to run an auxiliary circuit. In any event, conduit large enough to accommodate larger wires should be installed—just in case."

(C) G. E. Doe says, "The simplest formula is to multiply the length of the circuit by two, and that product by the number of amperes it is to carry, and that product by the resistance of one mil foot of copper, which is, to be exact, 10.79 ohms. Divide this final product by the area of cross section of the circuit wires, expressed in circular mils. The final result will be the number of volts drop in the circuit at the amperage named."

(D) L. H. Kelley says, "Before a motor or generator is purchased for use in projection work, the projectionist should be sure the performance curve is flat, which insures that a constant voltage will be supplied through the amperage range of the generator. It should of course be at the level at which the machine is to operate."

Doubtless there will be those who will say it is no part of a projectionist's duty to take care of such matters as this. However, it may safely be said that the man who assumes to take charge of a motor or generator that supplies power to produce light for the projection of motion picture productions, many of which entail the expenditure of hundreds of thousands of dollars, and all of which are to be presented before paying audiences, certainly may justly be expected to understand the various equipments placed in his charge, *and all things pertaining to them.* Moreover, the more completely he is able to convince his employers that he does so, the less convincing will theatre operators be when they argue against better wages for their projectionists.

BLUEBOOK SCHOOL QUESTION NO. 120

(A) Name possible results of overloading a generator.

(B) Is it safe to apply an overload to a generator and, if so, how much temporarily, and how much for an indefinite period of time?

(C) What would you regard as evidence of a weak field and how does a weak field affect a motor?

(D) What causes a weak field and how would you proceed to test for it?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

National Theatres Meeting August 1

National Theatres meeting at Del Monte, Cal., will be held August 1st to 5th. Managers of the Milwaukee, Kansas City, Denver, Los Angeles, San Francisco, Portland and Seattle districts will attend as well as home office officials. Rick Ricketson, Intermountain division manager for National Theatres, with headquarters in Denver, arrived in New York last week to confer with Spyros Skouras, National Theatre head, and to visit his son at a preparatory school in Connecticut.

Decker Leaves Randforce

Charles Decker, manager of Randforce's Supreme theatre, Brooklyn, recently resigned.

H. W. Warren, formerly vice-president in charge of sales at National Studios, is now associated with Photocolor Studios, Inc.

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Paramount Pictures

MOTION PICTURE HERALD

LABOR'S POLICY and PROGRAM for MOTION PICTURES

— by George E. Browne

To the Producer: *"We are going to continue our program in Hollywood, where there is still much work to be done."*

To the Distributor: *"The exchanges are now organized 100 per cent."*

To the Exhibitor: *"City by city, situation by situation, we are going to extend the unionization of the front-of-the-house workers."*

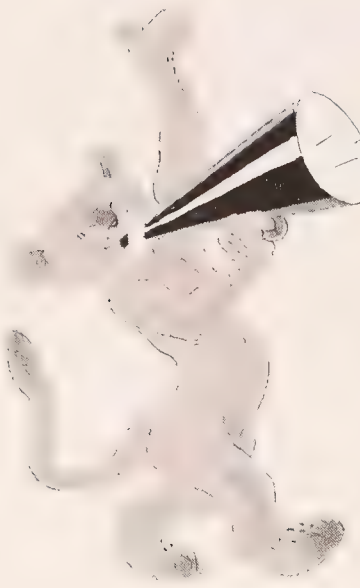
Government Orders Hollywood to Hold Elections for Writers

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"Beats everything at Capitol, N. Y. for 30 weeks with exception 'Rosalie' New Year's week and 'Test Pilot.' Great business nationwide!"



"Robert Taylor's follow-up to 'Yank At Oxford' builds M-G-M's popular idol into new box-office importance!"



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3 C-

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ROBERT TAYLOR • MARGARET SULLAVAN
in "THREE COMRADES" with Franchot Tone.
Robert Young • Guy Kibbee • Lionel Atwill • Henry Hull
Screen Play by F. Scott Fitzgerald and Edward E.
Paramore • Directed by Frank Borzage • Produced by
Joseph L. Mankiewicz • A Frank Borzage Production
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He delivers another smash hit to follow "Test Pilot"!

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He continues the fast pace of top-notch stardom!

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"A memorable motion picture . . . directed with fine understanding . . . acting uniformly excellent . . . Miss Sullavan gives a truly great performance . . . must be considered one of our greatest actresses."
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"A profoundly moving film . . . played by a great cast . . . Miss Sullavan brilliantly effective. Robert Taylor gives his best performance . . . Franchot Tone and Robert Young splendid." **BLAND JOHANESON,** *Mirror*

"Affecting and thoroughly absorbing drama . . . beautifully directed . . . players uniformly excellent . . . worth seeing."
ROSE PELSWICK, *Journal-American*

"Robert Taylor in the best acting of his career . . . The best serious American picture now current."
ARCHER WINSTEN, *Post*

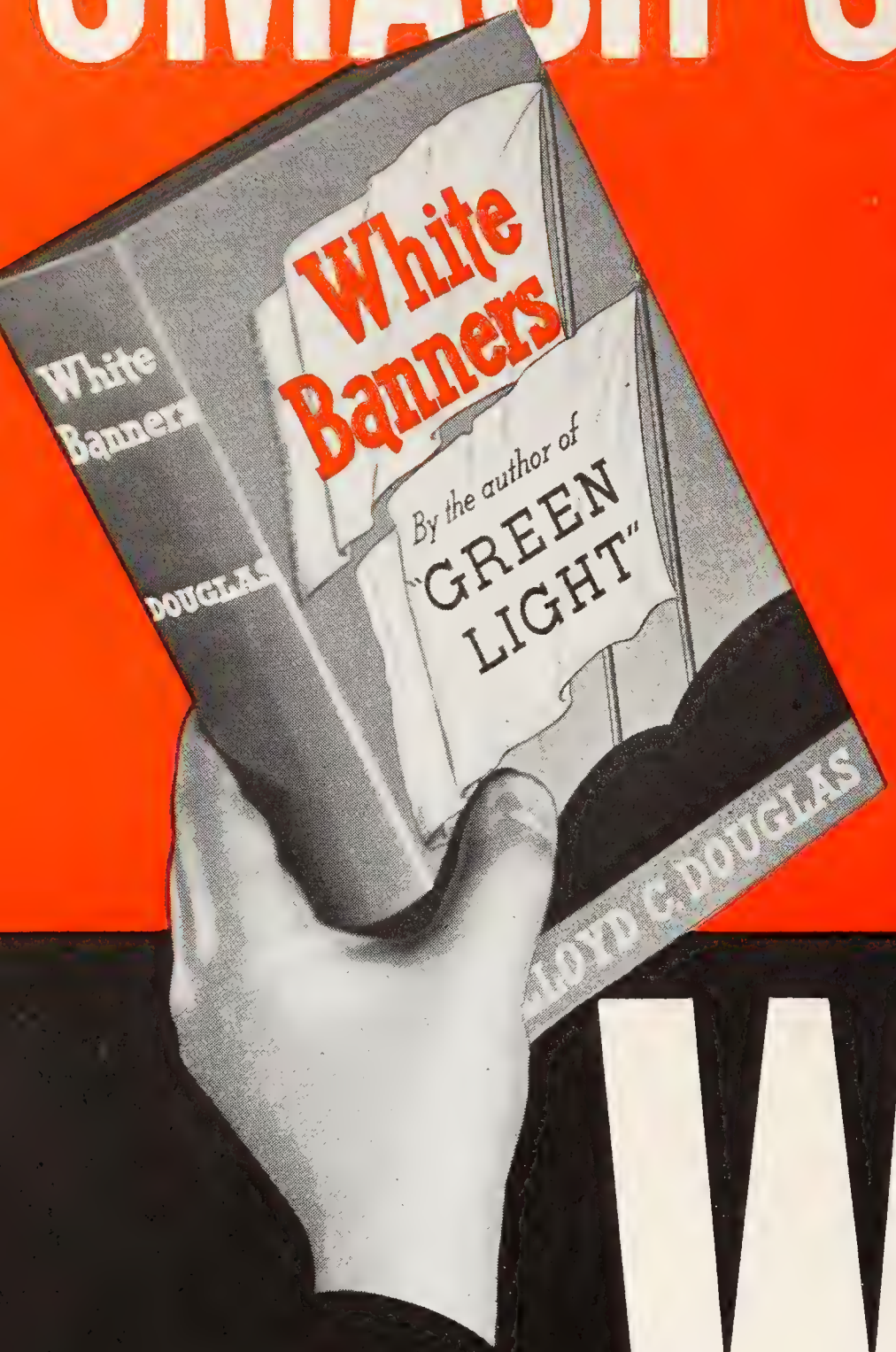
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"A powerful, vivid and engrossing picture, expertly acted. A definitely superior film."
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"A beautiful and moving drama of the screen . . . a gripping story masterfully portrayed. Margaret Sullavan magnificent." **HERBERT COHN,** *Brooklyn Eagle*

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The tremendous waiting patronage already established by this immortal best-seller and *Cosmopolitan Magazine* serial will be sweepingly augmented by nation-wide newspaper serializations and **10,000 LINE KEY-AREA NEWSPAPER CAMPAIGNS**

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REAT SUCCESSES!

World adored as 1937's best-seller of best-sellers–world awaited as Lloyd C. Douglas' triumphant sequel to 'Magnificent Obsession' and 'Green Light'–and more powerful than both!

Continue **WARNER BROS.'** sensational hit parade (Robin Hood! Crime School! Gold Diggers in Paris!) with the supreme dramatic achievement of 1938

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ER · JACKIE COOPER · BONITA GRANVILLE

L · KAY JOHNSON · JAMES STEPHENSON

e Coffee, Cameron Rogers and Abem Finkel · Music by Max Steiner . A COSMOPOLITAN PRODUCTION

Ah-h-h

Josette

—you make ze exhibitors so happee!



There's something to smile about when they play this new 20th Century-Fox picture! And that's what they're doing in Philadelphia, Detroit, Cincinnati, Albany, Oklahoma City! In Philadelphia, for instance, even the "In Old Chicago" opening was topped! Moral: Play 20th hits...and get rich!

DON AMECHE • SIMONE SIMON

ROBERT YOUNG

in

"JOSETTE"

with

JOAN DAVIS • BERT LAHR

PAUL HURST • TALA BIRELL

WILLIAM COLLIER, Sr.

Directed by Allan Dwan

Associate Producer Gene Markey. Screen play by James Edward Grant. Based on a play by Paul Frank and Georg Fraser. From a story by Ladislaus Vadnai. Dances staged by Nick Castle and Geneva Sawyer

Darryl F. Zanuck in Charge of Production



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Gay as a Mardi Gras! with Gordon and Revel's newest songs!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 11 — June 11, 1938

LABOR

THIS is the week of Labor. ¶ Incidental to the IATSE convention in Cleveland, in a remarkably succinct camera-illustrated interview recorded in the news pages of this issue, Mr. George E. Browne, labor leader of the screen industry, gives the first official and public definition of the aims and plans of organized labor in the amusement world. ¶ In Washington the National Labor Relations Board has ruled that screen writers in Hollywood are employees under the Wagner Act, and has ordered an election to decide on representation in collective bargaining. ¶ President Roosevelt confirms reports that he is to send a Commission to Great Britain to study the workings of the British Trade Disputes and Trades Union Act.

CURIOUSLY there is considerably more to give special concern to the motion picture industry in what comes from Washington than what comes from Cleveland. ¶ The line of differentiation seems to be between Labor as a working fact and Labor as an element of political policy. ¶ Large significances important to this and all other industries are involved. ¶ The expression from Cleveland implies that the motion picture industry and its workers can be expected to work out their own issues and problems. The voice of Washington and its NLRB speaks in the continuing trend toward the totalitarian pattern.

IN Mr. Browne's expressions in Cleveland is the interesting, but not surprising, declaration that it is the design to extend unionization through the whole industry to a point where it is expected that not less than half of 300,000 workers are members of organizations under the IATSE standard. Of especial interest to the world of exhibition is what he has to say about front-of-the-house workers, to be taken in "city by city, situation by situation."

Of particular interest, if not particular significance, is the fact that when the interviewer, Mr. George Schutz, editor of *Better Theatres,* led up to the question of the unionization and inclusion of the creative contributors to picture making the interview ended in non-committal silence. There was no answer, maybe because there is no answer, yet. ¶ Unionization of the creative workers, as for instance the writers, whose business is having ideas and expressing them, seems as impractical as the suggestion involved in that old classic about the late Mr. Harry Reichenbach. It was related that one of the movie masters of the time, about to employ Mr. Reichenbach as a writer of publicity at great price, rang for his secretary, ordered pencil and paper laid before the candidate, and said: "Write for me something."

Unionization is a process of regimentation presumably for the benefit of the regiment. If it is to apply and serve workers in the imponderable business of having thoughts and creative concepts, unionization will have to evolve and develop a sort of functioning that can hardly be identical with that dealing with those services to be measured by hours on a clock, yardages or unit counts. Hollywood, by reason of its insatiable demand for product, has tried expensively these many years to build and operate idea machines, made of men and cubicles, but it still operates on ideas, inspirations, notions that are as likely to arrive in a bathtub or on the golf course as at the office.

THE utility in sending a commission to England to study the workings of the Trades Union Act does not immediately appear, save perhaps as a gesture from the President to serve indirect purposes. Since the Act dates from 1927, it and its workings are not unknown. Maybe the President only wants it talked about. That may prove constructive.

Meanwhile there is a degree of interest in observing what restrictions on union activity have been imposed by Britain, the most labor conscious of nations. It outlaws sympathy strikes. It forbids the use for political purposes of funds paid in dues or levies on union members without the specific permission of each individual contributor. Intimidation by picketing is prohibited. Any picketing at a place where a person lives is forbidden. Public utilities are protected against strikes aimed at crippling a community, in another law, the Electricity Act.

The British statutes also, while not requiring the incorporation of unions make it expedient for them to register so that they may resort to legal processes in acquiring property, collecting dues and recovering funds. The aim is obviously to make the unions as responsible as other business institutions. ¶ There has been from Washington a denial of any project to consider amendments of the National Labor Relations Act, but at the same time Washington would have the British Act studied. ¶ The New York *Times* in an article by Louis Stark says that the President has said "facetiously, out of the kindness of his heart, he wishes to get some information for the press and especially for the editorial writers and columnists."

△ △ △

HEARTS and FACTS

NO showman knows where the precise line is between sheer entertainment and information in the presentation of the documentary expressions of the screen. It is clear enough, though, that the audience gets, even if it does not seek, some information of the how and why of living while enjoying the vicarious lives of the screen.

Somewhere in the mid-region belongs the appeal of the new issue of the March of Time, No. 11, entitled "Men of Medicine, 1938," in essence a statement of the beneficences of medicine and surgery, be-sprinkled with moments of emotional intensity built of glints of plain human interest interwoven in the telling. It is a semi-factual, documentary telling of a fundamental something that was had fictionally in "Arrowsmith" and in "The Life of Louis Pasteur."

Interestingly, significantly, while the motion picture scene is being considerably littered up with pictures of various prophylactic pretence to cover sensational approaches, this issue of the March of Time is exemplary in its restraints and straight line adherence to its theme. There are no innuendoes, no shudders.

—TERRY RAMSAYE

This Week

On the March

The policies, aims and present accomplishments of organized labor in the motion picture industry assumed major significance in the news budget of the week as the International Alliance of Theatrical Stage Employees opened its annual convention in Cleveland. As the sessions began the policies of the Alliance in regard to extension of its organization drive begun many months ago were clarified. Before the meeting began George E. Browne, International president, emphasized the strength of the organization, explained its advantages to employer and employee and expressed its determination to proceed along the course already laid down. He estimated that 40 per cent of the industry already was organized and that mediation, not coercion, would continue to be the policy in dealing with employers. Sidney R. Kent told the convention there had been less interruption of employment than in any other industry, because of the spirit of cooperation manifested.

The convention is reported on pages 15 *and* 16, *a camera interview with Mr. Browne appears on pages* 10 *and* 11.

ASCAP's Defi

The American Society of Composers, Authors and Publishers will continue its policy of contesting in the federal courts all state legislation enacted to bar the music licensing society from operating, 450 members were told at the annual meeting at the Ritz Carlton Tuesday. The treasurer's report indicated receipts of the society are at a normal level and may approximate $2,000,000 for the first six months.

Cliff Work Heads Studio

Cliff Work, new Universal studio general manager, will be the over-all authority at Universal studio, aided occasionally by Nate Blumberg, president, and Matthew Fox, vice-president, one or the other of whom will be at the coast most of the time. It was expected that a production head would be appointed in addition to Mr. Work.

Mr. Blumberg returns to New York from the studio this weekend.

Italy Seeks Garbo

The Scalera Film Company has wired Greta Garbo offering her 5,000,000 lire ($262,500) to play the leading role in a film of "international character," with Neapolitan and Venetian backgrounds, according to a United Press dispatch from Rome. The dispatch also said that it was understood that Marlene Dietrich had refused a $78,750 offer of the company to appear in an Italian motion picture.

Labor Act Applied

In a decision which has been awaited as a possible guide for future labor relations in Hollywood, the National Labor Relations Board, sitting in Washington, ruled that screen writers in 18 Hollywood studios must hold separate elections to determine whether their representative for collective bargaining shall be the Screen Writers Guild or Screen Playwrights. An important corollary of the decision is the Board's premise that motion picture production lies in the realm of interstate not intrastate commerce and hence that the National Labor Act applies.

The decision is quoted on page 17.

Optimism

L. W. Conrow, president of Altec Service Corporation, who returned to New York this week from a three weeks' trip to Chicago, Kansas City and Hollywood, said that "forecasts of some unusually good product to be released from Hollywood this fall has created a feeling of genuine optimism among motion picture exhibitors."

Mr. Conrow said that exhibitors with whom he discussed business trends were alike in feeling that they could look to an upturn in business beginning in August. "They seem to have taken the same courageous attitude in meeting the present downspring in business the way they did the depression of several years ago, namely, by taking the bit in their teeth, and redoubling their exploitation efforts," he said.

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Rose Joins Paramount

David E. Rose, who recently resigned as vice-president of Samuel Goldwyn, Inc., this week was named head of Paramount production in England. Mr. Rose conferred during the week with Adolph Zukor, chairman of the board of directors of Paramount, and John W. Hicks, vice-president in charge of the foreign department, in Hollywood. He plans to leave for England in about three weeks. The appointment of Mr. Rose marks the first step in a move to coordinate foreign and domestic production under studio guidance. Paramount plans for production in England will be delayed pending a survey by Mr. Rose.

Exhibition in Venice

The Italian Government has promulgated new rules for the International Exhibition of Cinematographic Art which opens in Venice August 8th. The number of entries from each country will be limited by the total production of the participating nation and the choice of films to be exhibited will be left to the decision of the entrant rather than to a jury.

The regulations and plans are on page 30.

NAB President

Neville Miller, executive assistant to the president of Princeton University, has been elected president of the National Association of Broadcasters and will assume his new duties about July 15th.

As president of the NAB, Mr. Miller, a former mayor of Louisville, will receive $30,000 a year and will maintain his headquarters in Washington. Mark Ethridge, general manager of the Louisville *Courier-Journal,* has been acting as temporary president of the association.

No Barriers

Provision that no import or customs quota or any other quantitative limitation of film imports will be imposed by Czechoslovakia or the United States on motion pictures originating in either country is included in a reciprocal motion picture trade treaty negotiated by the two countries, particulars of which were announced Wednesday by the State Department in Washington. The agreement went into effect June 1st. The only charges to be imposed on American films imported into Czechoslovakia are to be the duty of 1,200 crowns per hundred kilos and permit fees plus a small charge to cover bonding and screenings before the Film Advisory Committee. For every eight features imported, one dubbed film may be entered free. The treaty may be abrogated only on six months' notice by either party.

Trade Practices

Developments concerning motion picture distribution and exhibition trade practices were numerous and varied this week. They included the opening of the hearing of Paramount's action against North Dakota to have the state's "theatre divorcement" law declared unconstitutional; an admission by Senator Mathew M. Neely that his block booking and blind buying bill stands little chance of passage at this session of Congress; a definite step toward the commencing of formal discussions on a "trade practice program" to be submitted by distributors to exhibitors; the decision by distributors to file a petition for a review by the United States supreme court of a review of the circuit court of appeals decision that double feature clauses in exhibitor contracts are illegal, and the winning of an anti-trust damage suit in Georgia by four of seven distributor defendants. The court declared a mistrial in the case of the other three distributors.

These and several other trade practice developments are explained in detail on page 21.

Television Here?

A flurry of excitement in television fields was created in New York this week when American Communicating Systems, Inc., placed television home receiving sets in department stores for free demonstration and for sale "for early delivery." The demonstrations were advertised by the department stores in boldface newspaper ads announcing "Television is here." Despite the interest manifested by the public, Radio Corporation of America, the telecasts of which served as demonstrations, announced it had no plans for placing sets on the market within the near future. Any set now in use may become obsolete almost overnight, C. W. Farrier, RCA television coordinator, said.

The story is presented on page 28.

Radio Hearings

A series of hearings to inquire into all phases of radio broadcasting was started this week by the Federal Communications Commission. Members of the Rules Committee of the House of Representatives said Wednesday after questioning George Henry Payne, a member of the Commission, at a closed session, that he had not substantiated his charges that members of the FCC have been too greatly influenced by radio lobbyists. Mr. Payne made the charge at an open hearing last week but refused to identify the members he referred to, declaring he would be willing to name them at a closed meeting.

See page 29.

Pressing for Terms

Pressing the advantage gained in their recent war on distributors' grading of pictures the Cinematograph Exhibitors Association members of the joint negotiating committee presented a proposal for a "Small Exhibitors' Terms" plan under which theatre operators would be able to book any film on the program of the renter with whom they are doing business at 25 per cent for all receipts up to the average figure for the house and 50 per cent for any amount grossed above that average. The discussions preceded the opening of the annual CEA summer conference next week at which exhibitors will discuss recent developments and future plans.

Aubrey Flanagan's London news article is on page 52.

"Snow White's" Successor

Second feature-length cartoon in color to be produced in the history of the business, following Walt Disney's "Snow White," for RKO, will be Max Fleischer's "Gulliver Travels," for Paramount.

Mr. Fleischer says he will spend 18 months on production, at his new studios in Miami, starting in September, when the plant opens. Release is for 1939-40.

MOTION PICTURE HERALD

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Zanuck in London

Darryl F. Zanuck, chief of production for Twentieth Century-Fox, indicated upon his arrival in London that his company may produce seven films in England for the new season. Two of the films would come under the triple quota provision of the Films Act, two to satisfy the double quota provision, and three single quota features. Mr. Zanuck has been looking over studio property, giving special attention to Pinewood, Denham and the Amalgamated plant. The company's studio at Wembly where quota films have been made in the past, and which is a small plant, will be rented. Eventually, it is expected, the company will dispose of the studio.

Industry and World's Fair

The organized industry is favorably disposed toward a proposal by the New York World's Fair to use the films already selected by the industry for its school films plan, in an educational display at the Fair. The industry sees potential values in showing the school film material that is available from within the industry to the thousands of teachers and educators who are expected to attend the Fair when it opens next year.

Details of the plan are described on page 40.

More Tokyo Theatres

Despite the emergency in Japan because of the conflict in China, the ban on film imports and the reduction of footage under enforcement of the three-hour show limitation, five new theatres are under construction in Tokyo. These are all Shochiku circuit projects and intensify the race with the Toho group for domination of exhibition in Japan's capital.

Hiromu Tominaga reports on Japanese film problems on page 34.

Clearance Revised

The zoning and clearance schedule in Milwaukee has been amended so that the subsequent run houses play pictures 41 days after first run showing instead of 45. The move was designed to correct alleged abuses in the selection of pictures to be played in first run subsequents following first run downtown showing. Also, their first-run subsequent houses now have 14 days to complete the showing of pictures without losing their clearance, which is expected to move pictures up from one to two weeks earlier in the neighborhoods. Pending final adoption of the revised schedule, a committee is meeting to iron out releasing schedules.

Labor's policy and program by GEORGE E. BROWNE

A camera interview by George Schutz at IATSE convention in Cleveland







"WHY should the organization of labor in the motion picture industry have taken such a spurt as during the last year or two? ¶ "Because we decided to organize the motion picture industry. ¶ "Yes, I know the fields that have been lately organized were there before, but perhaps the time was not ripe for the IA to do so then—and maybe the IA didn't have the kind of organization necessary to do it. But we saw that organized labor in the film industry was weakening. Those fields, like projection and backstage, which were organized, needed to be strengthened by the organization of other fields.

"And we have done it! At the time of our last convention, we had something like 24,000 members. Today our membership is around 60,000. Of course, we have had the benefit of the new attitude toward labor organization in all industries, on the part of workers and employers alike. The movement in the motion picture industry is a part of the general labor movement and has the same significance. **In order to be effective, organized labor in the motion picture industry must substantially embrace the industry.** ¶ **"Yes, if you want to put it that way, it must be so in order that any one labor group in the industry may be effective.**

"Yes, we have had opposition, and there probably still is some, but there is not the resistance there was. Most of the large employers recognize that they cannot keep their workers out of a labor organization—**and mark this, they would rather have their employees in a responsible organization than in one which might dictate arbitrarily to them, instead of sitting around the table with them as we do. To succeed, a union must have something to give its members and the employers, too.**



IATSE CONVENTION, *in Cleveland, where we see Spyros Skouras, of Exhibition, William Bioff of labor and right bower to George E. Browne, the personification of Labor to Pictureland, who stands last to the right alongside Sidney Kent, who means Distribution.*



Right, George W. Brayfield, Denver, trustee; Steve Newman, Los Angeles, representative; W. P. Covert, Toronto, vice-president.

TO THE EXHIBITOR: *"City by city, situation by situation, we are going to extend the unionization in the IATSE of the front-of-the-house workers—not hysterically, but with due regard for conditions in each place."*

—GEORGE E. BROWNE



"We have something to give. Working conditions for our members are better than they are for labor in most industries. ¶ "In Hollywood, during the short period that the studios have been organized, there have been two 10 per cent wage increases. We don't just ask our men to kick in—we give them something for their money. But we have been able to stabilize labor conditions in the studios as well. Disputes have been adjusted amicably. ¶ "The employer would rather have that than confusion and the risk that an organization using other tactics will organize his men.



"We intend to organize the entire industry—in time, mind you. Not by disruptive methods, but reasonably, as the industry can adapt itself to such new organization. The exchanges are now organized 100 per cent. We are going to continue our program in Hollywood, where there is still much work to be done. ¶ **"City by city, situation by situation, we are going to extend the unionization in the IATSE of the front-of-the-house workers. Not hysterically, but with due regard for conditions in each place.**



"So the IATSE & MPMO will eventually have in its membership the workers of the entire motion picture industry. It is hard to say now just how many people are eligible for membership. I could say as many as 300,000, but, allowing for turnover and similar factors, probably we would ultimately have a regular enrollment of around 150,000. Such a figure makes the industry now about 40 per cent organized. ¶ "Do we have in mind eventually including creative groups, such as bringing Equity into the IA—do I think that feasible?" ¶ The interview ends right here.



Fred W. Newcomb, Providence, R. I., district secretary, left, and John F. Gatelee, Springfield, Mass., district representative of the IA.



Officers of the 9th district confer. Clyde A. Weston, St. Louis, secretary; John P. Nick, St. Louis, vice-president; Frank Strickling, Elgin, district representative.

"To succeed, a union must have something to give its members and the employers, too."

—GEORGE E. BROWNE









THE IATSE screen label, above, which by agreement last year with the Producers' Association is placed on the main title of feature pictures along with the seal of the Production Code Administration and the production credits.

Above left, officers of the New Jersey district conducting a pre-convention district meeting. Seated, R. F. Walsh, IA fourth vice-president in charge of Brooklyn Local 4 and representative of the 14th district comprising New Jersey and parts of Pennsylvania and New York; T. V. Green of Newark Local 21, 14th district secretary, and, standing, Stephen J. Connolly of Trenton, legislative representative for the 14th district.

Clockwise around the table at left: Glenn Humphrey, Local 337, Utica, district secretary; Wally Byrne, Local 306, New York City; Arthur Martens, Local 650, Westchester; J. J. Brennan, Local 1, New York City, sixth vice-president of IA; Tom Murtha, Local 4, Brooklyn, N. Y.; M. J. Mungovan, Local 25, Rochester; Harry Brooks, Local 285, Troy; James Lemke, Local 29, Troy; S. J. Scoppa, Local 52, New York.

California district officers, left: Hal Smith, IA headquarters, Hollywood; George Ward, San Francisco; F. M. Billingsley, San Francisco, vice-president of IA and district representative; Lou Blix, IA office, Hollywood, and F. E. Noriega, district secretary.

Washington on Air For Quigley Award

JESSE JONES, chairman of the Reconstruction Finance Corporation, presided by radio from Washington at the presentation of the Quigley Award for the first quarter of 1938 to Bill Bell, publicity chief for the Majestic in Houston, Texas. At right, Mayor H. R. Fonville of Houston presents the Award to Mr. Bell in the studio of Station KTRH, where the congratulatory message from Mr. Jones, below, was received. Watching are Mildred Stockert, dramatic critic of the Houston *Chronicle;* Leon Presensky, Raymond Jones, manager of the Majestic; Al Lever, Interstate city manager, and Hubert Roussel, Houston *Post* drama editor.





Walt Disney, below, receives the degree of master of science from Rufus B. Kleinsmid, president of the University of Southern California in Los Angeles, June 4th, awarded "in recognition of distinguished achievement in cinematography."



Marvin Samuelson, right, manager of the Warner Colony theatre in Cleveland, Ohio, and recently elected president of the Shaker Square Merchants' Association.



Officers of the newly formed Symphonic Films company at a preview of their first musical short subject, "Tannhauser," at Grauman's Chinese theatre, Hollywood. Left to right, Eric Spitz, treasurer; Frederick Feher, director of production; Sid Grauman; I. M. Noble, president, and Milton Cohen, vice-president. The company plans to produce 30 similar subjects.





Metropolitan Photo

Rewashankar Pancholi, right above, proprietor of Empire Talkie Distributors of India, and long a subscriber to MOTION PICTURE HERALD, *visits the editor, Terry Ramsaye, in New York with J. Singh, chief engineer for Empire.*

"The unparalleled situation of an exhibitor offering thanks to an exchange for the success of a picture" is represented at the right according to Albert Deane, Paramount director of foreign advertising and publicity. The tempting bit of Danish pastry was presented to Paramount's Copenhagen personnel by Jorgen Jorgenson, manager of the Metropol, Copenhagen, in appreciation of the business he did with "Bluebeard's Eighth Wife."





Rudy Vallee, "for good sportsmanship shown a company of chorus girls," receives a gold humidor from Ethelreda Leopold, chosen by vote of the Busby Berkeley chorus girls "most beautiful and talented" of their group. Mr. Vallee and the girls are integral parts of Warner Brothers' "Gold Diggers in Paris."





Kenneth A. Nyman, above, and C. J. Hinge, left, president and vice-president of the Cinematograph Exhibitors' Association of Great Britain, which will convene for its summer conference at Folkestone next week to discuss recent developments and future plans.

The dwarf parrot below is the pet of M. C. Moore of the Riverside theatre, Jacksonville, Florida, and belongs to a rare species, "almost as rare, in fact," Mr. Moore thinks, "as a good trade paper." That he is also wise Mr. Moore emphasizes in the background of the picture.





Nat Liebeskind, center above, RKO general manager in Argentina, with a certificate of an honorary degree awarded him by the staff of Argentinisches Tageblatt, *German anti-Nazi daily of Buenos Aires, of which Dr. Ernesto F. Alemann, right, is managing editor, and Werner Katzenstein, left, cinema editor. The diploma previously has been given only to anti-Nazi journalists—and to Adolph Hitler.*

IATSE UNIONIZATION FOR ENTIRE FILM INDUSTRY

Browne, Opening Convention, Cites Plans for Further Organization; Kent Sees Unions as Benefit to Industry

by GEORGE SCHUTZ
in Cleveland

Both in action taken and in policies affirmed, the 34th convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators in Cleveland, this week, supplied new impetus to the comprehensive organizing of motion picture labor, from the highest skilled workers in production to theatre ushers in exhibition, under this affiliate of the American Federation of Labor—largest union in the industry.

The aims of the IATSE were expressed without any tactical reservations that may have obscured the significance of the new organizing program, begun somewhat tentatively only a few years ago, and this convention probably has provided the occasion on which the meaning of the labor movement to the motion picture industry has been more clearly defined.

Of importance to organized labor in motion pictures was the message brought to the convention by Sidney Kent, as industry spokesman, that "we will go through this depression with less damage to labor than in any major industry."

Browne Defines Policy

George E. Browne, leading the IATSE film-organizing forces, as president, clearly defined labor's policy and program in the industry in a private "camera interview" (see pages 10 and 11) even before the opening of the convention on Monday morning.

To the producers, he sent word that "we are going to continue our program in Hollywood, where there is still much work to be done."

To the distributors, he said: "Your exchanges are now organized 100 per cent."

To the exhibitors: "City by city, situation by situation, we are going to extend the unionization of the front-of-the-house workers."

"Anything connected with the making or showing of motion pictures belongs to the jurisdiction of the IATSE," Mr. Browne told the convention.

Membership Now 60,000

Mr. Browne admitted that before the IATSE started a "spurt" in organizing labor in motion pictures, organized labor in the industry had been weakening. "Those fields, like projection and backstage, which were organized, needed to be strengthened by the organization of other fields."

"And we have done it," he added. "At the time of our last convention, we had something like 24,000 members. Today our membership is around 60,000. We intend to organize the entire industry—not by disruptive methods, but reasonably, as the industry can adapt itself to such new organization. So the IATSE will eventually have in its membership the workers of the entire motion picture industry—ultimately as many as 150,000. Such a figure makes the industry now about 40 per cent organized."

Largest Convention

The delegates to this convention, which was held in Cleveland's immense Public Hall, from Monday through Thursday, numbered 950, by far the largest convention body in the history of the Alliance. They represented 706 local unions, not including the new exchange locals in distribution and front-of-the-house locals in exhibition, which, together, comprise a Class B group and bring the total number of IATSE locals to 825.

This convention also had in Sidney Kent, president of Twentieth Century-Fox Film, a guest speaker eminent among the industry's principal employers and one who figured importantly in employer negotiations with the IATSE in the general unionization of both the studio and exchange workers. Spyros Skouras, head of Fox's National-West Coast Theatres, also attended the convention, accompanying Mr. Kent, while Warner Brothers was represented by Frank Phelps, labor relations counsel.

Mr. Kent was outspoken in reviewing industry gains with the business' organized labor as it is presently constituted, citing the cooperation between the IATSE and the industry as resulting in less interrupted employment, less hard feeling and more goodwill than in any other industry.

His appearance itself, as an industry-employer spokesman, was unprecedented in union conventions.

To the expression of employers' attitude, Mr. Browne, in his interview, said: "Most of the employers recognize that they cannot keep their workers out of a labor organization—and they would rather have their employees in a responsible organization than in one which might dictate arbitrarily to them, instead of sitting around the table with them as we do."

Mediation Policy Indicated

That in its campaign of industry organization, the IATSE intends to be satisfied with gradual progress and to employ mediation rather than summary action, was indicated in the official biennial report made by the IATSE president to the delegates.

"Our gains," said Mr. Browne in addressing the convention, "while not obtained in a spectacular manner, have been uniformly steady and attuned to stand the tests of time. A regulated progress, carrying a vital bearing on our future plans, was observed. The fact that these attainments were accomplished without

(Continued on following page)

Film Propaganda Glorifying other Forms of Government Denounced

The general committee actions concerning jurisdictional disputes and the attitude throughout the IATSE and MPMO convention with respect to issues of conflicting jurisdiction, particularly in Hollywood, pointed toward an early beginning of the greatest organizing moves yet undertaken by the Alliance. The position taken is that the motion picture industry must be organized under the complete jurisdiction of the IA, which is interpreted as further meaning opposition to the classification as labor organizations, eligible to the aid of the National Labor Relations Board, of such groups as Actors' and Writers' Guilds.

The list of resolutions, which was cut to less than twenty, included one committing the Alliance to implacable opposition to the inclusion in any motion picture of propaganda, "whether in the guise of entertainment or otherwise glorifying any other form of government" than that of the United States, "or its achievements which may tend in any wise to weaken our faith in our democracy." This resolution is believed to have been prompted by the criticism of some Hollywood groups lamenting alleged failure of American pictures to make use of social issues dominant in the world today.

The mood of the organized motion picture workers was perhaps most indicatively expressed in the demonstration given International President George E. Browne's statement that he believed the day not far distant when "no film will be shown in the United States or Canada that does not carry the IATSE emblem." Originally this aim was to be further brought to the attention of the convention, but it was decided to leave the matter to executive action.

In other resolutions the Alliance urged passage of the Pepper-Sirovich Bill to make the Federal Theatre Project permanent, and urged passage of the wages and hour bill. Defeat of the California labor organization initiative bill, a measure designed to regulate labor activities, also was asked.

INDUSTRY 40% ORGANIZED: BROWNE

(*Continued from preceding page*)

the need of resorting to drastic action in no way detracts from their consummate value to the organization. Rather, it is a tribute to the Alliance's prowess that these gains were made through the process of mediation."

Bringing, as he said, the greetings of "all those in the motion picture industry," Mr. Kent lauded the spirit of both the Hollywood producers and the IATSE officials in meeting the issues between them. He pointed out that he has served for 15 years on a conciliation board established by the industry to deal with labor disputes in the industry.

"And we have been very, very fortunate on both sides," he said. "In spite of complaints, I believe that we went through the depression and will go through this depression with less damage to labor than in any other major industry."

"Providing for such happy conditions had not always been easy," he added.

Agremeent Observed

"When you consider," Mr. Kent told the delegates, "the job we had a few years back, in turning over from silent to sound, with thousands of new departments added to our industry that we knew nothing about previously, and that all that was accomplished by the men in this room, plus the men on our side, with practically not one hour's loss of working time to anybody, it really speaks well for someone.

"I want to say to you that the agreement that we entered into years ago, which has been so faithfully lived up to by both sides, could well be copied today by many other industries in America that have sought new and better ways other than the ways of cooperation and patience and good faith in settling disputes between capital and labor."

Mr. Kent referred to other evidence of his sympathetic interest in labor. His father, he said, was for 20 years a member of the board of the Carpenters' Union, in Lincoln, Nebraska, and "spent his entire life in the labor movement." Mr. Kent himself was apprenticed in that trade and carried a carpenter's card for some time.

The present agreements with the IATSE, he continued, were entered into because a "national and uniform pattern" was needed to apply to all situations throughout the nation.

Executives as Conferees

"But there was one important thing that that agreement did," he added. "It said to the producers, "You must send your head men, the presidents of your companies, to sit around a table. We don't want any second lieutenants. And on the other side, the union presidents themselves, faithful to their agreements, have always sat across the table from us."

The IATSE agreements with the studios, which are among the agreements referred to by Mr. Kent, were dealt with at length by Mr. Browne in his report to the convention. He cited a number of difficulties attending the operation of the four studio locals. A committee of IATSE members was recommended to study the studio locals to determine the feasibility of releasing them from the direct supervision of the IATSE executive board.

"Our general membership," he said, "is dependent upon the studios to an enormous extent for its source of employment. Every precaution must therefore be taken to insure the absolute protection of that course."

His report on the studio situation was fairly a history of the fight waged by the IATSE, not only against the International Brotherhood of Electrical Workers, likewise an AFL affiiliate, and other non-IATSE unions already established in the studios, but in opposition to "CIO pressure," as well.

"I contend," Mr. Browne declared, departing from his official report, "that anything connected with the making or showing of motion pictures belongs to the jurisdiction of the Alliance."

"That," he said, "was his reason for the action taken last year to bring sound engineers into the IATSE projectionist locals, instead of permitting them to have their own organization called the Society of Sound Engineers." Pointing to the shorter hours and higher wages obtained for the sound men, Mr. Browne asserted that "this would seem to be a fair return in exchange for their high-sounding title."

While the IATSE had made great progress since the 1936 convention—they are held every two years—Mr. Browne said unemployment among IATSE members remained a great problem, with the stage employees suffering most. Some of the resurgence of the legitimate theatre in New York, the Federal Theatre Project of the WPA, and what he termed a "pronounced trend" toward the return of vaudeville to supplant chance games, were cited by Mr. Browne as of some help in alleviating the situation.

The Stage Problem

Mr. Browne mentioned progress since the 1936 convention as embracing the organization of the exchange workers, laboratory workers, front-of-the-house theatre employees, "and other fields" in the industry.

"But frankly," he continued, "I am of the opinion that it is extremely doubtful that the stage will ever achieve anything approximating its previous high standing in the world of entertainment."

Means recommended to meet partially the stage employees' problems were: Rigid enforcement of the IATSE rules with respect to traveling attractions, productions employing "stagettes" and public address systems, and theatre maintenance.

The ITOA Settlement

Settlement of the dispute of Local 306 (New York City projectionists) with the Independent Theatre Owners Association (local Brandt exhibitors' unit was called by Mr. Browne "a crowning achievement" of importance to the entire IATSE, since it "terminated a five-year period of strife without equal in the Alliance," between Local 306 and the ITOA's so-called "rump" (independent, unaffiliated) projectionists' group. Some 160 houses were brought into the IATSE with the "peace pact."

In general, organizational and working conditions in the projection division of the Alliance were pictured as "excellent," with IATSE unions strengthened in many places, notably in St. Louis and Canada, and higher wages prevailing.

Mr. Browne paid tribute to William Bioff, his personal representative, for the leading part he played in organizing new film fields and settling jurisdictional disputes.

Greene Is Guest

William E. Green, president of the American Federation of Labor, and considered one of the country's outstanding labor leaders, was one of the notable guests at the opening session Monday. The labor leader used the occasion principally to voice what many persons regarded as his most unrestrained denunciation of the John L. Lewis Committee for Industrian Organization, and its leaders, whom he did not name because evidently it was unnecessary. He called for more absorption of unemployment by private business, and denounced the government's pump-priming plan.

Among other speakers were Congressman Schulte, of Indiana, himself a former stage em-

(*Continued on page 23, column 3*)

BROWNE and KENT

by GEORGE E. BROWNE,
for the IATSE

"We intend to organize the entire industry. . . .

"Anything connected with the making or showing of motion pictures belongs to the jurisdiction of the IATSE. . . .

"The industry now is about 40 per cent organized. . . .

"While great progress has been made, unemployment among IATSE members remains a great problem, with the stage employees suffering most. . . .

"In general, organizational and working conditions in the projection division of the IATSE are excellent. . . ."

"There is a pronounced trend toward the return of vaudeville to supplant chance games. . . .

"It is extremely doubtful that the stage will ever achieve anything approximating its previous high standing. . . .

by SIDNEY KENT,
for the Industry

"We will go through this depression with less damage to labor than in any major industry. . . .

"Both sides . . . have probably compiled a record of less interruption of employment, of fairer working conditions . . . than exist in any other industry today. . . .

"The agreement that we entered into years ago (producers and the IATSE) has been so faithfully lived up to by both sides that it could well be copied today by many other industries that have sought new and better ways other than the ways of cooperation, patience and good faith in settling disputes between capital and labor. . . ."

WASHINGTON ORDERS BALLOT FOR WRITERS

National Labor Relations Board Says Production Is Interstate Commerce in Ruling on Guild Petition for Studio Elections

by FRANCIS L. BURT
in Washington

Screen writers in 18 Hollywood studios will hold separate elections during the next three weeks to determine whether the Screen Writers Guild or the Screen Playwrights, or neither, shall be their representatives for collective bargaining purposes under the National Labor Relations Act.

Just one week short of one year after the filing of the original application, the National Labor Relations Board on June 4th rendered a decision that the screen writers are "employees" within the meaning of the term as used in the act and should hold elections, regardless of any existing situation, to determine which of the two groups, if either, should bargain for them. The case was the first Hollywood labor dispute on which the National Board has acted.

A corollary of the decision is the board's ruling that the act applies because production of motion pictures is interstate not intrastate commerce as the producers had contended.

Each of the 18 elections is to be held separately, with the probable result that the Guild will represent the employees in some studios and the Playwrights in others. The 18 companies in which elections are to be held within 25 days of the date of the decision—made public June 6th—are: Loew's, Inc.; Selznick International Pictures, Inc.; Walter Wanger Productions, Inc.; Samuel Goldwyn, Inc., Ltd.; Republic Productions, Inc.; Columbia Pictures Corporation of California, Ltd.; Paramount Pictures, Inc.; RKO Radio Pictures, Inc.; Universal Pictures Company, Inc.; Twentieth Century-Fox Film Corporation; Warner Brothers Pictures, Inc.; Grand National Films, Inc.; Trem Carr Pictures, Ltd.; Major Pictures Corporation, Hal Roach Studios, Inc.; B. P. Schulberg, Inc.; Monogram Productions, Inc., and Darmour, Inc.

The original petition was filed on June 11th, 1937, by the Screen Writers Guild of the Authors League of America, for which the Screen Writers Guild later was substituted, and on July 12th the board ordered an investigation. Hearings were held in Los Angeles on September 30th and over a three-weeks period in October. Argument was heard in Washington December 1st, and in April, 1938, the Guild filed a petition to reopen the case to show that it was the successor organization to the original complainant.

Since one of the major arguments opposing any action by the board was the contention that the production of films is intra-state and not inter-state commerce—the latter being necessary for the exercise of any Federal control—the board in its decision went into detail regarding the operations of the various companies involved, to show that a large part of the materials used in the production of pictures originates outside of California and that most prints were shipped outside the state.

While the Guild, filing the application, held that writers were employees, Screen Playwrights and the film producers contended that they were not, the board summing up the argument of the latter as follows:

"They state in support of their contention that the services performed by screen writers are creative and professional in character, whereas the act applies to the more standardized and mechanical employments. They urge that screen writers receive high salaries, whereas the act is intended for the protection of wage earners in the lower income brackets. They further urge that screen writers perform their services free from the control of the companies and must, therefore, be considered as independent contractors rather than employees. As proof of such freedom of control, evidence was adduced to show that screen writers are not required to observe regular office hours or to maintain office discipline; that they are not required to produce any fixed amount of work, and that they are free to develop screen material in accordance with their own ideas."

Admitting that all this may be true, the board, nevertheless, found that writers work under the direction of a producer or an associate producer, who exercises a definite control over their activities, and that there are provisions in many contracts of a sufficiently restrictive nature to lead to the decision that the writers are properly classified as employees.

Election by Companies

Much of the argument at the hearings concerned the appropriate bargaining unit. One feature of this phase was the situation created by agreements made between the Screen Playwrights and the companies constituting the Association of Motion Picture Producers, Inc., the Guild contending that all writers employed by the companies composing the association should be regarded as a single unit. The Guild also contended that the right to vote in elections should be determined by length of employment or number of screen credits.

With respect to the former, the board held that while the association has negotiated employment agreements on behalf of its various member companies, there was no evidence that it represented companies other than those constituting its membership or even represented its entire membership. "Clearly," it was commented, "it cannot be concluded on the basis of the evidence now before the board that the association is an employer within the meaning of the act or that screen writers employed by companies which are members of the association should be included within a single bargaining unit."

At the same time, it rejected the Guild's proposals for eligibility, holding that "all the screen writers employed by the companies have a community of interest with respect to their employment conditions regardless of their period of employment or total screen credits.

"Although more experienced writers may receive higher salaries and have privileges not accorded those employed for but a brief period as screen writers, nevertheless all alike are faced with the same problems relating to screen credit, notice of termination of contracts, and other employment conditions. We conclude, therefore, that all screen writers employed by the companies should be included within the respective units."

Playwrights' Contract Discarded

In its fight to secure control of the writers, the Guild won a signal victory in the board's action in discarding an agreement made in April, 1937, and running for five years, between the Screen Playwrights and seven of the companies, declaring that a "substantial question" has been raised as to whether the employees involved desire the Playwrights to continue to represent them.

"We do not believe," the board said in its decision, "that, under the policies and provisions of the act, employees should be precluded from having the opportunity to select new representatives for collective bargaining for a period as long as five years because of a contract running for that length of time.

"Nor," it was added, "do we find merit in the contention that the individual contracts

(Continued on following page)

The Trend in Creative Ranks

Actors on studio payrolls have increased from 206 in 1928 to 574 in 1938; directors have increased from 95 to 111, and writers from 143 to 317, according to the Los Angeles Times, *which has compiled the following employment totals on the three main branches over 11 years.*

	Actors	Directors	Writers	Total
1928	206	95	143	444
1929	270	152	166	588
1930	301	124	196	621
1931	267	120	230	617
1932	221	118	196	535
1933	267	107	206	640
1934	378	132	273	783
1935	447	119	317	883
1936	489	129	325	943
1937	665	174	357	1,196
1938	574	111	317	1,002

PRODUCTION RULED "INTERSTATE"

(*Continued from preceding page*)

under which a majority of the screen writers are employed preclude the certification of collective bargaining representatives. The fact that the agreement of April 19, 1937, just mentioned, has existed concurrently with the individual contracts demonstrates conclusively that the latter constitute no bar to collective bargaining."

Eligibility Determined

The Guild, however, lost out in its contention that any individual who had been employed for a specified period within a year should be entitled to vote, as has been ordered by the board in decisions in other industries.

The situation in the film industry, the board found, is different from that in any other industry, in that "there exists no definite expectancy of regularly recurring employment of a screen writer with the employer for whom the screen writer previously performed services.

"We conclude also that the additional limitation that a screen writer to be eligible as a voter must either have been employed an aggregate of six weeks within the year preceding the date of the filing of the amended petitions or have received one screen credit for a feature-length film or three screen credits for writing short subjects should not be imposed," it continued. "We found above that all screen writers employed by each respective company, regardless of the length of employment or the number of screen credits obtained, constitute an appropriate unit. The considerations which led to that conclusion are equally applicable here."

Accordingly, the board ordered that all screen writers employed on June 4th should be eligible to vote, with writers under contract to one company but loaned to another to vote with those of the company to which they are contracted. No vote is to be permitted executives, producers, associate producers, directors, supervisors, story editors, scenario editors or other persons having executive or supervisory powers, or to lyricists, composers or readers.

Film Purchases Reviewed

In its review of the operations of the producing companies, the board found that MGM (Loew's) between August 1st, 1936, and September 1st, 1937, purchased 175,115,623 feet of positive, 8,556,249 feet of negative, 9,960,000 feet of Canadian and 28,400 feet of infra-red film, and, during the fiscal year ended September 1st, 1937, spent approximately $29,500,000 in production, turning out 41 features and 43 short subjects. The company made 11,230 prints of features, of which 10,223 were shipped out of the state of California, and 7,547 prints of shorts of which 6,872 were shipped out.

Selznick International, during the same period, purchased 519,000 feet of positive, 65,000 feet of negative and 800 feet of infra-red film; produced four features at a cost of $4,726,966.92, and shipped approximately 800 prints of pictures outside the state.

Wanger productions purchased 727,485 feet of negative and 2,200 feet of infra-red films, according to testimony of raw-stock company representatives, but information furnished by the company indicated the purchase of 788,005 feet of picture film, 2,010,000 feet of sound film and 449,718 feet of technicolor film from others. Production costs for the fiscal year were $3,366,388.51; it produced six features.

Goldwyn purchased 1,608,965 feet of negative film and 38,300 feet of infra-red stock; producing six pictures with a total production cost of $3,460,645.66.

Republic's raw stock purchases included 4,705,000 feet of positive, 2,035,000 feet of negative, 11,385 feet of infra-red and 645,845 feet of superpan, producing 42 features and three serials at a cost of $2,019,483.72.

Columbia Pictures purchased 87,209,803 feet of positive, 3,737,000 feet of negative, 10,175,000 feet of Canadian, 21,000 feet of infra-red and 2,064,000 feet of superpan, producing 47 features and 40 shorts at a cost of $8,572,251.85.

Paramount stock purchases included 31,472,171 feet of positive, 6,769,323 feet of negative, 3,524,000 feet of Canadian, 123,000 feet of infra-red and 8,200 feet of superpan; its production costs included $19,910,126.10 for features and $137,164.89 for shorts, turning out, during the year under consideration, 45 features and eight shorts.

RKO purchased 7,638,498 feet of positive, 5,832,852 feet of negative and 23,395 feet of infra-red film, spent $10,355,292 in production and turned out 38 features and 24 shorts.

Universal bought 6,440,000 feet of positive, 4,475,000 feet of negative and 43,200 feet of infra-red film, spent approximately $8,000,000 in production and made 26 Universal, two Trem Carr, seven Buck Jones and two Paragon features and 16 shorts.

Twentieth Century-Fox purchased 35,096,000 feet of positive, 8,371,000 feet of negative and 30,600 feet of infra-red film, spent $21,868,103.20 on production and turned out 53 features.

Warners bought 35,261,800 feet of positive, 8,660,000 feet of negative, 1,914,000 feet of Canadian and 34,400 feet of infra-red film, spent $20,664,060.50 for production, $994,101.47 for construction and $1,195,032.36 for other expenses, producing 64 features and 17 shorts.

Board of Three in Washington Controls Labor Act Administration

A well-defined procedure has been worked out by the National Labor Relations Board which automatically brings every important case to Washington.

The NRLB itself is a three-man commission, with J. Warren Madden as chairman, and Edwin S. Smith and Donald Wakefield Smith as members. The Washington staff is comparatively small, most of the personnel being assigned to the 22 regional offices which are maintained throughout the country.

Mr. Madden has had wide experience as a professor of law, having taught or supervised courses at Oklahoma, Ohio State, West Virginia, Stanford, Chicago, and Cornell and other universities and he is at present on leave from the University of Pittsburgh. He has been active on such government agencies as the West Virginia revision of codification commission and a commission on special policing in industry. Mr. Edwin Smith is a graduate of Harvard and had personnel and employment experience with William Filene & Sons Company in Boston. He was Massachusetts Commissioner of Labor and Industries from 1931 to 1934 and is considered an authority on employment problems.

Cases come originally before a regional director with the filing of a complaint against an employer by a union. Upon receipt of such a complaint, the director assigns a man to meet informally with the employer and the union in an effort to iron out the difficulty and, in probably 75 to 80 per cent of the cases, an agreement is reached which disposes of the issue without further proceedings.

If, however, the employer and union cannot get together, the regional director sends a report on the case to Washington, after which it is entirely out of his hands. The Washington office assigns an examiner to hold hearings in the field for the taking of testimony, who thereafter submits an "intermediate" report, with recommendations to the board, with copies to all parties in the proceedings, who may file exceptions to the report and secure oral argument, which is held before the board in Washington.

Thereafter, the board issues its decision. Further action on the matter can be had only upon appeal to one of the circuit courts of appeal.

Conference Called On Voting Details

Immediately after announcement of the National Labor Relations Board's decision in the screen writer's case Dr. Towne Nylander, regional board director in Hollywood, called representatives of the Screen Writers' Guild, Screen Playwrights and the producers to confer June 14th on arrangements and dates for the studio elections.

While the Guild announced a mass meeting for Monday night to rally support, John Lee Mahin, president of Screen Playwrights, announced his group would appeal the Board's decision in the federal courts.

No official statement was made by the producers or their representatives but it was understood the studios would not permit the Board's finding that production is in interstate commerce to go unchallenged.

The Theatrical Managers, Agents and Treasurers in Los Angeles has filed charges of failure to bargain collectively against Charles P. Skouras and Fox West Coast Theatres before the regional labor relations board and charged that Maurice Amsell, manager of the Embassy, was discharged for union activities.

VYVYAN DONNER . . . today's foremost exponent of showmanship in style . . . creator of revues for Ziegfeld, the Winter Garden, the London Hippodrome . . . high-ranking authority on feminine fashion. One each of her four subjects will cover Autumn, Winter, Spring and Summer styles . . . exciting clothes creations beautifully photographed in Technicolor . . . modeled by lovely girls . . . richly staged with flair and dash. A sensational subject for women . . . a double eyeful for men with a yen for pulchritude.



These are the
20th CENTURY-FOX SHORTS

With that zip and "something different"
that makes for marquee values:

6 Lowell Thomas'
MAGIC CARPET
OF MOVIETONE*
Narrated by Lowell Thomas
Edited by Lew Lehr

•

4 Vyvyan Donner's
FASHION FORECAST*
n TECHNICOLOR
Edited by Vyvyan Donner

•

6 Ed Thorgersen's
SPORTS PREVIEW*
Narrated by Ed Thorgersen

6 Lew Lehr's
KINDERGARTEN*
Edited and narrated by Lew Lehr

•

4 ADVENTURES OF
A NEWSREEL
CAMERAMAN*
Narrated by Lew Lehr
Edited by Russell Shields

•

26 TERRYTOONS
Produced by Paul Terry

*Truman Talley, *Vice-President and Producer*

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE



COURTS, UNITED STATES SENATE AND INDUSTRY DISCUSS TRADE PRACTICES

Federal Judges Hear Arguments on North Dakota Theatre "Divorce" Measure; Neely Concedes Bill Shelving

Significant developments this week concerned motion picture distribution and exhibition trade practices and procedure.

A federal statutory court began hearing arguments of the organized industry questioning the constitutionality of the Allied-sponsored "theatre divorcement" bill, enacted in North Dakota but not enforced pending a test, the outcome of which will decide Allied's course in its campaign to force divestment of producer-distributor holdings in exhibition. Two score lawyers, independent exhibitors, circuit owners, and distributors were gathered at Fargo to testify, the week's highlight centering upon the charge made by Paramount, as chief plaintiff in the case against the state, that the divorcement law destroys property rights.

Await Trade Practice Action

In New York, the industry was awaiting formal discussions between sales executives on the nature of the "trade practice program" for adjusting disputes, virtually representing self-regulation, and which the distributors are about to present to exhibitors for adoption.

Directly concerning adoption of an industry program was Senator Matthew M. Neely's admission in Washington that his Congressional bill for outlawing block booking and blind selling had little or no chance of passage this session. Distributors would have refused to proceed with an industry program had Congress passed the Neely bill.

Having a possible future relation to motion picture practice, the Senate Judiciary Committee this week gave its approval of President Roosevelt's proposed $500,000 investigation into monopolistic trends in all industry.

A resolution similar to that approved by the Senate committee is pending before the House Judiciary Committee. The inquiry into "monopoly and the concentration of economic power," if made, would be conducted by three senators, three representatives and one official each from the Justice, Treasury, Labor and Commerce Departments, and from the Securities and Exchange and Federal Trade Commissions.

Last Friday the Senate Judiciary Committee agreed to leave disbursement of the $500,000 fund in the hands of the legislative members but on Monday they amended the plan to provide that not more than $100,000 shall be available immediately. The resolution, as approved, provided that the balance of the fund "shall be available, on application by the committee, for allocation by the President among the departments and agencies to enable them to carry out their functions under this joint resolution."

CITES TRUST LAW DIFFICULTIES

"There is no monopoly at the present time in the distribution of motion pictures. . . . The principal difficulties of the distributors in relation to the anti-trust laws have practically all arisen as a result of concerted or collective action on the part of the principal distributors controlling approximately 50 per cent of the films distributed in the United States in carrying out various trade practices."

This is the conclusion of William F. Whitman, of RKO's home office legal department, in reviewing "Anti-trust Cases Affecting the Distribution of Motion Pictures," for Fordham Law Review.

"The principal cases in which the courts have found that the distributors acted in concert," continued Mr. Whitman's brief, and in which the courts found that the distributors violated the anti-trust laws, "have been those in which there seems to be some question as to whether sufficient consideration has been given to the reasonableness or unreasonableness of the restraint and its effect on competition. It is hoped that future cases will decide the interesting question as to whether, in the absence of collective action on the part of distributors, an agreement between a single distributor and an exhibitor in relation to various trade practices violates the anti-trust laws."

The investigation will be used as a basis for anti-monopoly legislation at the next session of Congress.

A petition for a review by the United States supreme court of the five-year-old Perelman case was filed Tuesday by attorneys for the distributors who contended the evidence was insufficient and that it was improperly admitted. The time for filing the application would have expired Thursday.

The decision from which the distributors are appealing was handed down last fall by the United States circuit court of appeals in Philadelphia. It held that inclusion of anti-double feature clauses in exhibition contracts is illegal. The petition was prepared by Morris Wolfe, Philadelphia attorney for Warner Brothers, and Edwin Weisl, of counsel for Paramount.

The case originally was instituted late in 1933 by Philadelphia exhibitors who wished to test the legality of contract clauses which sought to prohibit the showing of a second feature on the same program with the picture being contracted for. The United States district court, which first heard the case, decided in favor of the exhibitors. On appeal to the federal circuit court the decision was affirmed.

The distributors then were granted a rehearing by the circuit court. A memorandum reversing the lower court was made public but was recalled the following day with the explanation that it had been issued erroneously. The second decision, reaffirming the district court's findings, was handed down last fall.

Attorneys for the major companies also were to decide this week on their attitude toward appointment of a special master to work in conjunction with the United States attorney general's office in the hearing of all future complaints against Fox West Coast involving breaches of the Government's 1930 consent decree entered into by the circuit.

The plan was discussed at a series of meetings by the lawyers but final action was delayed because of objections voiced by representatives of three or four companies. Several of the opposing companies were not parties to the 1930 decree, it was pointed out, and for that reason, it was understood, they were reluctant to make themselves parties to future developments involving the decree.

Participating in the conferences were Charles Skouras, operating head of Fox West Coast; Charles Buckley, vice-president and legal head of the circuit, and Alfred Wright, Los Angeles attorney of Fox West Coast.

Mistrial in Georgia Case

After 13 and one-half days of trial, a mistrial was ordered in the $53,000 damage suit brought against distributors under the anti-trust laws by Mrs. B. Smith, a theatre operator of Rockmart, Ga. The case was heard by E. Marvin Underwood, judge of the federal district court, Rome, Ga., who had ordered a verdict in favor of four of the defendants before the jury started its deliberations.

The jurors deliberated for 11 hours but failed to reach a decision in the case against Metro-Goldwyn-Mayer, Warner Brothers and Paramount. In the instances of the other four defendants, Twentieth Century-Fox, Vitagraph, Republic and RKO Pathe, the court ordered the directed verdict because the evidence showed the plaintiff had declined certain contracts with the companies. Mr. Underwood also cited lack of sufficient evidence as a reason for his verdict.

First hearings on motions of the defendants in the A. B. Momand anti-trust suits against distributors and the Griffith Amusement Company were set for June 25th before A. P. Murray, federal judge, in Oklahoma City. The plaintiff seeks damages totaling $6,600,000 in two actions.

May Go to Supreme Court

Interest in court actions was centered in Fargo, N. D., where a three judge statutory court is considering the action brought by Paramount Pictures, Inc., Minnesota Amusement Company and American Amusement Company to have the state's "theatre divorcement" law declared unconstitutional.

It is generally believed that the losing side in the case will seek to carry the legal fight to the United States supreme court for a final decision. Allied, sponsor of the law, already has announced its intention of seeking similar legislation in other states if the constitutionality of the measure is upheld. For this reason interest in the case is not confined to Paramount.

Technically, two actions are being tried. The first was brought by the three plaintiffs when P. O. Sathre was attorney general of the state. Later, when Alvin Strutz became attorney general, the plaintiffs instituted an action identical with the exception of naming Mr. Strutz as one of the defendants. The other defendants are the attorney general in the states where the plaintiffs operate theatres, and William Langer, governor of North Dakota. The court, however,

(*Continued on following page*)

AWAIT TRADE PRACTICE DISCUSSION

(*Continued from preceding page*)

ruled that the two cases would be consolidated.

Heading the plaintiff's counsel is Thomas D. Thacher of New York. In opening the case, Mr. Thacher informed the court that enforcement of the "divorcement" law would destroy property rights, that it was not within the state's policing power, that there is no monopoly in production, distribution and exhibition of films nor any threat thereof. He branded the law as class legislation.

John J. Friedl, president of the Minnesota Amusement Company, and vice-president of the American Amusement Company, was one of the early witnesses for the plaintiffs. Attorneys for the defense subjected Mr. Friedl to a lengthy cross-examination during which they attempted to establish:

That theatres affiliated with motion picture companies enjoy advantages over their independent competitors; that they can exert pressure to the detriment of the independents;

That Affiliated theatres enjoy tremendous bargaining power for the better pictures and are able to prevent independents from getting specific releases when they want them;

That major producing companies have a working agreement, splitting the United States so that they do not compete with one another.

Denies He Can Take Away Films

Mr. Friedl denied all of the allegations put to him in the form of questions.

"Isn't it true that if you chose to go into any town in North Dakota that you could get Paramount product away from anybody else playing in the town?" asked Louis B. Scwartz of defense counsel.

"Definitely no," Mr. Friedl retorted.

On behalf of the plaintiffs, Mr. Friedl's testimony was intended to show that his companies with Paramount have no monopoly on exhibition in the state and that films are in interstate commerce.

Among the executives called to testify in the case were Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America, and sales officers from all the large companies except RKO, Universal and Columbia. In the group were Neil F. Agnew, Paramount; Gradwell L. Sears, Warner Brothers; A. W. Smith, Jr., United Artists; William Gehring, Twentieth Century-Fox; and William F. Rodgers, Metro-Goldwyn-Mayer.

Y. Frank Freeman, Paramount theatre executive, and L. J. Ludwig, operating head of Minnesota Amusement Company, also were called to testify.

Steffes, Richey, Cole

For the defense, W. A. Steffes, director of Allied States; H. M. Richey, former Allied States secretary, and H. A. Cole, president of Allied Theatre Owners of Texas, were called to the stand in an attempt to show the situation in other parts of the country. The defense insisted the testimony of the three indicated existence of a control of exhibition amounting to a monopoly. The plaintiffs sought, in cross examination, to show that exhibition units have entered production.

Mr. Cole testified that there were no independent first-run houses in Texas and, that should he desire to book the currently popular film, "Adventures of Robin Hood," he would have to buy 30 or more pictures with it.

The defense also contended that independent theatre operators were being driven out of business in North Dakota by producers' competition and that of the state's $1,600,000 annual business the producer-controlled theatres got one-third.

Francis Murphy, defense attorney, answered the plaintiff's charges that the measure was unconstitutional by declaring the legislation could be construed to prevent the entrance of an "evil" into North Dakota. The practice of producers owning theatres, he said, could, with block booking methods in vogue, threaten to destroy independents.

The defense rested its case late Tuesday afternoon and the plaintiffs immediately prepared to call Mr. Rodgers as a rebuttal witness.

Gabriel L. Hess, general counsel for the MPPDA, explained the operation of that office. W. F. Rodgers, sales manager for MGM, gave testimony calculated to show the high competition in all fields of the industry. He said the lowest cost of an MGM picture in recent years was $190,000, the highest $2,800,000 and the average about $700,000. He said $100,000 has been paid MGM for rental on a first run, the film licensing for as low as $10 later on.

An exchange of views on the need of a method of handling trade practice complaints, and a general discussion of proposals which have been advanced, was said to be the only action contemplated at the session. It was generally expected that advancement of an actual program of self-regulation and the procedure to be followed in putting such a program into effect would be left to the general managers of distribution, with or without exhibitor participation.

However, distributors have said that most or all of the 10-point program of the Motion Picture Theatre Owners of America and its proposal for the establishment of conciliation boards in key cities to hear and adjust trade practice complaints will be utilized in any final program adopted. The 10-point plan already has been approved in substance by seven of the eight large companies.

Opponents of legalized gambling in New York State scored the first victory in Albany this week when the bill of rights committee of the Constitutional Convention voted eight to seven to kill the Hirshberg bill, which would eliminate existing prohibitions against all forms of chance.

KANSAS CITY HOUSES USING LOCAL FILMS

Home town motion pictures have made their appearance in the Kansas City area recently and have proved successful in attracting extra patronage. Commonwealth Amusement Corporation, according to C. A. Schultz, president, has used the local films with good effect in more than half a dozen spots.

About 750 feet of film showing crowds in front of various (usually about eight) local stores of businesses are shot, and then are shown for one, two, or even three changes in the week. The film is kept, and the plan is to use it on the anniversary of its taking: "how you looked last year."

By bringing in local business firms unobtrusively, the film costs the theatre, usually, nothing, Mr. Schultz said. However, the film has to be prepared carefully and the novelty given special promotion.

Garber Named to "U" Studio Post

Dave Garber, RKO plant superintendent for the last three years, has been named manager of Universal studio operations under Val Paul, studio manager. Dave Weiss, of the RKO studio accounting department, succeeds Mr. Garber as plant superintendent. He was formerly with Grand National but resigned his position when the company entered 77B.

John Joseph, director of advertising, publicity and exploitation for Universal, has completed the transfer of pressbook and publicity activities to the studio. A staff remains in New York under Louis Pollock who will act as eastern manager of advertising and publicity.

Leaving this week for the coast are Harry Ormiston in charge of exploitation and J. Albert Hirsch appointed to handle press book advertising on the coast. David Lipton, who will be western manager of publicity, is already in his new studio quarters.

The first press book due to be issued from the coast will be on "Danger on the Air."

Mrs. Carries F. Hall of Universal's home office still department arrived in Hollywood this week to establish her headquarters at the studio.

William Heineman, newly appointed western division manager for the company, has arrived in New York to establish his headquarters at the home office.

J. H. Seidelman, vice-president in charge of foreign distribution, will sail Monday for Europe. He will take a print of the Danielle Darrieux picture, "The Rage of Paris," for trade showings in England and on the Continent.

Universal has closed its talent school for the summer with the expectancy of reopening in September. Lionel Margolies, in charge of the school, is on leave of absence. Peggy Vaughn, his assistant, will be assigned elsewhere on the lot.

Last week J. Cheever Cowdin, chairman of the board, said Universal will not appoint an executive producer to succeed Charles R. Rogers in the event current plans for inaugurating the unit production system materialize and are successful.

Film Companies Contribute $31,500 to New York Fund

Contributions totaling $31,500 have been made by the eight major companies through the Motion Picture Division to the Greater New York Fund, J. Robert Rubin, division chairman, said Tuesday in a report to James G. Blaine, chairman.

The total of corporate contributions was divided as follows: Loew's, Inc., $10,000; Twentieth Century-Fox, $5,000, National Amusement Company, $1,500, Fox Movietone News, $500, and the Roxy Theatre, $500, for a total listing of $7,500; Paramount, $5,000; RKO, $2,500; United Artists, $2,500; Warner Brothers, $2,500; United Artists, 2,500; Columbia, $1,000, and Universal, $500.

Employee contributions are continuing, Mr. Rubin said, and reports on that phase of the campaign will be made next week.

Free Sports Cut Chicago Grosses

by WILLIAM F. CROUCH
in Chicago

Recreational activities other than theatres have reached an all-time high in Chicago this season, with a considerable effect on the film business. Thousands attend the free baseball games, mostly in the softball leagues, and other free attractions. There are twelve times as many free ball games as there were five years ago. Almost every vacant lot has games nightly, and citizens have protested in vain to the courts.

The big league games are drawing heavily, the six daily broadcasts of the baseball games are keeping others at the radio on weekdays as well as on Sundays.

The opening of horse racing and the attendant betting are having their effects on theatre business also. Bookies have found they can operate without the slightest opposition and the larger places can accommodate three to five hundred patrons while there are eight tracks running.

Chicago being a lake front city also has the attractive beaches and harbors which appeal to swimmers and boatmen. Thousands are attracted to the beaches every weekend.

Besides the beaches there are the harbors, crowded daily with small craft. Golfing has drawn 41 per cent larger attendance to local courses than a year ago and business on golf courses is 25 per cent over last year.

Stores say there never before has been such a demand for sports goods.

The free open air concerts are more popular than ever. James C. Petrillo, head of the local musicians union, is largely responsible for the free park concerts.

"Blockade" to Open at Music Hall

Walter Wanger's "Blockade" will open at Radio City Music Hall next Thursday, following a two week run of "Vivacious Lady." During the production of "Blockade," which has the Spanish Civil War as its background, "spies" attempted to invade the studio, Mr. Wanger reported recently in a letter to Cordell Hull, secretary of state. Madeleine Carroll, Henry Fonda and Leo Carrillo have the leading roles in the production which was directed by William Dieterle. On the day following the premiere at Radio City, the picture will open in more than 300 cities, according to Mr. Wanger. At the request of members of the Senate and House of Representatives, United Artists held a private showing of "Blockade" Thursday night in the auditorium of the new Department of the Interior Building, Washington. The picture is reviewed this week on page 35.

Black Hills Meeting Held

The annual meeting of the Black Hills Amusement company, operators of theatres in nine Black Hills cities and two nearby cities in Nebraska, was held this week in Deadwood, South Dakota. Leo Bertolero was elected president, Charles Klein vice-president and secretary, and John Bertolero general manager and treasurer.

950 AT IATSE MEETING

EQUITY ABANDONS PLANS FOR MERGER

Among the developments in actor organizations this week was the abandonment, for the time being, of the long considered merger of Chorus Equity Association with Actors' Equity Association, the appointment of Ruth Richmond as executive secretary of Chorus Equity, and the reelection of Kenneth Thomson as vice-president of the Associated Actors & Artistes of America.

Miss Richmond, an employee of Chorus Equity for several years, was appointed after the announcement at the organization's annual meeting of the abandonment of the merger plans. She will succeed Mrs. Edith Christianson, whose resignation becomes effective June 20th. The regular ticket of nominees was elected with Paul Dullzell, chairman of the executive committee; Gerald Moore, recording secretary; Jack Barnes, Mary Brent, Margaret Henzel, Lili Mann, Helen Sanford, Norman Van Endburgh and Jean Woods as members of the executive committee for three years, and Thomas Scott and Phil Shaw as committee members for one year.

Mr. Thomson, who is executive secretary of the Screen Actors Guild, was reelected to the AAAA post at the organization's annual meeting in New York. Leo Fischer was chosen treasurer. All other officers were elected last year for two-year terms.

Universal Wins Suit

Ferdinand Pecora, Supreme Court Justice in New York, on Wednesday dismissed the suit of Madison Square Garden Corporation against Universal Pictures in which the plaintiff sought an accounting of profits and an injunction against the exhibition of the picture "Idol of the Crowd," alleging that Universal had attempted to deceive the public into believing that the hockey scenes used in the picture were depicting Rangers in action in Madison Square Garden. Justice Pecora said "the picture does not deliberately claim connection with the Garden" and that there was an insufficiency of fact to support the plaintiff's suit.

Patel Moves Bombay Office

J. J. Patel, sole proprietor, International Talkie Equipment Company, in Bombay, India, has moved to larger quarters at Roxy Chambers, Roxy Cinema, New Queen's Road, Bombay, 4.

RKO To Golf

RKO's annual golf tournament, open to the industry, will be held Tuesday, June 21, at the Westchester Country Club, Rye, N. Y.

Mediation Plan Cited by Browne

(*Continued from page* 16)

ployе and IATSE unionist; the Reverend Father Leonard T. Gerity, of Summitville, Ohio, a former member of Cleveland projectionists' Local No. 160; Governor Davey, of Ohio; Mayor Burton, of Cleveland; Reverend Father J. W. R. McGuire, of Bourbonnois, Ill.; Rabbi Rudolph M. Rosenthal, Cleveland, and Dan Tracy, president of the International Brotherhood of Electrical Workers, with which studio union the IATSE had the jurisdictional fight in Hollywood that finally gave it ascendancy in the studios. Father McGuire advocated enactment of a new NRA.

Mr. Tracy assured the IATSE convention of the support of his organization, without referring to jurisdictional contentions that still exist between his group and the IATSE.

Holmden Heads Committee

The Cleveland convention committee, made up of members of the local projectionist and stage hand unions, was headed by Harland Holmden, international vice-president of the IATSE, who was associated with Mr. Bioff in adjudicating the studio workers' dispute last year.

Other convention committee members were: Victor A. Welman, vice-chairman; John B. Fitzgerald, William Finegan, Zish Jowell, Joseph Underwood, John Sheehan, Russell Cull and John Fry, all of Local 27, Cleveland; and Iver Grann, E. J. Brock, Charles Bullock, Albert Dolan, Jake Fried, Leo I. Korb, E. G. McGranagan, L. J. Shager and Robert Fried, of Local 160.

Reduction in operating expenses of the IATSE amounting to over $21,000 in the last two years was noted in Mr. Browne's report, which gave the amount of cash in the union's general fund as $247,000 on May 14, 1938.

Motion picture equipment exhibits were few at this convention. International Projector Corporation had a display of its new "E-7" projector and new Simplex sound equipment in the convention hall, while RCA Photophone and Capital Stage Lighting Company, of New York, had exhibits at the Hotel Hollenden which was the official convention headquarters.

Cleveland's Local 160 presented solid gold life membership cards to both Mr. Brown and Mr. Bioff.

Each of the IATSE's 15 districts held individual meetings prior to the opening of the general convention.

Fessler with Motiograph

Frank D. Fessler, development engineer, has resigned from Electrical Research Products, Inc., and has joined Motiograph, Inc., in a similar position. Mr. Fessler was in charge of engineering projects for the improvement and manufacture of theatre apparatus for ERPI. Prior to entering the sound film field he worked for Westinghouse Manufacturing Company.

Malchin to Sail

Leo Malchin, president of French Film Exchange, will sail on the Normandie June 29 for Paris to buy several French pictures for the American market.

SEC Reports on Paramount, Pathe, Warner Brothers

Stock, financial or salary operations in Paramount Pictures, Loew's, Warner Brothers and Pathe were reported this week by the Securities and Exchange Commission at Washington.

Gross operating income of Paramount during the year ended January 1, last, was $46,116,680, the SEC said it was informed by the company in an annual report filed June 3rd.

The operating income failed by over $1,000,000 to meet operating costs, but other income brought the figure up so that, for the year, the company had an excess over expenditures of $5,097,724, the report disclosed.

The three highest salaries paid by Paramount for the year were $370,000 to Marlene Dietrich, actress; $260,833.34 to Ernst Lubitsch, producer; and $248,055.49 to Claudette Colbert, actress. Six officers who were also directors received a total of $613,466, and eight other officers received $228,436. A total of $8,900,209 was divided among 155 producers, technicians, artists and other talent.

Reporting on payments for services to outside individuals and organizations, the company showed that $44,760 was paid to Price, Waterhouse and Company, accountants; $20,542 to Barrow, Wade Guthrie & Company, accountants; $79,400 to Simpson, Thatcher and Bartlett, counsel, and $202,500 to Root, Clark, Buckner and Ballantine, attorneys.

Acquisition in April of a further 504 shares of Loew's Boston Theatres common stock by Loew's, Inc., parent, was also disclosed by the Securities and Exchange Commission. At the close of the month, the company's total holdings had reached 99,506 shares.

The only other transactions reported—both gifts—were the disposition by Herman Starr, New York, officer of Warner Brothers, of 500 shares of Warner Brothers common stock, last of his holdings in that class, and the disposition of 100 shares of Pathe common stock by Robert R. Young, Jersey City director, who held 19,897 shares at the close of April.

Disposition in April of 5,000 shares of Columbia Broadcasting Class A stock by Samuel Paley, Philadelphia director, was made known.

At the close of the month, the report showed, Paley held 13,000 shares of Class A stock, 2,000 shares of Class B and 26,000 Class B voting trust certificates.

Director Hitchcock Arrives

Alfred Hitchcock, British director, is open for an offer to make one picture in Hollywood, he said on Monday on his arrival in this country on the *Queen Mary* with his wife, the former Alma Reville, GB scenarist. He said he would renew negotiations with David O. Selznick when he reaches the coast over the weekend. Mr. Hitchcock approved the production of high cost pictures by American companies in England and said he was pleased with the plans of Metro-Goldwyn-Mayer and Twentieth Century-Fox to make several big pictures abroad in the coming year.

To Discourage Studio Visits

The publicity directors of Hollywood's film companies have decided to discourage visits to the studios when the Shrine convention is held in Hollywood next month.

Here's a Class "A" Film That Cost $85,000, Including Star's $25,000

Class "A" films for $85,000, produced and delivered in 32 days, and in Hollywood! That was in 1915, almost two decades before the "million dollar" super-colossal epics. And the $85,000 included $25,000 paid to the star, Billie Burke. Others in the cast of this early Triangle picture were William H. Thompson, William Desmond, Nona Thomas and Gertrude Claire.

When Warner Brothers-First National took title to the rights and documents of the old Triangle company, they acquired, among other papers, the cost sheets of many an old production. One of the archives was the cost sheet of "Peggy," considered a good picture in those days, as directed by the late Thomas H. Ince. Jacob Wilk, head of the story department of Warner Brothers, now furnishes the original "Peggy" cost sheet, for the interest it may have in comparing with the new. It follows:

PEGGY (No. 445)

Director: Thos. H. Ince
Commenced: Sept. 7, 1915.
Camera: Newhard
Completed: Oct. 9, 1915.

Stock, Directors, Actors, etc.	$31,921.92
Labor and Operation, Prop Men	187.51
Labor and Operation, Carpenters, etc.	2,945.00
Auto Expense, Drivers' Salaries	163.50
Ranch R & M, Salaries	46.00
Laboratory Operation	1,391.66
Wardrobe, Labor	389.14
Payroll, Undist.	7,049.91
Total Payroll	$44,094.64
Picture Expense, Direct	4,662.87
Props, Rented	1,523.35
Scenery, Material	2,294.00
Laboratory Operation, Material	487.50
Auto Expense, Use of Machines	687.00
Musical Operation	1,011.84
General Picture Expense, Undist.	3,315.43
Total Picture Expense	$58,976.63

Negative Film Used (Feet)	28,600
Positive Film Used (Feet)	58,825
Cost per Reel (7 Reels)	5,896.66
Cost per Reel (Foot)	5.89
Total California Picture Expense	$58.076.63
28,600 Ft. of Negative Stock @ .03125	893.75
58,825 Ft. of Positive Stock @ .02775	1,632.39
2 Positive Prints furnished L. A. Exchange	
Grand Total Picture Expense	$60,602.77
Grand Total Cost per Reel (7 Reels)	8,657.54
Grand Total Cost per Reel (Foot)	8.65
Star—Billie Burke (5 Weeks)	25,000.00
TOTAL COST	$85,602.77

Southern Units Hear Kuykendall

Distribution problems were discussed by the Southeastern Theatre Owners Association's members as 200 of them met in Chattanooga, Tenn., this week. President Milton Moore, Jacksonville, opened the convention and Ed Kuykendall, president of the Motion Picture Theatre Owners of America, spoke.

The summer convention of the Motion Picture Theatre Owners of Virginia will be held next Wednesday at the Cavalier Hotel, Virginia Beach. Mr. Kuykendall will talk.

At the Chattanooga convention R. B. Wilby of Atlanta, president of the Wilby and Kincey circuit, warned of efforts by politicians to get control of theatres.

On Tuesday a general discussion of the following controversial subjects was held: "Trade Practices and Policies in General," N. H. Waters, Birmingham; "Selling Methods, Score Charges, Guarantees on Percentage Pictures and Weekly Payments on Shorts," R. E. Martin, Columbus, Ga.; "The Menace of Preferred Playing Time," Bill Griffin, Cullman, Ala.; "Unfair Competition Between Exhibitors," William Karrah, Swainsboro, Ga.; and George Denton, Knoxville, Tenn., and "Better Exhibition Methods, Merchandising and Selling the Picture to the Public," Nat Williams, Thomasville, Ga.

Booking Group to Meet Majors

The attitude of the major companies towards the newly formed Associated Theatres of New Jersey, a buying and booking combine, will be known next week when spokesmen for the organization's 14 theatres start discussing contracts with the local exchanges. Large distributors have never favored "booking combines."

Irving Dollinger, president of Allied of New Jersey, said this week that most of the large companies had approached Associated Theatres with the inquiry as to when it will start product negotiations. This, however, does not necessarily mean that the companies are anxious to sell the combine.

The distributors have not formed any opinion as to whether they will be willing to sell it new season contracts, and a spokesman for Twentieth Century-Fox said that his company is averse to dealing with such groups because of the effect on film rentals.

Associated Theatres' buying committee includes Mr. Dollinger, who operates the Plaza in Linden; Paul Josephs, chairman of the board and operator of the West End, Newark, with Stanley Sobelson, and Jacob Unger, vice-president, who has the Mayfair, Hillside.

A booking office will be opened shortly in New York, it is planned, and a booker and office girl will be the only salaried employees.

Millions of women . . .

will want to see the technique of these Three Little Lovelies . . . so eager to meet life, love . . . *and* a *man with a million dollars!*

"here must be thousands of girls just like us . . ."



"Thousands? There are millions!"



"Only we're going to do something about it!"



From 20th Century-Fox

THREE BLIND MICE

in June . . . the month of romance!

20th DRESSED IT UP TO GO PLACES!

DRESSED it with first-flig
stars and a top-ru
cast . . . with trunks full
clothes and eyefulls of luxur
. . . with smartness, fun, crisp
pace—and loads of love!
And 20th hold-over show-
manship!



Every woman wants to know the answers!

Where can you meet millionaires?

How can you get into those places?

What kind of clothes should you wear?

How can you get an introduction?

What should you say to make a good impression?

Where can you check on his bank account?

How can you spot the phoneys?

How do you get your man to propose?

How do you win over his relatives?

What do you say if your bluff is called?

This picture tells all!

LORETTA
YOUNG • JOEL **McCREA**
in

THREE BLIND MICE

with

DAVID
NIVEN • STUART **ERWIN**
MARJORIE
WEAVER • PAULINE **MOORE**
BINNIE
BARNES • JANE **DARWELL**

Directed by William A. Seiter
Associate Producer Raymond Griffith · Screenplay by Brown Holmes & Lynn Starling · Song: "Isn't It Wonderful, Isn't It Swell" by Pollack & Mitchell · Based on play by Stephen Powys
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE

Ullman to Manage Joinville Studio

Andre Ullman, general manager of Paramount theatres in France and Belgium, has been placed in charge of the company's French studio at Joinville, succeeding Ike Blumenthal, who died recently on shipboard en route to the United States. Mr. Ullman will continue in his theatre capacity in addition to handling physical operations of the studio, which has been leased to Pathe Natan, and the laboratory. While Paramount does no producing at Joinville, it does considerable dubbing.

Frank Farley, who acted with Mr. Blumenthal as representative of the Hollywood studio, has been named managing director of the Continental talent and story department, reporting to Russell Holman in New York.

David Bader Transfers Activities to Hollywood

David A. Bader, talent scout and story representative for American and continental producers with headquarters in London for the last eight years, announced this week that he has permanently transferred his activities to Hollywood.

Arriving in Hollywood several weeks ago as representative of George Pal's British "puppet-toons," a cartoon process, Mr. Bader brought with him story material and contracts with English players, writers and directors. Mr. Bader was for years personal assistant to Carl Laemmle, former head of Universal.

Hearing in Lynton" Case Scheduled for June 21

John W. Clancy, Federal court Judge in New York, has set June 21st for a hearing on objections filed by both sides against the report of Gordon Auchincloss, special master, who allowed Edward A. Sheldon and Margaret Ayer Barnes, writers, $587,000 damages against Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation, Loew's, Inc., and Culver Export Corporation.

The damages were allowed in the action brought against the defendants for plagiarism of the plaintiff's play, "Dishonored Lady," in the film "Letty Lynton." The court was scheduled to hear the objections to the report Tuesday but the adjournment was granted at the request of John W. Davis, counsel for the plaintiffs. Mr. Sheldon and Miss Barnes contend the award should be at least double the $587,000 allowed while the defendants claim the maximum allowance should be $30,000. Murray Hulbert, Federal judge, will conduct the hearing on the adjourned date.

Progressive Will Establish Own Exchanges, Judell Says

Progressive Pictures will establish its own exchanges in territories where it cannot obtain satisfactory distribution for its product, Ben N. Judell, president, declared this week.

The establishment of a New York exchange is the first step in this direction, he said. Harry Rathner will be manager of the New York exchange and, in addition, will serve as eastern representative for Mr. Judell and Progressive interests.

"20 YEARS IN BUSINESS" KEYNOTES UA MEETING

More Than 30 Films Will Be Announced at New York and Chicago Conventions

"Bridging 20 years of motion picture history" will be the keynote of United Artists' twentieth anniversary sales convention which opens at the Waldorf Astoria hotel in New York on Monday. The company will announce one of the largest number of pictures it ever has offered, more than 30 productions.

With the recent addition of Hal Roach and Edward Small to its producer ranks, United Artists will be represented by the productions of six leading producers. Those who will continue to release through the company are Samuel Goldwyn, David O. Selznick, Walter Wanger and Alexander Korda. That a few films of other producers also will be distributed is a possibility.

The convention this year is to be divided into two sessions. The first will continue for five days in New York, ending next Friday night, and the second will begin on Monday, June 20th at the Drake Hotel in Chicago, lasting four days.

14 Exchanges Represented

Sales executives and salesmen from 14 exchanges, representing five districts, will attend the meetings in New York, while 12 exchanges from two districts will meet in Chicago. Exchanges to be represented in New York are New York, Buffalo, Philadelphia, Washington, Cincinnati, Cleveland, Indianapolis, Pittsburgh, Boston, New Haven, Atlanta, Charlotte, Dallas, New Orleans and Canada. Those which will meet at Chicago are Chicago, Detroit, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis, Denver, Los Angeles, Salt Lake City, San Francisco and Seattle.

Plans have been made for 100 men to attend the New York meeting, and for 80 in Chicago.

Executives to Speak

Executives who will address the New York meeting are George J. Schaefer, vice president and general manager of distribution; A. W. Smith, Jr., general sales manager; Maurice Silverstone, new chairman of the executive committee; Harry Gold, eastern division manager; Harry D. Buckley, vice president in charge of exchanges; Arthur W. Kelly, vice president in charge of foreign distribution; Paul Lazarus, contract manager; Harry Muller, treasurer; Monroe W. Greenthal, director of advertising and publicity, and L. J. Schlaifer, western division manager.

General meetings will be attended by all delegates on Monday and Tuesday, and then the men will gather in district groups to discuss individual territorial problems with executives for the remaining three days. On Saturday the 12 home office executives and four producer representatives will entrain for the Chicago convention.

Representing United Artists producers at both meetings will be James Mulvey, for Samuel Goldwyn; Lowell Calvert, for Selznick International; Emanuel Silverstone, Alexander Korda; Harry Kosiner, Walter Wanger Productions; Mack Littman, Criterion Films (London), and Grace Rosenfield, for Hal Roach.

Product for 1938-39 will be detailed at the Monday session in New York, and plans announced on sales policy and advertising, publicity and promotional ideas for the new program, to be outlined by Mr. Greenthal.

From London came word this week that Alexander Korda had officially announced that Irving Asher, former head of Warner British production, had joined London Films as associate producer.

Mr. Korda declared that Mr. Asher will work with him on production policies of the company, and will take an active part in production of London Films.

Metro Theatre in Bombay Is Opened

The new 1,500 seat Metro theatre and office building in Bombay, India, was opened Wednesday with "Broadway Melody of 1938" as the initial attraction. The Metro is a modern orchestra and balcony type house, Carrier air-conditioning system, Simplex projection and RCA High Fidelity sound equipment and has lounge bars and mural paintings on the walls.

Other Metro Theatres recently built abroad include cinemas in Sao Paulo, Brazil; Bisbrane, Australia; Rio de Janeiro, Brazil; Durban, South Africa; Montevideo, Uruguay; Santiago, Chile, and Lima, Peru.

Additional plans are now under way for other Metro Theatres in Perth and Adelaide, Australia; San Juan, Porto Rico; Amsterdam, Holland, and Cairo, Egypt.

Ban on Theatres Upheld by Court

An ordinance banning all "entertainments, amusements and exhibitions," which was adopted in Swarthmore, Pa., to forestall the erection of a motion picture theatre, was declared valid this week by Judge McDade of the Delaware county court at Media.

The court pointed out that the property of Dr. William Earl Kistler, where the theatre was to be erected, is zoned in a business district but that the ordinance definitely prohibits theatres and other places of amusement.

Suit Against ERPI Adjourned for Week

John C. Knox, Federal court judge in New York, this week adjourned until next week the trial of a $139,000 action brought against Electrical Research Products, Inc., by John G. Paine, as agent and trustee.

The case involves the interpretation of a contract under which ERPI became the sublicensee of foreign-used synchronization rights in films produced in the United States and in which copyrighted music belonged to American publishers. Mr. Paine, as agent for the publishers, claims ERPI was obligated to pay fees for the exhibition of the sound tracks in certain foreign countries.

Ben Roman has joined the staff of GB's New York exchange. Mr. Roman has been assigned to the New Jersey area.

RCA "SCOOPED" ON TELEVISION SETS FOR SALE, DOESN'T CARE

American Communicating Systems, Inc., Places Assembled Equipment on Market in New York Department Stores

"TELEVISION IS HERE!" The announcement blazed forth to the public this week in large newspaper advertisements inserted by New York City department stores in behalf of the American Communicating Systems, Inc., manufacturer of what is claimed to be the first completely assembled, workable television sets to be placed on the market in this country.

But, Radio Corporation of America, operating the only scheduled television broadcast programs in the New York metropolitan area, failed to show any excitement over not being first or among the first to market sets.

C. W. Farrier, television coordinator, discussed RCA's position in the television field. "Neither RCA nor anyone else is holding back television," he declared, exploding the oft-repeated theory that television has been perfected but that the large corporations do not want to introduce it yet.

Any manufacturer placing a set on the market now is running the risk of having his set become obsolete almost overnight, according to Mr. Farrier. He amplified the point by explaining that recommendations for a set of standards for the television industry have not yet been submitted to the Federal Communications Commission.

The television committee of the Radio Manufacturers Association has determined on a code of standards for both transmitting and receiving television apparatus and was expected to submit its report at the annual convention of the association in Chicago this week. The suggestion for standards, when adopted by the RMA, will be forwarded to the FCC for approval, which is necessary before television can go on a commercial scale.

Once the recommendations are submitted, Mr. Farrier said, the FCC may see fit to adopt an entirely different code.

The standards which will be adopted eventually loom as a factor of major importance, Mr. Farrier said, because sets now capable of receiving television broadcasts may be worthless under the standards agreed upon finally. It is for this reason, primarily, he said, that RCA has not and does not plan to market receiving sets within the immediate future.

Officials of the American Communicating Systems, however, are confident that their move in placing sets in department stores is justified by the results they have obtained. Eugene Nathenson, official spokesman for the corporation, outlined his company's plans which include the introduction within the next few weeks of sets in Boston and Pittsburgh.

To date, he continued, the company has been dependent upon the telecasts of RCA's National Broadcasting Company. However, Mr. Nathenson pointed out that there are 18 stations licensed to telecast on an experimental basis. The stations are located in 14 cities with a total population of 26,250,000, he added.

Included among the 18 stations was the Columbia Broadcasting System's proposed station in New York. Columbia several months ago announced plans for installation of a transmitter in the tower of the Chrysler Building and the establishment of studios in Grand Central. An order for the transmitter was placed with RCA. The equipment it is said is now complete and "in storage."

TELEVISION BROADCAST 220 MILES IN ENGLAND

Television transmission over a distance of 220 miles was reported this week from Middlesbrough, Yorkshire, according to a wireless message received by the New York Times *from London.*

On a standard receiving apparatus erected on a specially chosen site on the outskirts of the town, the Alexandra Palace program of dancing and other items originating in North London was clearly viewed.

There were some interruptions due to electrical interference for over an hour.

Going Ahead, Says Seldes

"We are going ahead with our plans," Gilbert Seldes, television program director for CBS, said. No dates have been set, he said, either for the start of televising by CBS or for the installation of the transmitter.

The Communicating System's drive to make New York television conscious was launched in coincidence with RCA's first broadcast of a full length feature picture—Alexander Korda's "The Return of the Scarlet Pimpernel."

Since then, each RCA announced broadcast has been called to the attention of the public through newspaper ads of department stores. The series of department store demonstrations of television came to a halt this week with the RCA telecast of the Broadway play, "Susan and God." RCA, after that broadcast, announced it would go off the air to make changes in its broadcasting apparatus.

In introducing the telecast of the play, both David Sarnoff, president of RCA, and John Golden, producer of "Susan and God," declared that what was about to be seen would be "epoch making."

In order to present the scenes from the play as closely as possible to legitimate theatre conditions, NBC technicians constructed replicas of the play's setting for use in the experiment. Two cameras were used to achieve intermediate, close and long shots.

Several defects were noted, however. Often the figure of one of the characters was completely out of the camera eye, or cut in half, while such sounds as the rustling of clothes, or the sound of footsteps were exaggerated.

Mr. Farrier expressed the belief that the next RCA telecasts would take place in late July.

Mr. Nathenson reported that the demonstrations conducted in the department stores led to several sales of receivers but, he added, he was unable to give any accurate number as to the sets purchased. He pointed out that in all advertisements it was explained that the public could "place your order now for early delivery."

The sets employ a cathode ray tube manufactured by the National Union Corporation, which, Mr. Nathenson said, has laboratories near Newark, N. J. Communicating Systems has the exclusive right to all tubes manufactured by the company, Mr. Nathenson said.

As for the complete receiving sets, he continued, all parts are covered by basic patents and for this reason Communicating Systems expects no legal entanglements.

The delay in manufacturing sets, Mr. Nathenson explained, is caused by the fact that at present the National Union Corporation is equipped to turn out only about four tubes per day. He added that National Union already has started to enlarge its laboratory.

Queries as to broadcasting possibilities for the future brought a smile from Mr. Nathenson, who quoted Dr. Louis W. Parker, chief engineer for Communicating Systems.

"Whenever that subject is mentioned to Dr. Parker," Mr. Nathenson said, "he laughs and says that he can't understand why they (television broadcasters) have to go to towers and mountains to broadcast. When the time comes, Dr. Parker says he will be able to broadcast from the cellar of this building.

"How he intends to do it I don't know. He's got ideas of his own."

Mr. Nathenson emphasized that American Communicating Systems is a closed corporation.

"We're not using the public's money for experiments," he declared, "and we don't intend to."

Mr. Nathenson visualized the time when Communicating Systems would expand to the broadcasting phase of the business and said at that time stock in the corporation might be offered to the public.

In addition to Mr. Saltzman, the officers are Charles H. Sterenfeld, vice-president and general manager, and John Pogson, secretary and treasurer. The company's sets, put on display in such stores as Bloomingdale's, Abraham and Straus, Macy's, Piser's, Abercrombie & Fitch, Lewis and Conger and A. G. Spalding, sell for $125, $195 and $250. The cheapest one is a table model with a three by three inch screen. The other two are console models with five by five inch screens. The receiving sets used by RCA engineers have eight by ten inch screens.

Plans to Promote Interest

American Communicating Systems, according to Mr. Nathenson, has definite plans for promoting interest in television. Chief among these, he continued, is a plan to propose that the motion picture industry use television as a means of advertising pictures.

Questions as to how the motion picture industry will greet the introduction of television on a commercial scale were included in an article published this week in the New York *Times*. The article, entitled "Big 'Ifs' Cloud the Television Screen," advanced the thought that "possibly Hollywood will not only continue to produce pictures for telecasting but become an even more gigantic production machine than it is."

In reckoning the cost of televising sketches the article estimated that a television station would have a production cost of $180,000 a day or $65,700,000 a year for three half-hour sketches a day.

"Will the advertiser pay $2,000 a minute for television production costs, plus another $200 or $250 profit, and will he multiply the total of $2,250 by 20 to reach the more important regions in a national hook-up?" the article asked, and then pointed out that the maximum thus far paid for sound broadcasting on a national scale is about $30,000 an hour.

A three-alarm fire of undetermined origin damaged the roof and considerable equipment Tuesday at the RCA Television Building, Brooklyn.

GOVERNMENT STARTS FCC PROBE OF RADIO'S STANDARDS AND CONDUCT

House Rules Committee Members Say Charges That Lobbyists Have Influenced Commission Are Not Substantiated

The Federal Communications Commission this week opened a series of hearings to inquire into all phases of radio broadcasting while the Rules Committee of the House of Representatives still awaited promised substantiation of charges that members of the FCC have been too greatly influenced by radio lobbyists.

Members of the House Rules Committee, after questioning Charles Henry Payne, a member of the FCC, in executive session, said on Wednesday that Mr. Payne had failed to support with evidence his charges of last week that fellow commissioners were too greatly influenced by broadcast lobbyists.

"He said the commissioners were all right," commented Representative Adolph J. Sabath of Illinois. "I got some names of lobbyists."

The committee took no action on a resolution to establish a seven-member House committee to investigate charges of monopoly in the industry. Mr. Payne had urged approval of the resolution.

Mr. Payne had voiced his charges at a hearing last week on the resolution for a special House committee investigation of monopoly in broadcasting. He argued that conditions within the industry made the investigation imperative to safeguard the public.

Follows Varied Demands

Frank R. McNinch, chairman of the FCC, also was heard by the committee. He said that the investigation planned by the commission would serve to air the situation adequately.

The FCC inquiry resulted from demands by Congressmen, newspapers, public and pulpit for an investigation into radio operations and the supervision exercised by broadcasters over programs. One of the immediate causes was the Mae West burlesque broadcast of "Adam and Eve in the Garden," on the Chase and Sanborn Coffee hour over the National Broadcasting Company network one Sunday evening last winter.

Greater Power Opposed

At the first of the series of hearings Monday, proposed new regulations for the operation of broadcasting stations drew the fire of several organizations. Protests against any general increase in power maximum were voiced by John K. Claxton, representing the governor of Montana; S. Howard Evans, executive secretary of the National Committee on Education by Radio, and Sol Alpher, counsel for the American Civil Liberties Union.

Mr. Claxton pointed out that residents of Montana were dependent upon their local stations for weather and crop reports, news and other information, particularly in the winter. Montana fears, he continued, that increased power would force it to lose its local service.

Mr. Alpher contended that instead of an increase in power there should be reductions. Minorities, he declared, have their best chance over small stations.

Mr. Evans commended the Commission for establishing a standard for programs in its new rules, but added that the FCC should also establish economic standards. Many stations which profess to have high program standards, he charged, permit misleading advertising or harmful children's programs.

Mark Ethridge, president of the National Association of Broadcasters, attacked proposals for program standards, declaring they are inconsistent with principles of democracy.

"If the government assumes control and attempts to dictate the types of programs to be broadcast, the very foundation of the existing broadcasting system is destroyed," he declared.

Asks Three-Year Licenses

Mr. Ethridge also expressed the Broadcasters' opposition to continuation of the present six-months license period. Broadcasters find it necessary to incur heavy expenses, he said, to keep abreast of the Commission's engineering and public interest requirements without any assurance that the money so involved may not be lost almost immediately. He urged that the license period be extended to three years.

A plea for elimination of all power maxima with respect to clear channel stations was made by Edwin W. Craig, vice-president of the National Life and Accident Insurance Company, operator of WSM.

J. V. L. Hogan, chairman of the Broadcasters' engineering committee, appeared before the FCC. He discussed the proposed new rules from a technical standpoint, contending that many of them required amendment to meet the current situation or future development of the industry. He characterized the rules as a whole as "a great step forward."

At the Rules Committee hearing, Mr. McNinch explained that the commission hoped to start its investigation to determine whether monopolistic relationships exist between the three large broadcasting systems and stations using their programs or whose facilities are owned or controlled by the chains next month.

He also declared that Mr. Payne's resolution that the commission would "welcome" a congressional investigation of the radio industry was rejected by the FCC because that would have been an admission that the Commission was not doing its work.

When Mr. Payne spoke before the committee he charged that free competition rapidly is disappearing in the broadcasting field and that "spoils" rather than beneficial programs were the aim of the broadcasters. Reading from a prepared statement, he said:

"The tendency in the broadcast industry is to strengthen and perpetuate two or three powerful chains. In fact, at the present time, the National Broadcasting Company, the Columbia Broadcasting System and the Mutual Broadcasting System own or control most of the best facilities on the airwaves. Huge profits have been made by many broadcast stations to the detriment of the public.

"Dead Level of Mediocrity"

"The tendency in programming is to establish a dead level of mediocrity in order to please the greatest number of people. In the attempt of the stations to reach the lowest common denominator, radio is driving intelligent people away from their receiving sets."

Coincident with the opening of its hearings, the FCC made public an analysis of net revenues of radio broadcasting networks during 1937. The net income, according to the analysis, amounted to $6,359,954.

Total commercial time sales of broadcast services for the year amounted to $59,046,444, while total expenses were $33,181,702. Total revenues of the networks for the year amounted to $40,541,062, the report stated.

NEWSPAPERS COMMENT ON RADIO PROGRAMS

Two Kansas newspapers commented editorially this week on the quality of radio programs.

"Radio is now undergoing a new test—that of public censorship," the Topeka State Journal *commented. "Fifty per cent of radio programs today are so trashy as to represent the lowest possible degree of human intelligence. The exhibition is either a ghastly proof of the moronic mind of the listening public or the producing broadcasting studio, or both."*

To this, Marion Ellet in the Kansas City Journal-Post, *replied: "but the public as a whole finds little or nothing. It is well satisfied. If it were not, there would be a change. For, next to the public schools perhaps, there is no institution in the country . . . more directly influenced by public opinion or which more accurately reflects mass intelligence than the radio."*

Indiana-Illinois Circuit Convenes

by WILLIAM F. CROUCH

in Chicago

The Indiana-Illinois theatre circuit, one of the largest small theatre groups in the midwest, held its fifth annual meeting Friday at Whiting, Indiana.

Following a business session in the morning the theatre managers and their wives and the circuit executives met at Phil Smidt's, for luncheon. Total attendance was about 85.

Alex Manta, president of the company, presided at the meeting which followed the luncheon and introduced the six managers who won Quigley Awards in the first quarter of the year. Sid Holland and John Burhorn were awarded silver plaques and Jack Albertson, Art Wartha, Rex Williams and Charles Tompkins were awarded certificates. A telegram from A-Mike Vogel, chairman of the Managers Round Table Club of Motion Picture Herald was read at the presentation.

Following the presentation, the winners in a "business improvement" drive in the circuit were announced. The "eastern division" which is comprised of Indiana Harbor, Whiting, East Chicago and South Chicago, took top honors to win the $250 cash prize. The "northern division" of Michigan City and LaPorte took second place and the $150 and $100 prizes.

NEW RULES APPROVED FOR VENICE EXHIBITION

Entries Scaled According to Each Country's Production; Judging Opens August 8th

by J. D. RAVOTTO
in Rome

A sweeping change in the rules and regulations of the sixth annual International Exhibition of Cinematographic Art which opens its doors in Venice on August 8 will give participating countries the final say in the films they enter for competition and small producing countries a better chance in the final reckoning. The most important alteration in the rules takes away authority from the jury in the final decision of the films to be projected at the exhibition and returns it to the participating nations who will have the final choice in all of the films they enter.

This has been done by limiting the number of films each country may introduce at the exhibition in relation to the number of films annually produced by the participating nation. In the past, countries entered all the films they wanted, but the jury had the power to eliminate as many and whatever films they desired.

The new rule reads:

"Each nation may present at the exhibition only a limited number of long films (over 1,000 meters or 3,300 ft.). These maximum limits are fixed as follows: Countries producing annually less than 40, two films; over 40 and up to 100, four films; over 100 and up to 200, six films; over 200, eight films.

"The above limitations are doubled in the case of short films (less than 1,000 m., or 3,300 ft.)."

This change in the rules also affects another ruling regarding the number of world premieres that each nation must present at the exhibition. It reads as follows:

"(a) When a nation presents more than one film, at least one of the films must be world's premiere.

"Of the remaining films submitted, one half shall be a world's premiere or alternatively may have been released to the trade in the country of origin only. The other half may have been released to the trade both in the country of origin and abroad.

"(b) When a nation presents only one film, such films must either be shown as a world's premiere or have been released to the trade in the country of origin only.

Although the prizes are regrouped they are substantially similar to those awarded last year. There are 18 prizes in all. They are: For Long Films: Mussolini Cup, Cup of the National Fascist Party, Cup of the Ministry of Popular Culture, Cup of the Luce National Institute and Volpi Cup. In order that countries with limited production may be given a chance against the larger and more experienced producers "one of these prizes shall be awarded to a film presented by one of the countries with a limited production."

The short film prizes are: for the best educational or scientific film, for the best Documentary Film, for the best Weekly News Films, for the best Animated Cartoon, and for the best Short Feature Film. Eight medals may be awarded in order to acknowledge personal merits of authors, directors, composers, artists and technicians, as well as the artistic ensemble of long and short films.

The Exhibition will be held in the ultra-modern cinema studio palace at the Lido near the Excelsior Hotel and opposite the casino which was inaugurated at last year's exhibition. It will consist of not more than 20 afternoon and 20 evening performances.

The delegate designated by each government must take the necessary steps to communicate to the direction of the exhibition not later than July 15th: the title of the works selected; a synopsis of each film in English, French, German, or Italian; the names of the directors and principal artists, and as many photographs of the film as possible. A further stipulation is that all copies of the films to be exhibited must be delivered to the Exhibition in Venice not later than July 20th.

The cost of forwarding and insuring films to Venice must be borne by the owners of the films. The exhibition will bear the cost of insurance and storage of the films from the time they arrive until their return. The regulations also add that all films will be shown in the original edition. The order, date and time of their projection shall be decided by the Presidency and the Jury.

The awards will be made by an International Jury, composed of the president and secretary general of the Venice Biennal Arts Exhibition, one delegate of each participating nation, two representatives of the International Film Chamber and three members designated by the president of the International Exhibition of Cinematographic Art.

It will be recalled that 16 nations from four continents participated in last year's festival. About 50 full length films were projected before the critics and jury. Until the very last moment it appeared that the United States might boycott the show because of the increased dubbing taxes imposed by the Italian government on foreign films. The renewal for one year of the Mussolini-Will Hays financial accord, signed last year, however, broke the solid American front and 14 Hollywood productions were entered. "Winterset" took first prize for its photography, Bette Davis captured the Volpi Cup as the best actress while Walt Disney had no competition for the Inspector of Theaters Cup for the best animated films.

Italian film writers and critics heartily approve of the new regulations of the Venice show.

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The Italian motion picture industry was given a new stimulus as a result of a number of measures passed by the Cabinet last month. These legalized the changes promised by Dino Alfieri, Minister of Popular Culture, in his Ministerial report to the Chamber of Deputies when he told the Industry to get on its own feet as the government would no longer give them direct aid.

The communique published after the Cabinet session declared that a number of measures were passed for the "institution of various prizes to be awarded national films in relation to the success decreed by the public."

The most important is the institution of a prize of 12% of the net box office receipts over a three-year period from the time of the first projection. The size of the prize caused quite some surprise in production circles as it was much larger than expected. Another prize is one for box office receipts over the 2,500,000 mark.

Another measure indirectly affects American films for it permits Italian producers to dub for four non-Italian films free of taxation to each national film they produce. This means a saving of from a minimum of 200,000 lire to a maximum of 440,000 lire tax for these producers of national films.

Other prizes and awards approved are for producers who export national films abroad and for cinema houses who work in Italy for foreign producers as well as other prizes to be decided by the Italian Minister for Italian films which have particular qualities and artistic merits.

The Cabinet also passed a measure providing for the institution of a public register for the listing of box-office receipts of films projected on Italian screens. Hitherto the Italian Society of Authors and Publishers jealously guarded these figures making it impossible for any one outside or even in the trade to know how much each individual film realized. The figures will continue to be calculated by the Society of Authors and Publishers but must be regarded as public property in the future.

The extension of credits to film producers through the medium of the National Bank of Labor is provided for in still another measure. This was labelled "normal financing of production" by Alfieri in his speech when he said that the government would no longer grant direct credits or subsidies. Credit facilities of the bank will be extended to make borrowing easier.

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New Company Formed

Italian motion picture papers announce the formation of a new Italian film company to be known as the Industria Cinematografica. During its first years of production it is slated to turn out a minimum of six films. At the Caesar Studios in Rome. Giacinto Solito, is general and production manager, Carlo Enrico Rava, stage and scenic manager, Ubaldo Arata, cameraman, Edmonto Van Riel, makeup man. Engaged for the first five films are directors Goffredo Alessandrini (2 films), Mario Bonnard (2 films) and Corrado d'Errico.

The stage actors Emma Grammatica and Ruggero Ruggeri have been exclusively engaged. Others engaged for specific films include a cross section of the best in the Italian film world: Camillo Pilotto, Sergio Tofano, Evi Maltagliati, Gino Cervi, Carlo Nazzari, Armando Falconi, Luisa Ferida, Isa Pola, Luigi Almirante, Guglielmo Sinaz.

The first five films will be "Jeanne Dorèe" by Tristan Bernard, "Quella" ("That One") by Giulio Vila, "Inventiamo l'Amore" ("Let's Invent Love"), by Achille Cora, "Don Pietro Caruso" by Roberto Bracco and "Io Tuo Padre" ("I, Your Father") by Alba de Cespedes.

ITALIAN ADMISSIONS TOTAL $22,000,000

Italians spent 439,637,134.95 *lira or approximately* $22,000,000 *at the box office of theatres in Italy showing both domestic and foreign productions in* 1936, *according to Government figures just released. A major portion of the receipts went to American distributors, since only* 38 *films were produced in Italy in that year while* 245 *pictures, of which* 75 *per cent were American, were imported.*

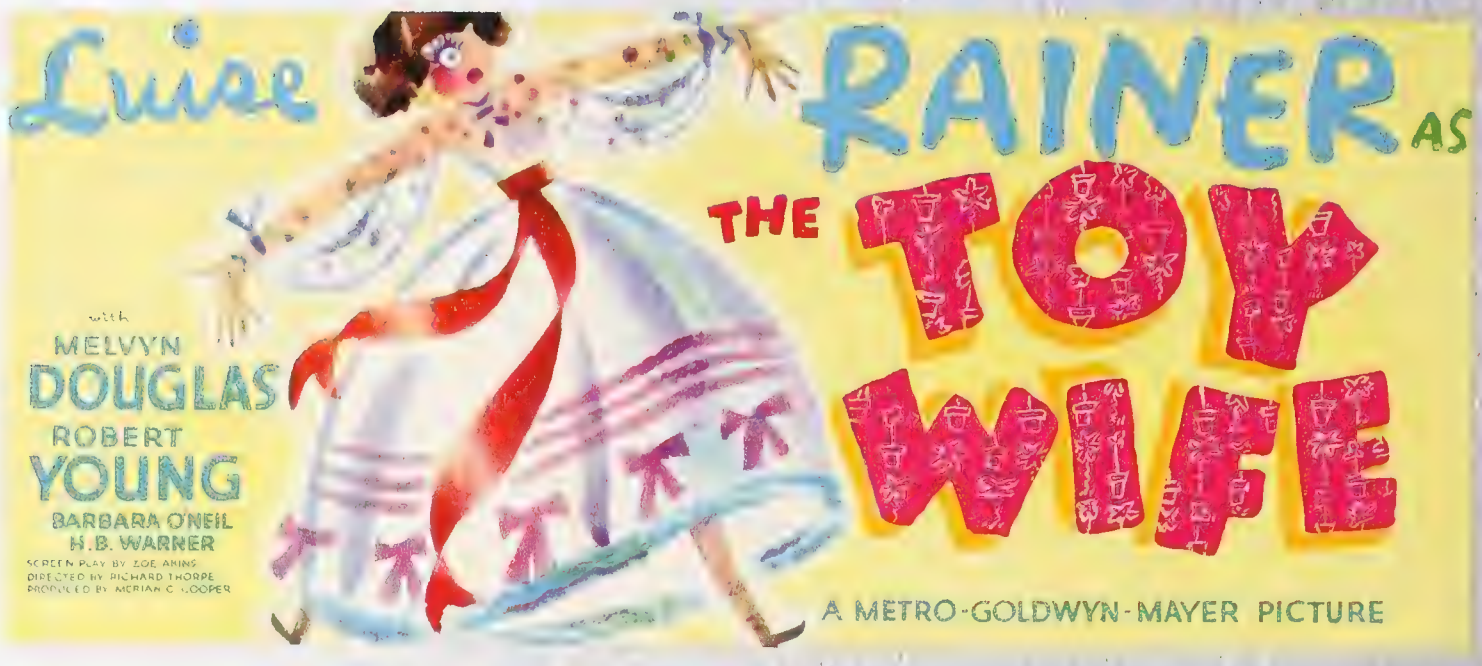
Biggest share of the total came from Milan, where $3,000,000 *was spent. Rome followed with approximately* $2,800,000, *and Turin, Naples and Palermo were next in order with* $1,500,000, $1,200,000 *and* $400,000.

Warner Outing June 22

The Warner Club will hold its annual outing on June 22nd. Members of the organization will sail up the Hudson River on the Peter Stuyvesant to Bear Mountain where a program of sports and other activities will be the order of the day. Ralph W. Budd, personnel director, will be in charge.



"You'll see me soon on thousands
of billboards from Coast to Coast"





PRIZE STAR!

Two years in a row Luise Rainer won the industry's highest award. "Great Ziegfeld","Good Earth" and now another superb performance as "The Toy Wife."





"life slips too hurriedly by, so drink deep from the cup of frivolity and danger while
"

Paramount Going to Texas For Summer Premieres

San Antonio, Texas, will become the exhibition capital for Paramount during June and July, the scene of the premieres of two of the company's most important summer productions, "Tropic Holiday" and "The Texans."

While "Tropic Holiday" will have its world premiere in Mexico City on June 24, its premiere in the United States will be staged in San Antonio on the following day.

Paramount plans to follow the San Antonio showing with a series of pre-release bookings in El Paso, Los Angeles, Albuquerque, Santa Fe, Tucson, Phoenix, San Diego and other border cities having a large Mexican population.

On July 16th Paramount will stage the world premiere of "The Texans" in San Antonio, with R. M. O'Donnell, of Interstate circuit, as master of ceremonies.

Mr. O'Donnell is planning a barbecue at which the stars of the picture, Director James Hogan and Producer Lucien Hubbard will be guests in addition to the Governors of Texas, Oklahoma and Kansas, and the Mayors of Abilene and Salina, Kansas

Accessories Company Named in $125,000 Suit

A $125,000 damage suit against International Theatre Accessories Corporation, Inc., Sales on Sound, Inc., and Josef A. Teeney was filed in New York supreme court Tuesday by Philip S. Malickson, sales manager of Universal Sound Projections, Inc., and Sentry Safety Control Corporation.

Drake Returns from London

Whitford Drake, president of Electrical Research Products, Inc., accompanied by Mrs. Drake, returned to New York from London this week. Because his prolonged illness has prevented active contact with the affairs of his company, Mr. Drake declined to comment on recent industry developments. He plans to resume his normal business activities after a brief rest.

Monogram Opens Wash'gton Branch

Monogram's Washington branch at 922 New Jersey Avenue was officially opened Monday. W. Ray Johnston, president, and Edward A. Golden, vice-president, attended the opening.

Theatre Ratio Correction

The theatre story showing the ratio of population to seats which appeared on page 19 of the June 4th issue erroneously listed the ratio for Wisconsin at 1.2 persons per seat instead of 11.2 and Alabama at 3.7 persons per seat instead of 23.7.

Wallace Ford

In the synopsis of "The Whole Town's Talking" on page 77 of the June 4th issue the actor who played the newspaperman was referred to as Francis Ford. The actor who played the role was Wallace Ford.

"King Kong" Reissued for June

"King Kong," originally released in 1933, will be reissued by RKO and placed on the company's June release schedule.

WOBBER SUCCEEDS CLARK AS 20th-FOX SALES HEAD

Pacific Coast District Manager Six Years; Will Take Over His New Duties at Once

S. R. Kent, president of Twentieth Century-Fox Film Corporation, announced Wednesday the permanent appointment of Herman Wobber, of San Francisco, as general manager of distribution to succeed the late John D. Clark.

Mr. Wobber, who has been the company's Pacific Coast district manager for the last six years, will take over his new duties at once.

Praises Standing in Industry

"Although he does so at considerable sacrifice to himself and his family," said Mr. Kent. "Mr. Wobber has consented to take the post of distribution head out of loyalty to his company and to the men in our sales force whom he has come to know from repeated trips to our exchanges. Hermen Wobber is one of the outstanding figures in the film industry. I have been closely associated with him for many years and I feel our company is extremely fortunate that he is available for this position."

Mr. Wobber, though he has lived all his life in San Francisco, has, as leader of sales drives for Fox, repeatedly visited every important film center in the United States and Canada. It was generally understood that Mr. Wobber, a close personal friend of Mr. Kent, was the logical successor for the sales post, but speculation existed as to his acceptance because of his reputed desire not to leave his home in California permanently.

Prospected in Alaska

Born in San Francisco, he is one of three brothers who have had a life-long community of business interests. He was educated in San Francisco and as a young man prospected for gold in Alaska. A pioneer on the Pacific Coast in the motion picture industry, he was one of the original franchise holders of Famous Players Film Corporation and as such distributed "Queen Elizabeth" the first feature-length photoplay. Except for two years which he spent as special representative in Europe, he was Pacific Coast district manager for Famous Players-Lasky (later changed to Paramount Pictures) until six years ago, when he joined Mr. Kent with Fox. He was a close personal friend of the late John Clark and, according to the announcement, "thoroughly conversant with the company's national sales policies and knows practically every employee in the company's field sales force."

"Under the able direction of John Clark," said Mr. Wobber, "Twentieth Century-Fox has developed the finest sales force in the picture industry and one that enjoys an enviable good will among our exhibitor customers. I will do everything in my power to continue to merit this good will. I contemplate no changes either in the policies laid down by Mr. Kent and Mr. Clark or in the personnel that has done such a job."



HERMAN WOBBER

Schaefer Will Continue Negotiations for Contract

George W. Schaefer, vice-president in charge of domestic distribution for United Artists, is to continue his negotiations for a new contract in New York, it was stated in Hollywood this week. Mr. Schaefer's current contract with the company has until next April to run. However, new terms were discussed during his recent visit to Hollywood.

While the terms were not agreed upon, there is nothing to indicate that a new contract will not be concluded in the near future, it was said.

National Decency Legion Classifies 10 Productions

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week, one was approved for general patronage, seven were listed as unobjectionable for adults and two were condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Main Event." Class A-2, Unobjectionable for Adults: "Abnegacion" (Spanish), "Flight into Nowhere," "Josette," "One Wild Night," "Three on a Weekend," "The Toy Wife," "Wives Under Suspicion." Class C, Condemned: "It's All in the Mind," "Race Suicide."

Warren Joins Grand National

Rick Warren, former Universal salesman in Montana territory, and more recently connected with A. M. Russell Theatres in Bozeman, Montana, has joined Grand National's Salt Lake City branch.

NEW HOUSES INTENSIFY JAPAN'S CIRCUIT RACE

Double Feature Policy Grows in Tokyo, While Shortage of Product Is Expected

by HIROMU TOMINAGA
in Tokyo

Despite the emergency, five new theatres are underway in Tokyo and when they have been completed the Shochiku circuit will have 14 theatres, five of them first-runs of foreign product, in its race against Toho for domination of exhibition. The five under construction are the Komparu Movie, Tokyo Eiga Gekijo, Ikebukuro Showa-Kan, Shibuya Shibuya Eiga Gekijo and Ginza Jensen-za.

▽

Double Bills Increase

Because of the shortage of outstanding foreign product under the import ban and the reduced footage of pictures under enforcement of the three-hour show limitation, there has been a striking growth of double featuring.

There is every indication that at the present rate all foreign first-runs of both Shochiku and Toho will be used up in half a year unless shipments are resumed. American companies are hoping to solve this problem with reissues but weakness of programs is inevitable.

Theatres showing only Japanese product are in a similar predicament, as the footage of domestic pictures has been reduced to 1,500 from 1,700 meters because of the three-hour law. For the double feature first and second-runs there is the problem of filling up playing time.

The trend toward westerns in general program theatres, with their 1,400 to 1,600 meters, is a blessing to those American exchanges having a large supply of such prints on hand but it aggravates the problem of exhibition.

One result is development of combination shows. Many first and second-runs are using special stage attractions with the films. Ballad singers seem to be in the majority.

Nevertheless, the possibility of renewed foreign film activity this year is considered bright. The Ministry of Commerce and Industry is studying the effects of exchange control, and the setting of credit against importation of some commodities has been arranged between Japan and an unnamed European state through a foreign branch in Tokyo.

▽

Toho 8% Dividend

Toho Film Distributing Company announced its first 8 per cent annual dividend, with a semi-annual net profit of ¥179,416, an increase of ¥137,444 over the previous term, a gain of ¥778,356 in business income and ¥640,912 in gross expenditures. Increased capital of ¥4,500,000 was effected by merger of its affiliated companies. Production cost totaled ¥1,218,932.

▽

Shochiku is reported to have decided to supply director and players to Kokko, importer of Tobis product, for production of "Kokumin-no-Chikai" (Pledge of the Nation) for international distribution. German technical men are on location in Hokkaido and other rural areas.

▽

Three hundred exhibitors met at Tokyo Kaikan Hall to discuss their petition to the Diet to lighten the admission tax. They decided to ask exemption for admissions below one yen for dramatic performances and below 50 sen for film performances, these in key cities, and exemptions below 30 sen for both stage and film shows in rural theatres.

Despite this plea the Ministery of Finance was reported to have practically decided to levy the tax on admissions of 20 sen or more for both stage and film performances in city and country alike.

JAPAN LIFTING BAN ON FOREIGN FILMS

Partial lifting of the ban on film importations into Japan is reflected in an official communication of the Finance Office to the eight American distributors operating branches in Tokyo—Columbia, MGM, Paramount, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warner Bros.

While the Ministry is persistent in retention of emergency restrictive measures on overseas remittance and importations, it is reported that the Finance Office has decided to grant "conditional" permits for non-exchange importation of films, the number to be based upon the average number for the last three years, specifically, according to the report, 150 *American and* 50 *European, and on condition that the remittances to home offices in the estimated annual amount of yen* 2,000,000, *covering royalty, shall be deposited at the Yokohama Special Bank for three years hereafter.*

On instructions from their New York headquarters, the branches here are starting further discussions with the Japanese government on the actual number of pictures each is to import.

Dickey To Manage Jubilesta

Lincoln G. Dickey, general manager of the Great Lakes Exposition, Cleveland, for the last two years, has been named manager of the 1938 Jubilesta in Kansas City. Mr. Dickey was director of the Cleveland public auditorium from 1922 to 1929 and manager of the Atlantic City auditorium from 1929 to 1934. For the ten weeks ending in the Jubilesta, Mr. Dickey will be paid $5,000 and 50 per cent of the profits up to $12,500.

Peskay Resigns Position as GN Sales Manager

Edward J. Peskay this week resigned as vice-president and general sales manager of Grand National over a disagreement with Edward L. Alperson, president, on policy.

Mr. Peskay's resignation, though not unexpected, came abruptly, after a long distance telephone conversation with Mr. Alperson.

Mr. Peskay joined the company in November, 1936, a few months after its formation.

No other resignations are expected in the sales department, but Ann Rosenthal, the company's home office attorney, has announced her resignation to take effect June 30th.

Sol Edwards, division manager, will be in charge of the New York office. John Miller, head of the tax department, and Ruth Seidman, in charge of prints, are to move to Hollywood. Jack Barnstyn, export manager, will remain in New York.

Mr. Alperson will assume complete charge of the company's sales activities. It will name seven new district managers and will call a meeting within two weeks, at which sales policies and 52 features for 1938-39 will be announced.

Federal court judge, William P. James, has set next Wednesday as the date for the hearing of partial report of Grand National co-trustees, Mr. Alperson and Loyd Wright. Permission will be sought to settle claims aggregating $99,808 for $52,488. The claims represent approximately 100 creditors.

The co-trustees have signed with Herman B. Freedman by which the latter will produce 26 features for Grand National distribution. The first will be released August 15th and the others will follow at intervals of two weeks. Mr. Freedman is at present in New York to complete the financing of Film Corporation of America, his production company.

Two days before Mr. Peskay resigned as head of the parent company's sales department, he was elected president of Grand National Films, Ltd., of Canada. Harry J. Allen was elected vice-president. Mr. Allen has been general manager of the Canadian company and will continue in that capacity. Mr. Allen said the company is being expanded.

The company plans sales meetings in July at Montreal and Calgary following a general sales convention in Hollywood late in June. New offices have been opened in Calgary, where Hector Duncan is manager.

Fox, Loew's, Two Canadian Companies Declare Dividends

Dividends were declared this week by Twentieth Century-Fox, Loew's, Inc., Marcus Loew's Theatres, Ltd., and Famous Players Canadian Corporation.

Twentieth Century-Fox ordered a cash dividend of 37½ cents per share for the second quarter of 1938 on the outstanding preferred stock. It is payable June 30th to stockholders of record June 17th. Payable at the same time is a 50-cent dividend per share on the outstanding common stock.

Loew's declared a 50 cent payment on the common stock, payable June 30th, to stock of record June 16th.

Marcus Loew's dividend was for 1¾ per cent on the seven per cent preferred shares for the quarter ended September 30, 1932. It is payable June 30th.

A dividend of 30 cents on the common stock of Famous Players was declared and is payable June 10th.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Three Blind Mice

(20th Century - Fox)

Comedy-Romance

Always light and gay, this comedy romance, in which breezy sophistication and hokum are skillfully blended, was designed to suit the tastes of all audience classes. In adapting the Stephen Powys play, screen play writers Brown Holmes and Lynn Starling have emphasized dialogue. Yet there is no lack of action in the cleverly contrived and intriguing situations and the lines, for the most part, are zippily humorous. Capable direction by William A. Seiter, uniformly excellent performances by the entire cast and the inclusion of a lilting theme song composed by Lew Pollack and Sidney D. Mitchell give the picture unique human interest appeal.

A little slow at the start while identities, characters and purposes are being established, the picture picks up a speedy pace along about the middle of the second reel. Inheriting a small legacy, three Kansas farm sisters, "Pamela," "Moira" and "Elizabeth," decide to go adventuring in the quest of romance, love and rich husbands. Luck favors "Pamela" and she leads the attack. She poses as a wealthy socialite, with "Moira" masquerading as her secretary and "Elizabeth" as her companion. The trio invades a swank California resort. There they encounter aristocratic but impoverished "Van Dam Smith" who is in search of a rich wife to restore his fortunes, "Harrington," a well to do rancher, and "Mike," a shy man of wealth temporarily working as a bartender. In the picturesque settings, various exciting and comic complications ensue in which all the principals, "Miriam," the hotel clerk and Leonid Kinsky, identified in the credits as a "Young Man" participate. The anticipated results follow naturally. Even though "Pamela" eventually learns that "Van Dam Smith" is poor, it doesn't make any difference in her love for him. There is happiness for all when the other two sisters, "Moira" and "Elizabeth" become engaged to "Steve" and "Mike," who have money enough for all.

Besides bearing a title of considerable potential exploitation value, "Three Blind Mice" presents a cast of dependable names. With Loretta Young as the main marquee decoration, plenty of attention should be paid to McCrea, Niven, Stuart Erwin, the Misses Weaver and Moore, Binnie Barnes, Jane Darwell, Leonid Kinsky and Franklyn Pangborn. Theme of the show also offers several opportunities for unique exploitation and it would appear smart for exhibitors to direct the selling drive at the young modernes, with special attention to arousing the attention of romantically inclined young ladies, who, as it is well known, often dream as did the three girls in the picture.

Previewed June 2 at the Village theatre, Westwood, Calif. The regular patronage of this theatre, made up largely of collegians and coeds from a nearby university, having often demonstrated a preference for this kind of light, gay and airy amusement, whether shown as a preview or regular attraction, gave "Three Blind Mice" a hearty reception. Their reaction indicated that the film should prove popular with patrons of similar ages and interesting and entertaining to those who are more mature.—Gus McCarthy.

Produced and distributed by 20th Century-Fox. Raymond Griffith, associate producer. Directed by William A. Seiter. Screen play by Brown Holmes and Lynn Starling. Based on a play by Stephen Powys. Music and lyrics by Lew Pollack and Sidney D. Mitchell. James Morley, film editor. Photographed by Ernest Palmer. P. C. A. Certificate No. 4223. Running time, when seen in Westwood, 75 minutes. Release date: June 17, 1938. General audience classification.

CAST

Pamela Charters	Loretta Young
Van Smith	Joel McCrea
Steve Harrington	David Niven
Mike Brophy	Stuart Erwin
Moira Charters	Marjorie Weaver
Elizabeth Charters	Pauline Moore
Miriam	Binnie Barnes
Mrs. Kilian	Jane Darwell
Young Man	Leonid Kinskey
Hendricks	Spencer Charters
Clerk	Franklin Pangborn
Workman	Herb Heywood

Cowboy from Brooklyn

(Warner-Cosmopolitan)

Comedy with Singing

They have keyed this show to a popular pitch. Thereby audiences are provided with an amusing picture and showmen with a quality exploitation feature. Music fills an important function but while hokum is thickly applied, musical westerns and their heroes are satirized, and amateur radio hours come in for bit of kidding. Romance, comedy, thrills and burlesque give "Cowboy from Brooklyn" a popular tang.

Continually light, funny and musical, any tendencies toward seriousness are conspicuously absent. In adapting the film from the play "Howdy Stranger," Earl Baldwin devoted his efforts to causing comedy to prevail. Wisely, Lloyd Bacon elected to direct in a light, breezy style. Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran, Johnnie Davis, Ronald Regan, Emma Dunn, Granville Bates, James Stephenson, Hobart Cavanaugh and Elizabeth Risdon, as well as the entire support, carried on their work with an easy spirit. The picture provoked a constant run of smiles and laughs, interluded only when attention was paid to musical moments.

"Jordon," jumping a freight from the East to Hollywood, is tossed off the train and lands on a dude ranch. Though mortally afraid of any kind of animal, "Jordon" is ballyhooed by "Jane" as a rooting, tooting, singing cowboy. Heard singing by "Chadwick," theatrical agent, he is signed to a contract and whisked back to New York and ballyhooed to radio fame as "Wyoming Steve Gibson," singing cowboy. The ranch owners, with the jealous would-be crooning cowboy "Thorne," come East for a rodeo. "Thorne," gonged on a burlesque of Major Bowes' radio program, blurts out the charge that "Jordon" is a fake. Newspaper reporters besiege "Chadwick" just as he is about to sign a picture contract for "Jordon," but "Professor Landis" hypnotizes "Elly Jordon" out of his animal fear, also hypnotizes "Chadwick" and "Mr. Jordon," and the hero rides into the rodeo to bulldog a steer in record breaking time. Everybody celebrates, especially "Elly" and "Jane," who discover they love each other.

The novel manner in which dependable standby amusement properties have been used legitimately, as well as ridiculed, make the picture an easy one to enjoy. Nobody's mental faculties should be unduly stressed in endeavoring to make sense of the production, for the simple reason there's no rhyme or reason to it, as it achieves the objective at which it is pointed, that of merely being amusing entertainment.

Previewed at the Warner Hollywood theatre. While certain segments of the audience evidenced traces of boredom during the first reel or two, as certain situations were needlessly repeated, they watched attentively for the most part. The final hokum packed reels had the house in an uproar of laughter.—G. M.

Produced and distributed by Warner Bros. Director, Lloyd Bacon. Screen play, Earl Baldwin. From the play, "Howdy Stranger," by Robert Sloane and Louis Pelletier, Jr. Music and lyrics by Richard Whiting and Johnny Mercer. Associate producer, Lou Edelman. Assistant director, Dick Mayberry. Film editor, James Gibbon. Cameraman, Arthur Edeson. Art director, Esdras Hartley Sound by David Forrest and Dolph Thomas. Gowns by Milo Anderson. Unit manager, Carrol Sax. P. C. A. Certificate No. 4149. Running time, when seen in Hollywood, 80 minutes. Release date, July 9, 1938. General audience classification.

CAST

Roy Chadwick	Pat O'Brien
Elly Jordon	Dick Powell
Jane Hardy	Priscilla Lane
Sam Thorne	Dick Foran
Maxine Chadwick	Ann Sheridan
Jeff Hardy	Johnnie Davis
Pat Dunn	Ronald Reagan
Ma Hardy	Emma Dunn
Pop Hardy	Granville Bates
Prof. Landis	James Stephenson
Mr. Jordon	Hobart Cavanaugh
Mrs. Jordon	Elizabeth Risdon
Abby Pitts	Dennie Moore
Panthea	Rosella Towne
Mrs. Krinkenheim	May Boley
Louie	Harry Barris
Spec	Candy Candido
Star Reporter	Donald Briggs
Chronicle Reporter	Jeffrey Lynn
Beacon Reporter	John Ridgely
Mr. Alvey	William Davidson
Myrtle Semple	Mary Field

Blockade

(UA-Wanger)

War Picture

This is a picture which has been long and worrisome in the making. It started out with elements and personnel which suggested that upon completion according to the original pattern it might have earned a loud and resounding shout of acclaim in Red Square, Moscow. There seemingly have been alterations from the original intent but the end result now inspectable, although somewhat cloudy and besmoked, will have satisfactions in abundance for the Left Wing.

This also is the picture which its producer, Walter Wanger, heralded recently to the public with an advance notice to the effect that various foreign nationals had registered protests against its showing. In point of fact and in homage to the great god Ballyhoo Mr. Wanger anticipated any such protests. But history probably will make good Mr. Wanger's advance notice. There is little doubt that interests anywhere which are not sympathetic to the Red Cause in the Spanish Revolution will not be pleased with "Blockade."

In a program note at the Hollywood preview

(*Continued on page* 38)

GANGS OF



VARIETY

N. Y. Upbeat; 'Gangs N.Y.' 13G,

Criterion (1,662; 25-40-55)—"Gangs of New York" (Rep). House goes away up in the coin this week, probably $13,000. Big and holds.

VARIETY Predicted Big Business

Herbert Asbury's book "Gangs of New York," has been transformed into a first-rate gangster melodrama by Republic—Suspense has been built neatly—James Cruze's direction is A-1 throughout—Dialogue is punchy.

held over

Persuasive melodrama and never becomes conducive to slumber. *N. Y. HERALD-TRIBUNE*

Well-worked out, well-played racketeer melodrama. *WORLD-TELEGRAM*

Smooth, closely-knit document that moves forward with increasing tempo to a crashing climax. *FILM DAILY*

We hereby credit the Criterion's "Gangs of New York," (which packed the house at yesterday's premiere) not alone for presenting an unusual angle in crime plottery, but for sustaining its punch-packed action from opening shot until the finale. *N. Y. POST*

An exciting hour's entertainment—The scene constantly changes and the action is cleverly spread out. *M. P. DAILY*

Modern thriller, fast in pace, lively in mood—The tempo never lets down nor the suspense. *N. Y. SUN*



NEW YORK

CRITERION THEATRE

G-MEN SMOKE OUT "HIGHER-UPS" IN RACKET WAR

CHARLES **BICKFORD** ANN **DVORAK**

ALAN **BAXTER** WYNNE **GIBSON**

HAROLD **HUBER**

SUGGESTED BY THE BOOK "GANGS OF NEW YORK
BY HERBERT ASBURY • DIRECTED BY JAMES CRUZ
ASSOCIATE PRODUCER — ARMAND SCHAEF

Republic

(*Continued from page 35*)

Mr. Wanger refers to the production as "a picture based on history in the making." Another program note explains that care has been exercised to avoid historical accuracy in the costuming of soldiers and sailors and that any similarity to the uniforms of the Spanish Revolution is not intentional. This apparently was intended to suggest that the picture is a nonpartisan treatment of a dramatic subject against the background of the Spanish Civil War. If this was the producer's mark he missed it by a mile. The picture with virtually no chance of deceiving anyone is specifically a case of special pleading for the interests of the Loyalists and their international Red support. As such it represents the initial experiment of the American entertainment film in international politics and propaganda.

The picture's chief bid for attention is the political complexion. The story is halting and confused. The direction by the expert William Dieterle is a convincing triumph of directorial talent over story material. The cast is strong in name value, headed by Madeleine Carroll and Henry Fonda. Their performances, although a bit bewildered amongst the general confusion, are excellent.

One scene in the production, the successful running of the "blockade" by a food ship, is strangely reminiscent of a scene of identical content and treatment which appeared a short time ago in a Soviet propaganda picture.

The "history in the making" referred to by Mr. Wanger in his statement and in his picture is that which is being made at this time in Spain. The story opens in 1936 on the eve of the present conflict and closes sometime later after tracing the career of a farmer from peacetime obscurity to wartime eminence as a Loyalist hero. Among the more or less familiar plot materials employed are the devices of spies, the bombing of cities, the suffering of women and children in a blockaded area and the frustration of blockade by decoy.

The misery and desperation deluged upon a civilian population are touchingly depicted. The horrors of modern warfare are graphically shown. There is a plea for peace and international amity which certainly will be reechoed by audiences at least in this country.

Mr. Fonda plays "Marco," the Loyalist hero, and Miss Carroll is "Norma," an enemy spy in love with him who ultimately joins his cause. John Halliday is "Andre," her Machiavellian employer, whom she kills. Reginald Denny plays a British war correspondent, Robert Warwick a Loyalist traitor and William B. Davidson the Loyalist commandant who exposes him. Leo Carrillo, as "Marco's" friend, supplies the comedy relief.

Previewed at the Village theatre, Westwood, Cal., to a predominantly professional attendance which manifested mixed reactions.—WILLIAM R. WEAVER.

Produced by Walter Wanger. Distributed by United Artists. Directed by William Dieterle. Story and screen play by John Howard Lawson. Assistant director, Charles Kerr. Production manager, Dan Keefe. Photographed by Rudy Mate. Film editor, Dorothy Spencer. P.C.A. Certificate No. 4018. Release date, June 17, 1938. Running time, when seen in Westwood, 85 minutes. General audience classification.

CAST

Norma	Madeleine Carroll
Marco	Henry Fonda
Luis	Leo Carrillo.
Andre Gallinet	John Halliday
Basil, Norma's Father	Vladimir Sokoloff
Edouard Grant	Reginald Denny
General Vallejo	Robert Warwick
Commandant	William B. Davidson
Pietro	Fred Kohler
Magician	Peter Godfrey
Major del Rio	Carlos de Valdez
Peasant Girl	Katherine deMille
Troubador	George Byron
Palm reader	Lupita Tovar
Beppo	Nick Thompson
Waitress	Rosina Galli
Dancers	Ramon Ros, Dolores Duran
Counsellor	Guy d'Ennery
Conductor	Edward Brady
Sailors	Murdoch MacQuarrie, Harry Semels
Baby Maria	Baby Maria de la Paz
Sergeant	Demitrius Emanuel
Soldier	Hugh Prosser
Prison guard	Arthur Aylesworth
Provost guard	George Lloyd
Lieutenant	Allen Garcia
Guards	Herbert Heywood, Roger Drake
Submarine Officer	Paul Bradley

Keep Smiling

(20th Century - Fox)

Comedy

"Keep Smiling" presents Jane Withers, Number Six box office star in MOTION PICTURE HERALD'S exhibitors' poll, with ample opportunities to display the talents which have captivated theatre goers and showmen. The story places her in a girls' boarding school, transports her to Hollywood, and makes her a film star. It permits her to do the burlesques of other actresses which she did on her recent successful personal appearance tour, and gives added exploitation opportunities by portraying in a different manner a bit of the inside story of making motion pictures.

Jane dances and sings but only in imitation of other players, such as Deanna Durbin, Bobby Breen, Eleanor Powell, Joan Davis and Harry Ritz. This in itself can be another peg on which to base a showmanship campaign.

Chief among the supporting players are Gloria Stuart, Henry Wilcoxon, Helen Westley, Jed Prouty and Douglas Fowley, each of whom have their own following. Others in the cast are Robert Allen, Pedro de Cordoba, Claudia Coleman, Paula Rae Wright, The Three Nelsons, Etta McDaniel, Carmencita Johnson, Mary McCarthy and Hal K. Dawson.

Herbert I. Leeds directed from the screenplay by Frances Hyland and Albert Ray. It is from an original idea by Frank Fenton and Lynn Root. John Stone was associate producer.

"Jane Rand," niece of "Jonathan Rand," famous director, runs away from boarding school to vist her uncle, whom she has not seen. She arrives in Hollywood to find the uncle has drunk himself out of his job and is bankrupt. With the aid of "Carol Walters," the girl manages to bring "Rand" to his senses, and in the meantime has got herself a job as an actress.

Previewed at the Fox Uptown theatre in Hollywood to an audience which gave evidence of thoroughly enjoying every bit of the picture. Even a babe in arms in the audience began crying when Miss Withers did an imitation of a bawling infant.—VANCE KING.

Produced and distributed by Twentieth Century-Fox. Director, Herbert I. Leeds. Associate producer, John Stone. Screen play, Frances Hyland and Albert Ray. Original idea by Frank Fenton and Lynn Root. Photographer, Edward Cronjager. Art directors, Bernard Herzbrun and Albert Hogsett. Set decorations by Thomas Little. Film editor, Harry Reynolds. Costumes by Herschel. Sound, George P. Costello, William H. Anderson. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 4277. Release date (tentative), August 12, 1938. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Jane Rand	Jane Withers
Carol Walters	Gloria Stuart
Jonathan Rand	Henry Wilcoxon
Mrs. Willoughby	Helen Westley
Jerome Lawson	Jed Prouty
Cedric Hunt	Douglas Fowley
Stanley Harper	Robert Allen
J. Howard Travers	Pedro de Cordoba
Mrs. Bowman	Claudia Coleman
Bettina Bowman	Paula Rae Wright
The Three Nelsons	Themselves
Violet	Etta McDaniel
Brutus	Carmencita Johnson
Froggy	Mary McCarthy
Casting Director	Hal K. Dawson

Wives Under Suspicion

(Universal)

Domestic Entanglement

The appeal of Universal's "Wives Under Suspicion" is directed at women. Based on the wanderings of the minds of husbands who, though faithful, are so busy that they pay little attention to their home life, the picture is intimate film fare, touching the hearthstone and possibly suggesting parallels, real or fancied, in the lives of the feminine contingent in every walk of life. The story opens many opportunities for a showmanship campaign capitalizing on the perils confronting smooth domesticity.

The cast is headed by Warren William, as a hard working district attorney; Gail Patrick, his pretty wife, who has everything but the uninterrupted companionship of her mate; Constance Moore and William Lundigan, young friends of the pair, and Ralph Morgan, a murderer whose pattern of domestic relations resembles that of the district attorney.

"Stowell," district attorney, is prosecuting "Shaw McAllen," who murdered his wife in a fit of jealousy. "McAllen's" defense is that he found his wife with another man, but he admits that he had neglected her. "Stowell," scoffing, is confronted with almost the same situation, the same urge to kill when he mistakenly suspects his wife. After urging clemency for "McAllen," "Stowell" returns to his own home to effect a reconciliation of his almost shattered marriage.

Myles Connolly wrote the original screenplay from a play by Ladislaus Fodor. James Whale directed the Edmund Grainger production. Others in the cast are Cecil Cunningham, Samuel S. Hinds, Milburn Stone, Jonathan Hale and Lillian Yarbo.

Previewed at the Pantages Theatre, Hollywood, to an enthusiastic response.—V. K.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Directed by James Whale. Original screenplay by Myles Connolly. Suggested by a play by Ladislaus Fodor. Photographed by George Robinson. Art director, Jack Otterson. Associate, Charles H. Clarke. Edited by Charles Maynard. Musical director, Charles Previn. P. C. A. Certificate No. 4245. Running time, when seen in Hollywood, 75 minutes. Release date, June 3, 1938. General audience classification.

CAST

District Attorney Stowell	Warren William
Lucy Stowell	Gail Patrick
Elizabeth	Constance Moore
Phil	William Lundigan.
Shaw MacAllen	Ralph Morgan
"Sharpy"	Cecil Cunningham
David Marrow	Samuel S. Hinds
Kirk	Milburn Stone
Creola	Lillian Yarbo
Allison	Jonathan Hale

Speed to Burn

(20th Century - Fox)

Turf Melodrama

Here's a picture that's likely to prove a surprise to the company which made it and exhibitors who play it. It's a race horse yarn which gets far away from the stock pattern and is alive with fresh new twists and angles. Its field is the smaller houses, but audiences and exhibitors who want fast moving, novelly developed entertainment, in which is included all the necessary ingredients, it ought to prove what a straw vote or sample balloting of preferences would demand.

Countless producers have made countless race horse pictures, but it remained for Jerry Hoffman, former newspaper picture critic, to toss all the old formulae to the winds and beat a new track. He didn't do it alone. He had capable assistance from Robert Ellis and Helen Logan, who made an intelligent adaptation of Edwin D. Torgerson's original, Otto Brower, the director, and the featured players, Michael Whalen, Lynn Bari, Marvin Stephens, Henry Armetta, Chick Chandler, Sidney Blackmer, Johnnie Pirrone, Inez Palange and Charles D. Brown.

Action and excitement predominate, but there is no lack of contrasting comedy or romantic love interest. Jockey "Tim Turner" knows that "War Paint" is a potential world beater. So does crooked gambler "Hastings." In races, however, the horse always loses, and is sold, much to "Tim's" disappointment, who knows that dirty work has been practised, to the police department for mounted traffic duty. Henchman "Fields" continues to make the horse appear a villain while "Tim" plans to get him back on the track somehow. Becoming a friend of officer "Kerry," who falls in love with "Marion," one of "Hastings'" gang, "Tim" formulates his plot. As the "Gambini" family, with Henry Armetta in a typical Italian character comedy role, is given many chances to provoke laughs, "Tim" steals the horse from the police stables. But "Marion," who has seen

the error of her ways, saves him from prosecution by buying "War Paint." Nevertheless the "Kerry-Marion" romance is threatened with disruption and "Hastings," determined not to be foiled, has "Tim" kidnapped. Meanwhile all the cops in town, learning that "War Paint" has been entered in a race, buy mutuel tickets on him, and when they learn that "Tim" is missing, the search chase is something unique in excitement stimulation. "Tim" is found, escorted to the track by an army of mounted cops, all of whom are at the wire when the jockey brings it in a winner.

Previewed at the Uptown theatre, Los Angeles, June 1. The crowd gave the film an enthusiastic reception. Appreciative of the many novel touches in action, dialogue, situations and characterizations, the brand new twists introduced, especially Armetta's attempts to sell his tickets on "War Paint" at bargain rates, and the police round-up idea, brought forth reactions indicating that the producing company has a surprise attraction in "Speed To Burn" and that smaller house operators have something worthy to offer their patrons.—G. M.

Produced and distributed by 20th Century-Fox. Jerry Hoffman, associate producer. Directed by Otto Brower. Screen play by Robert Ellis and Helen Logan. Original story by Edwin Torgerson. Fred Allen, film editor. Photographed by Edward Snyder, P. C. A. Certificate No. 4213. Running time, when seen in Los Angeles, 60 minutes. Release date: August 21, 1938. General audience classification.

CAST

Matt Kerry.....Michael Whalen
Marion Clark.....Lynn Bari
Tim Turner.....Marvin Stephens
Papa Gambini.....Henry Armetta
Sport Fields.....Chick Chandler
Hastings.....Sidney Blackmer
Tony Gambini.....Johnnie Pirrone
Pop Williams.....Charles D. Brown
Mrs. Gambini.....Inez Palange

Highway Patrol

(Columbia)

Thrill Action

Aimed for that market which prefers that its screen entertainment shall be exciting, "Highway Patrol" is crowded with incidents and events that stir the red corpuscles. It sometimes had its preview audience a little fearful of just what dangerous thing was going to happen next. Short in running time, yet moving speedily, the picture includes half a dozen thrillers, anyone of which would serve satisfactorily as the highlight of a usual picture. Consequently the show has a spectacular character that should come in handy when it comes time to prepare exploitation campaigns.

In theme, the picture is highly melodramatic yet its story is logical and credible. Oil refiner "J. W. Brady" refuses to join an association which would keep gasoline prices up. Mysterious forces embark upon a campaign of sabotaging his plant and endeavoring to scare him into joining the combine. To prevent this, "Brady" calls upon state trooper, "Rolph," to ferret out the sinister influences and foil their plot. "Rolph's" job is not an easy one. He has much difficulty in knocking some sense of understanding into the head of "Brady's" willful daughter, "Jane." Yet as romance takes a hand "Rolph" saves her from being blown up in a dynamite laden truck. But all the plotting of "Brennan" and his henchmen, "Carter" and "Cole," including aerial bombings, hand to hand fights, and an electrocution that backfires when "Brennan" is victim of his own plot, go for naught. "Brady's" business saved, he can continue it in his own way as the path for romance is cleared for "Jane" and "Rolph."

"Highway Patrol" should prove a crowd pleaser for those who don't mind giving vent to their enthusiams by whooping and hollering. Likewise it should serve as a satisfactory contrast for another production which has a more serious or funnier premise.

Previewed June 4 in RKO Hillstreet Theatre, Los Angeles. The Saturday night audience, naturally in a holiday mood and their spirits unusually pepped up by the excitement contingent upon the Shriner convention, delegates to which are already in town and making things lively, gave vent to its emotions in the right ways at the proper times.—G. M.

Produced and distributed by Columbia. Wallace MacDonald, associate producer. Directed by C. C. Coleman, Jr. Story by Lambert Hillyer. Screen play by Robert E. Kent and Stuart Anthony. George Rhein, assistant director. James Sweeney, film editor. Photographed by Lucien Ballard. P. C. A. certificate number 4270. Running time, when seen in Los Angeles, 55 minutes. Release date: June 27, 1938.

CAST

William Rolph.....Robert Paige
Jean Brady.....Jacqueline Wells
J. W. Brady.....Robert Middlemass
Walter Brennan.....Arthur Loft
Jarvis.....Alan Bridge
Carter.....Eddie Foster
Martin.....George McKay
Cole.....Edward Laughton
Estelle.....Ann Doran

Ladies in Distress

(Republic)

Comedy-Drama

The things that go on in the thousands of unfamous American towns, and the people who populate them, are brought into focus for the cinema citizenry in this becomingly plain presentation of a specimen case. The town of the picture is infested with newly arrived racketeers when the story opens and freed of them at its close. A lot of wholly commonsense, plausibly melodramatic incidents transpire meanwhile.

Alison Skipworth, Polly Moran, Robert Livingston and Berton Churchill carry the story capable, with Virginia Grey going along as necessary feminine heart interest. Associate producer Harry Grey, director Gus Meins, author Dore Schary and screen playwrights Dorrell and Stuart McGowan provide them with realistic dialogue and wholly credible situations.

The town of Bonneyville is experiencing racket trouble. Citizens protest to "Mayoress Bonney," descendant of the founder, who imports "Peter Braddock," former local bad boy now a successful big city gambler and racketeer, who poses under an alias as a special investigator and proceeds to clean up the town. This involves exposure of the local civic leader as an accomplice of the crooks and there is, of course, a wedding in prospect at fadeout time.

The material has wide appeal and is handled appropriately. There is plenty of incidental comedy, led by Miss Moran, and the story doesn't telegraph its punches. It is solid product.

Previewed June 1st at the Granada theatre, Inglewood, Calif., where it followed Bank Night and cheered the losers immensely.—W. R. W.

Produced and distributed by Republic. Associate producer, Harry Grey. Director, Gus Meins. Screen play, Dorrell and Stuart McGowan. Additional dialogue, Gordon Kahn. Film editor, Ernest Nims. Photography, Jack Marta. P. C. A. Certificate No. 4262. Release date, June 13th. Running time, when seen in Inglewood, 65 minutes. General audience classification.

CAST

Josephine Bonney.....Alison Skipworth
Lydia Bonney.....Polly Moran
Braddock.....Robert Livingston
Sally.....Virginia Grey
Dave Evans.....Max Terhune
Morgan.....Berton Churchill
Roman.....Leonard Penn
Second Thug.....Horace MacMahon
Spade.....Allen Vincent
First Thug.....Eddie Acuff
Lieutenant.....Anthony Hughes
Policeman.....Jack Carr
Duncan.....Walter Sande
Brown.....Billy Wayne

Going Places, No. 51

(Universal)

New Brunswick

In this number of the "Going Places" series Lowell Thomas takes the audience on a tour of New Brunswick, which was established by Tories who fled from the United States when the American Revolution forced them to choose between the English King and Independence. The various landmarks of the Province are shown including the Bay of Fundy during both low and high tide. At low tide the fishing fleet is left high and dry. Running time, 10½ minutes.

Plumbing Is a Pipe

(Paramount)

Popeye Again

According to this latest dietetic depiction of spinach, this vegetable is not only a sure cure for internal bodily ailments but equal in vitamin vitality to one plumber, especially when the gentleman of the pipes is as proficient in his trade as Wimpy. When Olive's kitchen is threatened by inundation due to a collection of leaking water drains, and plumber Wimpy responds to the lady's frantic SOS with the customary comical promptness and efficiency attributed to the plumbing profession, Popeye downs a can of the old reliable green stuff and stanches the flood by tying the spouting mains into tight knots. The entire family, particularly pa and ma, should find natural humor aplenty in the cartoon.—Running time, seven minutes.

The Soul of a Heel

(Columbia)

Andy Clyde

Another in the series of two reel short subjects starring Andy Clyde this has the comedian portraying a gold prospector, who returns home after 15 years to marry "Miranda" (Gertrude Sutton). When Andy's gold nuggets turn out to be a bag of buckshot "Miranda's" father, the sheriff, kicks Andy out and orders "Miranda" to marry the deput sheriff. Another escapade lands Andy in jail with the tramp who stole his gold. The tramp forces Andy to break jail and help rob the bank. With the aid of his trusty mule Andy overcomes the tramp and arrives in time to prevent the wedding of "Miranda" and the deputy sheriff. Others in the cast are Bud Jamison and Frank Mann. Running time, 16½ minutes.

Stranger Than Fiction

(Universal)

Oddities

Seven subjects are presented in this issue. They are a woman in Oregon whose hair measures five and a half feet, an ark stranded in an arid section of California, a jack-of-all-trades in Oregon, life-size statues in sandstone of a Kentucky family in a cemetery there, a midget city built by an Englishman, a pet bull in California and a man in Tennessee who writes upside-down and backward while blindfolded. Running time, 9 minutes.

Community Sing—Series 2, No. 8

(Columbia)

Favorite Songs

Another in the "Community Sing" series this has Gene Morgan the master of ceremonies and features the "Sons of the Pioneers," a western singing group. They sing some of Stephen Foster's compositions, "Oh Susanna," "Just an Echo in the Valley," "Darling Nellie Gray" and "Old Folks at Home." The subject closes with a chorus of "The Last Round-Up." Running time, 11 minutes.

Popular Science, No. 5

(Paramount)

Instructive

Illustration of further scientific advancement in invention and the usurpation of man's place in the sphere of work by labor saving machines provides some of the interesting items in this newest number from the Popular Science category. The latest threat to manpower is the introduction of a mechanical cotton picker, and modern methods of experimental agriculture have devised ways to grow a bumper crop of tomatoes from water inoculated with soil elements. Extra points of curiosity are a visit to the famous Royal Observatory at Greenwich, England, and a glimpse of radio sound technicians. Running time, 11 minutes.

INDUSTRY IN WORLD'S FAIR THROUGH DISPLAY OF ITS EDUCATIONAL FILMS

Producer-Distributors See Opening to Classroom Field in Proposal of Fair Corporation for Display Next Year

One definite representation of the motion picture in New York's World's Fair, next year, will be an educational films division and display, and through this medium producer-distributors see a potent opportunity to interest America's school system in their plan to enter the classroom films field on the wholesale.

Dozens of ideas already have been advanced for placing the motion picture on Fair grounds. They range from establishment of a "little Hollywood," by producers, to the construction of a building housing one dozen theatres, running continuously, each showing a different type of program. None of these so-called fantastic plans is likely to materialize. Indications are, however, that the latest proposal sponsored in Grover Whalen's World's Fair Corporation, will find a kindly reception within the organized industry.

The subcommittee of the World's Fair committee on education is about to undertake arrangements with the producers for exhibition, at the Fair, of the short subjects selected for their educational possibilities last summer by the school films committee that was appointed by the Motion Picture Producers and Distributors of America.

The MPPDA committee, which selected approximately 1,500 films, was headed by Dr. Mark A. May of Yale University, who also is chairman of the Fair's subcommittee. Details of the plan under which the producers would make the films available have not been discussed, but the World's Fair group is looking forward to obtaining the pictures at a small rental cost or free of charge.

For the Story of Education

Use of the pictures is part of the Fair Corporation's plan to tell the story of education. This was explained this week in a press release announcing the names of the Fair educational committee members and stating:

"Although there has been no determination of the details of the presentation the Fair Corporation is to make, books, radio and motion pictures are to be used in telling the whole story of education."

Listed as members of the Fair's educational committee, in addition to Dr. May, are Dr. Harry Woodburn Chase, chancellor of New York University, chairman; Dr. James R. Angell, educational counselor, National Broadcasting Company; Dr. Stephen Bayne, New York board of education; Professor Marston Taylor Bogert, Columbia University; Professor Lyman Bryson, Teachers' College; Dr. Harold C. Campbell, New York superintendent of schools; Dr. Harvey N. Davis, president of Stevens Institute of Technology; Dr. Ned Dearborn, dean of New York University; Dr. Stephen A. Duggan, director of the Institute of International Education; Dr. Edward C. Elliott, president, Purdue University; Lawrence Frank, Josiah Macy, Jr., Foundation; Very Rev. Father Robert I. Gannon, president of Fordham University; Dean Virginia Gildersleeve, Barnard College; Dr. Paul Klapper, president of Queens College; Dr. Howard Odlum, director of research in social science, University of North Carolina; Dr. Carson Ryan, Carnegie Foundation, and Donald Slesinger, executive secretary.

The committee also plans to study the possibilities of using commercial films but it has been decided that only those that contain no direct advertising will be considered. Films with credit lines for the sponsoring corporation are not considered by the committee to be in the direct advertising classification.

See Value to Industry

Although the World's Fair educational films plan has not been officially presented to the MPPDA, producer-distributors are understood ready to grant approval to the Fair Corporation to use their short subjects in the educational display. They are reported as feeling that the proposal has definite compensative elements for the industry, inasmuch as thousands of school teachers, school program builders and educational authorities who are expected to attend the Fair during its year in operation will have the opportunity to study at first hand the type of material which the MPPDA has selected from the vaults of member producer-distributors for use in the classrooms, from among the thousands of regular theatrical releases of years gone by. Also, they will be able to hear direct from educational film authorities at the fair the details of actual plans for conducting visual education, in line with the MPPDA's original intention, as made known last year, to supplement the text book with the motion picture in teaching America's millions of students in elementary and advanced schools.

However, any participation by the industry with their so-called "classroom" film libraries, in the World's Fair educational display, in no way will interfere with its intention to proceed with plans to "invade" the classroom field.

Discussed by Board

The immediate future of the industry's participation in school films fields was one of the subjects discussed Monday in New York at a meeting of the board of the MPPDA. The organization's advisory committee on the use of motion pictures in education, of which Dr. Mark May is chairman, will meet in New York on April 14th to further discuss developments.

Serving with Dr. May on this MPPDA committee are: Frederick H. Blair, superintendent of public schools, Bronxville, N. Y.; Isaiah Bowman, president, Johns Hopkins University; Karl T. Compton, president of M.I.T.; Edmund E. Day, president of Cornell; Royal B. Farnum, executive vice-president, Rhode Island School of Design; Willard E. Givens, executive secretary of the National Education Association, and Jay B Nash, director of the Department of Physical Education and Health, N. Y. U.

Others Studying Field

In addition, Harry M. Warner, president of Warner Brothers; Barney Balaban, president of Paramount, and E. W. Hammons, president of Educational Pictures, are investigating the possibilities of the industry's future in the field, serving on appointment by Will H. Hays, president of the MPPDA.

The original MPPDA educational films plan included the pooling of all available subjects by producer-distributors, determination by a committee of educators of the particular school subject to which the films are applicable, and their eventual distribution through a national system, especially created, and in which the companies would share proportionately in expense and profit.

PROPAGANDA FILMS FOR AMERICA, TOO

Motion pictures to demonstrate the advantages of democracy as practiced in the United States may be a feature of the 1939 World's Fair at New York, if Administration officials give favorable consideration to a proposal offered to President Roosevelt last Friday in Washington by Herbert Houston, Far Eastern representative of the exhibition.

Visiting the White House, Mr. Houston said that on his recent trip to the Far East he became convinced that Japan and Russia would use their exhibits at the Fair to advertise their forms of government, both totalitarian, and that Italy might do the same. Germany is not expected to be represented.

The World's Fair representative urged the President to consider the advisability of exhibiting specially designed motion pictures dealing with phases of the American government as an antidote for the expected foreign propaganda. The President appeared favorable to the proposal, Mr. Houston said.

Empire Universal Meet in Toronto

The annual sales meeting of Empire Universal Films, Canadian distributor of Republic, Universal, GB and Educational product, was held in Toronto Friday through Tuesday. Oscar Hanson, EUF president, presided.

At the close of the convention Mr. Hanson announced the formation of a subsidiary company to be known as Sterling Films, Ltd., with himself as president, to import, distribute and show 16 mm. subjects in Canada.

Speakers at the sessions included William A. Scully and F. J. A. McCarthy of Universal and Arthur A. Lee, GB vice-president and general manager. A highlight of the convention was the address delivered from New York by long distance phone by Herbert J. Yates of Republic. His voice was brought to the meeting by amplifiers.

Mr. Hanson distributed cash prizes for the Republic sales contest to Frank Fisher of Toronto, L. Druxerman of Montreal and G. M. Hoyt of the St. John branch.

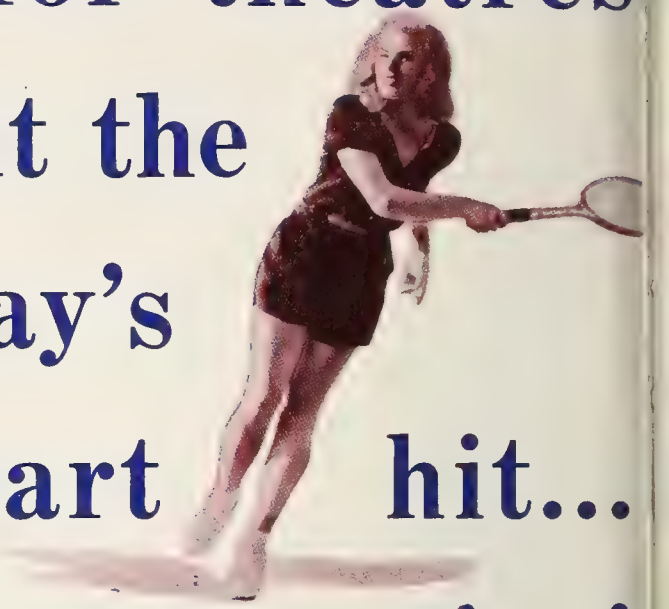
The company was organized as Empire Films in 1932 after a preliminary start as Ideal Films, Ltd., with Mr. Hanson continuously at the helm.



POST CARD

Having Wonderful Time

No holding back the big ones by RKO!...  Here's one of the biggest of them all...Ready to pull BIG BUSINESS when the going's toughest for theatres everywhere!... Ride out the summer with Broadway's romantic laugh-and-heart hit... made into a mighty screen attraction!



GINGER ROGERS AND DOUGLAS FAIRBANKS JR.

Having Wonderful Time

WITH

PEGGY CONKLIN · LUCILLE BALL · LEE BOWMAN
RICHARD (*RED*) SKELTON · ANN MILLER · DONALD MEEK

Screen play by ARTHUR KOBER
Adapted from his New York Stage success as produced by MARC CONNELLY

A PANDRO S. BERMAN *Production* *Directed by* ALFRED SANTELL

RKO RADIO PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Asked how he was able to out-talk a bandit waiting for someone to arrive who could open the safe, A. B. Morrison, Warner theatre manager in Memphis, told reporters: "I just summoned up the boldness of Edward G. Robinson and the courage of Paul Muni and it was easy."

P. S.: Robinson and Muni are both stars of Mr. Morrison's Warner employers.

▽

The hill-billy country in and around Hopkinsville, Kentucky, expected trouble as the town's telephone switchboard operator reported that in the early morning hours someone was trying to use the telephone of the Hopkinsville movie house. With the swish of a siren the authorities arrived on the scene, and admitted a mystery. The telephone continued to flash at the telephone exchange, but no person was visible in the theatre office. Cats had been chewing the insulation off the wires in several places, causing signals to flash on the switchboard at the telephone exchange every time one came in contact with the exposed wires.

▽

Beau Brummel Benny, the Jack of radio and films, offers his rule for sartorial elegance, which won him mention as a "best-dressed man" at a national tailors' convention. "Keep your shoes rather than the seat of your pants shiny," Benny advises, stressing the importance of never, never, getting the rule twisted.

▽

The Bergen, New Jersey *Record* listed the Englewood Plaza's attraction as "Test Pilot," with Lionel Marrymore.

▽

The Federal Trade Commission has its collective eye on things other than motion pictures. The commission has cited the Detective Publishing Company, which makes the Dunrite Bullet Proof Vest, saying the claim about its being bullet proof is exaggerated. Some dissatisfied gangster customer probably complained.

▽

Mexico still wants American pictures. After all, what's a few oil wells among neighbors?

▽

Virginia Katherine McMath wants legal proof that she was born in Independence, Missouri, July 16, 1911. *Her request to Dr. Joseph T. Brennan, Jackson County health officer, may not be fulfilled because no vital statistics were kept in Missouri before* 1912. *After she left the fireside Virginia Katherine McMath acquired the name of Ginger Rogers.*

▽

A crew with hand scrapers, hose, soap and brushes has started a campaign to clean up Broadway, under the direction of the Outdoor Cleanliness Association's Great White Way Committee. The aim of the drive is to establish a permanent new standard of cleanliness for Broadway. A broom or two should slip and wipe off those "Son of a Witch" jungle sex-film marquee billings on Brandt's Gaiety theatre.

▽

Ben Bernie is sentimental about his present radio program.

When Benjamin Anzelevitz was a boy, he helped his father, a big brawny Bayonne blacksmith, sell shoes for horses. Keeping pace with progress, Ben — now Bernie — is selling shoes for automobiles for United States Rubber Company, over Columbia Broadcasting.

Knowing their interest in all things concerned with life in the advertising agencies, Universal Pictures is sending announcements to the trade publications in that field, written from the advertising man's point of view, describing a new movie called "The Rage of Paris." This is the picture, says Universal, "in which the advertising man comes into his own and is Glorified."

"You're going to be glorified," the press release tells the ad men, "and the result (Rage of Paris) may bring about vast changes in the lineage industry.

"As a member of this honorable profession, what would you do if you walked into your office one sunny morning, to find a beautiful young girl playing Lady Godiva without a horse."

That's what happens to Douglas Fairbanks, Jr., in this picture. Danielle Darrieux gets herself a job from a model agency to pose for some artist, but she goes to the wrong office and gets undressed, and then Doug Fairbanks walks in.

"Just like any other advertising executive, Doug's first thought is to call the police," the release continues. Call the police, indeed!

Also, Universal warns the advertising men to watch out for the specially constructed desk in the scene in Mr. Fairbank's ultra-modern office. It is supposed to cost $2,000, and it's called the vice-president's delight. It's got inlaid mother-of-pearl push-buttons, disappearing telephones, a streamlined dictaphone, and a miniature bar.

"You can look for new furniture in the boss's office by next week," says Universal.

▽

Just when we were beginning to believe that Hollywood really was taking its studio economy drive seriously, a story breaks in the newspapers on Paramount's engaging an extra to stand-in for Martha Raye, merely to utter a piercing scream, for which they paid her $25.

▽

The other morning, grizzled Ches Hunter shoved his own hand-whittled pine coffin down the road through Hugo, Oklahoma, toward Hollywood, and—he hopes—fame and fortune.

The 55*-year-old farmer said he had a dream and a "warning of death came to me." So, he got up before daybreak next morning, cut down nearby pine trees, and in three months and three days had a burial box finished. "And now, I'm on my way to Hollywood to have moving pictures made."*

He pushed the cart carryiug the box some 56 *miles in the first day, and got a bunion. He carves out canes and snakes on the way to make traveling money. When night overtakes him he crawls under the ornate lid of the home made box and calmly goes to sleep.*

He left a wife and five children behind in Oklahoma.

▽

All-is-not-lost Department from a Motion Picture Daily *headline:*

ABE MONTAGUE, COLUMBIA SALES HEAD, HAS KIND WORD FOR EXHIBITORS

▽

John Wolfberg, running the surburban Strand in Kansas City, is advertising: "Free to the Ladies—a Honeymoon Special Collapsible Ironing Board."

Bloomingdale's Department Store in New York, home of the "dollar bargain basement," planks down half-page advertisements in the newspapers to announce: "TELEVISION IS HERE!" and offering home television sets in a big sale, along with "Everblooming Rose Bushes," chairs for home bars and roller chairs for the mountain cabin.

▽

Mr. Samuel Goldwyn, Esq., denies the charges published in "The Animal's Friend" that he kept 200 *cats on the set of "Goldwyn Follies" by applying a strong air hose.*

Wait until "The Animal's Friend" hears that Hollywood studios bleach horses' tails to make them photograph better.

▽

"Glamorous people annoy me."—Gary (Glamorous) Cooper.

▽

Paramount Newsreel's Arthur Menken is the Adventurers' Club selection as the outstanding adventurer of the year, on account of his experiences in the Sino-Japanese War. Art Menken has carried a camera for Paramount newsreel under fire from the poisoned arrows of Equatorial savages, through the black nights of Ethiopia and on to Japanese shrapnel and Spanish Civil War fire. He even had the harrowing experience of being compelled, in order to retain his social position—to keep "face"—in China, to attend a full Chinese banquet and eat sea slugs, birds' nests and sharks at seven in the morning.

▽

Sally Rand may not have been able to get by Joe Breen in Hollywood with her fan and bubbles, but she sure is going places on the outside. Fresh from her triumphs at Harvard, where she talked about "How to Be Intelligent," Sally rode out to Kansas City, Kansas, to ascend the pulpit of the First Congregational Church to plead for "spiritual" assistance for the Spanish Reds."

From Kansas City's First Congregational Church, Sally hopped over to Chicago to appear at the Hotel Sherman. A press ticket that we have in hand announced that the little fan-and-bubbler's audience there was the Chicago Alumni Chapter of Sigma Delta Chi, and her subject: "Uncovering the News!"

▽

A-Mike Vogel is now engaged in deep digging into the files for exploitation highlights used by theatremen on original runs of pictures now being reissued. His search brought forth a rather amusing piece of exploitation employed by the Farragut theatre of the A. H. Schwartz Circuit, in Brooklyn, some ten years ago, for Paramount's production of "Adam's Rib."

Concluding that the picture's title did not readily lend itself to ordinary merchandising, the Farragut management decided that something unusual would have to be done. It was. They bought about 50 beef ribs from local butchers and hung them under the marquee. Business went to the dogs in less than an hour, for 30-odd mongrels from the neighborhood got the scent and galloped to the lobby to bark and jump for the meat.

▽

Samuel Goldwyn, gallant to the end, has ordered his picture title changed from "The Cowboy and the Lady" to "The Lady and the Cowboy."

Odlum Expects Action on RKO

The "rehabilitation of RKO's financial structure is expected to be completed before the end of the month," Floyd B. Odlum, head of Atlas Corporation, said this week. Meanwhile objections to the amended RKO plan of reorganization have been filed with Special Master George W. Alger by more than a dozen attorneys representing creditors or security holders' committees, and individual debenture holders and stockholders.

None of the major holders of RKO securities filed objections to the plan, nor did the principal debenture and stockholders' protective committees. Presumably, this means that the amended plan has the approval of Radio Corporation of America and Rockefeller Center.

Mr. Odlum's statement was made in connection with his report that the asset value of Atlas common stock declined from $13.36 a share last October 31st to $9.44 a share currently. No dividends were received by Atlas from RKO during the period because of the company's reorganization proceedings, the report noted.

Hearings before the special master appoached a speedy finish this week as the taking of testimony was virtually completed and the hearing of arguments set for June 14th.

Oliver McMahon, RKO Comptroller, brought up to date figures promised at last year's hearing, and testified that fixed charges totaling approximately $1,300,000 annually had been eliminated under the proposed amendments.

Mr. Alger emphasized the necessity of speed and urged objecting attorneys to minimize the amount of testimony offered. He said that objections attack the form of the amended plan and its fairness, and told the opposition to confine itself to briefs and oral argument.

E. H. Wolfes, an over-the-counter securities dealer, testified that a market already had been created for the new RKO securities as proposed under the amended plan. Under cross examination Mr. Wolfes admitted he was unable to name any bidders or to name any actual transactions at the figures quoted. He insisted, however, that the prices represented actual current bids in the over-the-counter market on a when, as and if basis.

Bernard Bercu, of L. Gottheimer and Company, accountants, took the stand in behalf of the Independent Stockholders' Protective Committee, to bring up to date the opposition's figures.

John Stover, attorney for Ernest Stirn, Class A stockholder, will be given an opportunity to present testimony on June 14th. All other testimony has been concluded.

RKO had a net profit of $92,344.51 for the 17 weeks ended April 30, 1938, compared with $1,206,212.59 for the corresponding period in 1937, according to a consolidated earnings statement issued by the corporation Wednesday.

The corporation's profit from theatre operating companies were $512,979.37; from Radio-Keith-Orpheum Corporation $160,706.51 and from Pathe $86,928.70. Losses totaling $667,-781.60 were sustained by RKO Radio Pictures and Canadian subsidiaries. The statement shows an elimination from net earnings of $488.47.

Warner Office Manager Resigns

Judd Spiegel has resigned as office manager and head booker of the Warner Brothers exchange in Cleveland. Sam Shapin, auditor, is acting office manager pending the appointment of a successor to Mr. Spiegel.

U. S. Government Called Largest Theatrical Producer in World

Diversion of $1,000 *in WPA Federal Theatre Project funds by six WPA box office treasurers on Broadway, and their subsequent suspension, ten days ago, has brought on a flood of private and public probings of the government's theatrical structure, some of them being conducted in the press. Probably the most pertinent, in view of the project's apparent competitive position in the motion picture box office, is the New York* Herald-Tribune's *study, out of which the observation is made that the Government of the United States is the largest theatrical producer in the country, perhaps in the world.*

More than 25,000,000 *persons have seen its shows since the Federal Theatre Project began, the attendance in New York alone having totaled almost* 10,000,000, *of whom nearly* 4,000,000 *paid for their tickets. This would indicate that fully* 60 *per per cent of the WPA's theatre audiences attend without charge.*

Some 2,000 *productions have been staged since Uncle Sam walked into theatrical production, on August* 29, 1935, *with a* $13,000,000 *appropriation. Nine dollars out of every* $10 *appropriated went to wages at the outset, the payrolls at their peak having* 12,700 *actor and stage workers, appearing in classical plays, straight stage-play entertainment, circuses, musicals, marionettes, plays for children, dance programs, Negro productions, "new American plays" (such as the Living Newspaper shows), experimental works and a radio department.*

The Herald-Tribune *disclosed that* 65 *per cent of those who have gone to WPA shows have never seen living actors on a stage, in the* 30 *states where the plays have been presented. At present the entertainments are confined to* 40 *cities in* 22 *states, the largest being New York, with* 4,011 *workers; Los Angeles, with* 1,289, *and Chicago, with* 768. *Private theatricals have reclaimed* 1,500 *workers.*

A "national theatre" first assumed proportions when the project put on 21 *productions of "It Can't Happen Here," in* 18 *cities.*

One dollar and ten cents is the top admission, running down to free tickets. Forty-five per cent of the WPA's paying audiences are theatre parties from organizations to which the special WPA promotion department has sold tickets at a 30 *to* 40 *per cent discount. Biggest hit so far is "One Third of a Nation," on Broadway, which has had* 150,000 *admissions.*

CBS and Quigley Publication To Give Argentina Broadcast

W2XE, Columbia Broadcasting System's international station, will broadcast a special Argentine program under the joint auspices of CBS and *Teatro al Dia,* Quigley publication in the Spanish language, on June 28th from 9:30 to 10:15 p. m., daylight saving time, in celebration of the Argentine national holiday, which is observed July 9th.

The broadcast has been scheduled as a gesture of friendship and goodwill toward Latin America.

Major Frederick Herron, foreign manager of Motion Picture Producers and Distributors of America; Robert Socas, correspondent of *La Nacion* of Buenos Aires; H. Alban-Mestanza, editor of *Teatro al Dia,* and Terry Ramsaye, editor of Motion Picture Herald, will be the speakers.

The talent will include Eddie Le Barron's orchestra; Raleigh Haydon, baritone; Adelita Varela, soprano; Maria Bruni, coloratura; Freddy and Chela, Argentine radio entertainers now visiting in New York; Louisa Hayden, concert pianist, and the Argentine trio, "Los Pamperos."

Acquire Northwest Rights

Feature Film Exchange of Portland, Ore., has purchased "Monastery" for distribution in the northwest territory of Washington, Oregon and Montana from World Pictures Corporation.

Artcinema Releasing "Son of the Sheik"

"The Son of the Sheik" with Rudolph Valentino and Vilmy Banky is now being distributed by Artcinema Associates. It was inadvertently stated in the chart on reissues and revivals which appeared in the June 4th issue that the film belonged to United Artists, which company originally released the film in 1926. Artcinema bought the rights to the film from United Artists in 1937.

Emil Jensen, president of Artcinema, said Tuesday that the picture is currently playing in 30 key cities and will have a total of 100 key city runs in two weeks. The picture is in its second week at the George M. Cohan, New York; Garrick, Chicago; City, Cleveland, and has played two weeks in Boston, Washington and Baltimore among other cities.

Artcinema, currently, is also releasing "The Lottery Bride," with Jeannette McDonald, and "Abraham Lincoln" with Walter Huston. The company plans to release "The Swan," Lillian Gish and Marie Dressler, and "The Eagle," another Valentino and Vilma Banky picture, shortly.

Brown Member of Council

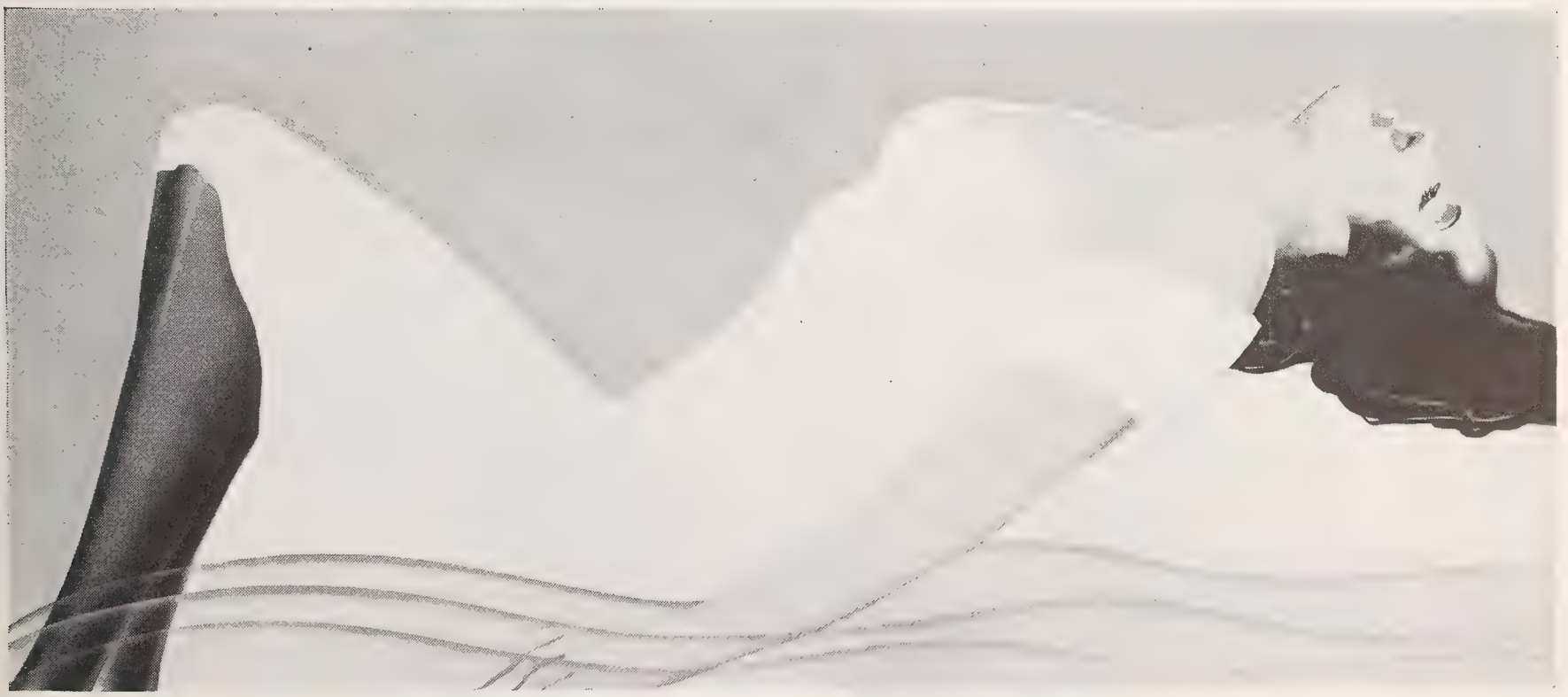
Bernard B. Brown has been appointed to represent Universal on the Research Council of the Academy of Motion Picture Arts and Sciences. He succeeds Homer Tasker, now associated with Paramount studio.

DEAR DOCTOR, SINCE SEEING THAT GIRL I'VE BEEN SUFFERING FROM STRAINED REFLEXES.... There's no use telling me to forget her...I can't...maybe it's that extra femininity that she's got, huh?...When a lady ~~gives~~ has ~~you~~ a look that - (my skin doesn't just get goose-pimples, Doc, it PUCKERS all over!)....What's a guy got worth remembering ~~if~~ that ~~for~~ he could afford to forget this?

Listen, Doc, don't worry about me...Worry about the rest of the country....~~What~~ What are they going to do when they see her?...Wait till they get Danielle Darrieux conscious when they see "The Rage of Paris"!.....And I'll tell you who to blame, Doc...First of all get that Henry Koster guy...This is his third offense...He did the same thing with Deanna Durbin in "Three Smart Girls" and "100 Men And A Girl"....Then you can lay it into ~~Charles~~ ~~Stupid~~ and Douglas Fairbanks, Jr. .... (Let me tell you you haven't SEEN Douglas until you see him under the Darrieux influence)....(Incidentally wait till you see yourself under the same influence).....And then there's a little contribution towards Dementia Progress by one Mischa Auer that's absolutely libelous as far as sanity is concerned....

And let the "et al" part of your complaint include Helen Broderick, Louis Hayward, B. G. deSylva, Charles R. Rogers, Bruce Manning and Felix Jackson, Doc!....Broderick gives spiced convulsions!....Louis Hayward plays a guy who is warned that he is being loved for his money - and is he glad he's got money!

Manning and Jackson stuck ideas in this picture they couldn't get across a state line with!...deSylva and Rogers cooked up "The Rage of Paris"!...Get them, Doc, get them!... They're to blame for my raving!...And Universal!...Remember Universal is responsible for everything!....





See, Doc -

This is ~~what~~ what

I mean!



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"You Can't Take It With You"	From the stage play by Moss Hart and George Kaufman. Screen play, Robert Riskin. Director: Frank Capra.	Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Spring Byington, Ann Miller, Samuel S. Hinds, Mischa Auer, Halliwell Hobbs, Donald Meek, Lillian Yarbo, Mary Forbes.	Shooting
"The Gladiator"	Story based on a novel by Philip Wylie. Screen play, Adele Buffington, Charles Melson. Director: Edward Sedgwick.	Joe E. Brown, June Travis, Robert Kent, Dickie Moore, Lucien Littlefield.	Shooting
"Outside the Law"	Director: Alexander Hall.	Edward G. Robinson, Wendy Barrie, Barbara O'Neill, John Beal.	Shooting
METRO-GOLDWYN-MAYER			
"Love Finds Andy Hardy"	Director: George Seitz.	Lewis Stone, Mickey Rooney, Judy Garland, Cecilia Parker, Ann Rutherford, Fay Holden.	Editing
"The Great Waltz"	Director: Julien Duvivier.	Luise Ranier, Fernand Gravet, Miliza Korjus, Henry Hull, George Houston, Lionel Atwill, Hugh Herbert, Minna Gombell, Bert Roach, Sig Rumann, Herman Bing, Greta Meyer.	Shooting
"Too Hot to Handle"	Screen play, Lawrence Stallings, Leo Hammond. Director: Jack Conway.	Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly, Virginia Weidler, Johnny Hines.	Shooting
"Fast Company"	Director: Edward Buzzell.	Melvyn Douglas, Florence Rice, Claire Dodd, Mary Howard, Nat Pendleton, George Zucco, Sheppard Strudwick, Louis Calhern, Douglass Dumbrille.	Shooting
PARAMOUNT			
"Return of the Fox"	Based on an original story by Clarence E. Mulford. Screen play and dialogue, Harrison Jacobs. Director: Edward D. Venturini.	William Boyd, George Hayes, Russell Hayden, Paul Sutton, Betty Amann, Jane Clayton, Al Garcia, Glen Strange, Trevor Bardette, Anna Demetrio, Tony Roux.	Editing
"Bulldog Drummond in Africa"	Director: Louis King.	John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive, J. Carroll Naish.	Editing
"Men with Wings"	Producing director: William Wellman.	Fred MacMurray, Ray Milland. Louise Campbell, Porter Hall, Andy Devine, Lynne Overman, Walter Abel, Cheryl Walker, James Burke, Virginia Weidler.	Editing
"If I Were King"	From the play by Justin Huntly McCarthy. Producing director: Frank Lloyd.	Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew, Alma Lloyd, Colin Tapley, C. V. France, Stanley Ridges, William Haade, May Beatty, Ralph Forbes, Henry Wilcoxon, Walter Kingsford, Sidney Toler, Adrian Morris.	Shooting
"Artists and Models Abroad"	Director: Mitchell Leissen.	Jack Benny, Joan Bennett, Yacht Club Boys, Mary Boland, Charles Grapewin, Joyce Compton.	Shooting
"Paris Honeymoon"	Director: Harlan Thompson.	Bing Crosby, Franciska Gaal, Ben Blue, Akim Tamiroff, Edward Everett Horton, Shirley Ross, Georges Rigaud, Rafaela Ottiano.	Shooting
PRINCIPAL			
"Breaking the Ice"	Original story, Jack Grundy. Screen play, Mary McCall, Jr., Manuel Seff, Bernard Schubert. Director: Edward Cline.	Bobby Breen, Irene Dare, Dolores Costello, Charlie Ruggles, Robert Barrett, Dorothy Peterson.	Shooting
REPUBLIC			
"Gold Mine in the Sky"	Director: Joseph Kane.	Gene Autry, Carol Hughes, Smiley Burnette, Craig Reynolds, LeRoy Mason, Robert Homans.	Shooting
"Army Girl"	Director: George Nichols, Jr.	Preston Foster, Madge Evans, Neil Hamilton, Heather Angel, Ruth Donnelly, Ralph Byrd, Barbara Pepper, H. B. Warner, Guinn "Big Boy" Williams.	Shooting
ROACH			
Untitled	Director: John Blystone.	Laurel and Hardy, Patsy Kelly.	Shooting
RKO RADIO			
"I'm from the City"	Original, Ben Holmes. Screen play, Nicholas Barrows, Robert St. Clair, John Grey. Director: Ben Holmes.	Joe Penner, Kay Sutton, Richard Lane, Lorraine Krueger, Paul Guilfoyle, Kathryn Sheldon, Ethan Laidlaw.	Shooting
"The Affairs of Annabel"	Original story, Charles Hoffman. Screen play, Bert Granet, Paul Yawitz. Director: Ben Stoloff.	Jack Oakie, Lucille Ball, Bradley Page, Ruth Donnelly, Fritz Feld, Thurston Hall, George Irving.	Editing
TWENTIETH CENT.-FOX			
"Straight, Place and Show"	Director: David Butler.	Ritz Brothers, Phyllis Brooks, Ethel Merman, Richard Arlen, George Barbier, Sidney Blackmer.	Shooting
"My Lucky Star"	Original story, Karl Tunberg, Don Ettlinger. Screen play, Harry Trigend, Jack Yellen. Director: Roy Del Ruth.	Sonja Henie, Richard Greene, Cesar Romero, George Barbier, Buddy Ebsen, Joan Davis, Elisha Cook, Jr., Brewster Twins, Patricia Wilder, Arthur Treacher, Louise Hovick.	Shooting
"Ellis Island"	Director: Alfred Werker.	Don Ameche, Arlene Whelen, Gladys George, Jean Hersholt.	Shooting
"Meet the Girls"	Director: Gene Forde.	June Lang, Lynn Bari, Dick Baldwin, Eric Rhodes, Wally Vernon, Gene Lockhart, Ruth Donnelly.	Shooting
UNITED ARTISTS			
"The Young in Heart"	From the novel by I. A. R. Wylie. Screen play, Paul Osborne, Charles Bennett. Director: Richard Wallace.	Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson.	Shooting
UNIVERSAL			
"Little Tough Guy"	Original story, Goldie Wiseberg. Screen play, Gilson Brown, Goldie Wiseberg. Director: Harold Young.	Helen Parrish. Robert Wilcox, Leo Gorcey, Billy Halop, Gabriel Dell, Bernard Punsley, Huntz Hall, Hallie Chester.	Shooting
"Prison Break"	Original story, Norton S. Parker. Screen play, Norton S. Parker, Dorothy Reid. Director: Arthur Lubin.	Glenda Farrell, Barton MacLane, Robert Wilcox, Constance Moore, Edward Pawley, George Cleveland, John Russell, Ward Bond, Paul Hurst, Harry Davenport.	Shooting
"Danger on the Air"	From the Exantippe novel. Screen play, Charles Martin. Director: Otis Garrett.	Donald Woods, Nan Grey, Jed Prouty, Richard "Skeets" Gallagher, William Lundigan, Joe Downing.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Unlawful"	Director: Lew Seiler.	Kay Francis, Humphrey Bogart, Patric Knowles.	Shooting
"Three Girls on Broadway"	Original screen play, Don Ryan, Kenneth Gamet. Director: John Farrow.	Ann Sheridan, Margaret Lindsay, Jane Wyman, Gloria Dickson, Ian Hunter, Marie Wilson, Janet Chapman.	Shooting
"Head Over Heels"	Director: Ray Enright.	Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins, Melville Cooper.	Shooting

IN THE CUTTING ROOM

Men with Wings

(Paramount)

Romantic Aviation History

The work having already been done, it is safe to predict that Paramount's "Men With Wings" will present some of the most sensational aerial thrills ever seen on the screen. Those who have seen the sequences, even if only a few of them are finally included, are unanimous in their opinion that audiences will witness an outstanding achievement.

In background, "Men With Wings" is the history of aviation (it is being made in color), from the day in 1903 when the Wright Brothers flew the first practical plane up to today. It is aviation in peace time and in war; from the early days of the Lafayette Escadrille in the world war, in Morocco, China and Spain. Similarly it is the story of the air mail, commercial flying; the first oceanic flights, the development of modern commercial transports and flying fortresses. Directly it is the story of two men and a woman. One man is an engineer who early in his career visioned aviation as it is today. The other is a daring flyer. It is a story of sacrifice, heroism and death. A story of a man and a woman who turned to the development of aviation for peaceful purposes after the tragedy of war struck.

A timely and glamorous subject, which promises to be an exploitation feature if there ever was one, "Men With Wings" will present Fred MacMurray, Louise Campbell and Ray Milland in the principal roles. As all the famous figures connected with aviation are paraded, the film will also feature Andy Devine, Lynne Overman, Porter Hall, Walter Abel, Kitty Kelly, James Burke; Virginia Weidler, Donald O'Connor and Billy Cook (playing the principals' role when they were children), Cheryl Walter, Tournament of Roses Queen in 1938 and Dorothy Tenant.

The picture is being directed and produced by William A. Wellman, maker of "A Star Is Born," "Small Town Girl" and previously experienced in aviation films as the director of "Central Airport," made for Warner in 1933.

Release date: *Late September,* 1938.

Young Fugitives

(Universal)

Comedy-Melodrama

Entertainment materials similar to those included in such pictures as "The Miracle Man" and "Five Star Final" are being compounded into "Young Fugitives," which title is hardly descriptive of the theme. It heroizes an old Civil War veteran who suddenly comes into possession of $50,000 and the care of a young girl who has spent her time hoboing around the country and a young man who has fallen in with evil companions. Between making a woman of the girl, endeavoring to effect a moral regeneration in the youth, paying off old scores, deflating the ego of those who bow and scrape before his suddenly acquired affluence, squabbling in an irascible way with an old comrade who tries to boss him and fighting off a gang of would-be robbers in old soldier style, his life, for a time, is a continual round of exciting experiences. Thematically the theme embraces melodrama, comedy, romance that found itself the hard way and bits of humanism that sometimes set pictures apart from the routine run of screen attractions.

For cast names, "Young Fugitives" will feature 75 year old Harry Davenport, a shrewd and lovable old fighter who is determined to live his own life and do the things with, for and to people that he has long dreamed of doing. The centers of romantic interest are Robert Wilcox, lately in "Reckless Living," "Carnival Queen" and "Armored Car" and Dorothea Kent who was seen in "Goodbye Broadway," "Prescription for Romance" and "A Girl With Ideas." The supporting cast lists elderly Clem Bevans, youthful Larry Blake who was featured in "Air Devils" and "Nurse From Brooklyn," Tom Ricketts, another old actor; Henry Rocquemore and Myra McKinney.

"Young Fugitives" is based on an original story by Edward James, which Ben Grauman Kohn, a young writer with a long list of credits adapted. It is being directed by James Rawlins whose most recent picture is "Air Devils" and who also made "State Police."

Release date: *June* 17, 1938.

Danger on the Air

(Universal)

Crime Club

This picture is based on the story "Death Catches Up With Mr. Kluck" which was selected by the Crime Club, a national reader organization, as one of the twelve best detective fiction books of the past year. It was whipped into screen play form by Betty Laidlaw, a collaborator on "The Girl Said No" and "Too Tough To Handle" and Robert Lively who was her partner on these picture stories. Direction is in the hands of Otis Garrett, maker of all the Crime Club pictures of which "The Lady In The Morgue" is the most recent.

A powerful business man who for years has destroyed competitors by underhanded methods is found dead. There are few to grieve his passing, even the force of a radio broadcasting station who have been greatly benefited by the manner in which the dead man had spent advertising money. To avoid possible scandal, the head of the broadcasting company wants to keep things quiet, but his sound engineer, a resourceful young man, has other ideas. His experiences and adventures in proving that the business man did not die naturally, but was murdered, carry him through an amazing round of sequences. But with many suspected, all of whom have a motive, he eventually, with the aid of a girl radio writer solves the mystery.

The featured players in the picture are Donald Woods and Nan Grey who earlier appeared in another Crime Club film, "The Black Doll." William Lundigan who also was in that picture as well as "State Police" and "Nurse From Brooklyn," will be seen in an important role as will Berton Churchill, the murder victim; Richard (Skeets) Gallagher, Jed Prouty, young Lind Hayes, Edward Van Sloan, a doctor whom Prouty enlisted to cover up the killing, Lee Cobb, Louise Stanley and Joseph Dowling.

The popularity of the Crime Club series, plus the prestige accruing to cast name values looms as the dominating exploitation asset, with membership of the organization a ready market to be exploited.

Release date: *July* 22, 1938 (*tentative*).

Love Finds Andy Hardy

(Metro-Goldwyn-Mayer)

Comedy

It would not be amiss to say that the "Judge Hardy Family" series has caught on with the public. Nor would it be an exaggeration to say that Mickey Rooney has graduated to a full-fledged juvenile star. "Judge Hardy's Children" is substantial proof of both assertions. At any rate, MGM has great faith in the pictures, has decided to increase the budget for this one and despite Judy Garland's accident which forced a delay in production is going ahead with "Love Finds Andy Hardy" with the firm determination that it shall be the most entertaining and commercially valuable of all the series to date.

While new faces will be introduced, particularly Judy Garland who was featured in "Everybody Sing" and Lana Turner who was in several Warner films, the familiar faces of Lewis Stone, Rooney, Cecilia Parker, Fay Holden, Ann Rutherford and Betty Ross Clark who were in "Judge Hardy's Children" will again be seen. Other newcomers are Marie Blake, Douglas McPhail, Gene Reynolds, Mary Howard, George Breakstone, a junevile who has been absent from the screen for some time, and Raymond Hatton. George B. Seitz who has directed all the pictures in the series will again be in charge. As a special feature three songs composed by Mack Gordon and Harry Revel have been included for Miss Garland.

The romantic adventures, misfortunes and luck of Rooney, a juvenile Romeo constitute the premise of the theme. Jilted by his regular girl, Ann Rutherford, because, as a business proposition by which he may obtain money to buy a second hand car, he has been carrying on with Lana Turner, he finds a faithful friend in Judy Garland who is smart enough to get him out of all his romantic messes. A couple of brushes with his father, Lewis Stone, do not lighten his load, but when he proves a hero in the hour of need, he becomes the fair-haired boy in the climax when Miss Rutherford forgives him and the "Hardy" family and friends prepare for a merry Christmas party.

Release date: *In August* 1938.

Passport Husband

(20th Century - Fox)

Comedy-Melodrama

Although the story to be told in "Passport Husband" will treat the plottings of racketeers and gangsters to a great extent, the comedy angle will be the predominating element.

Thematically the yarn has to do with the adventures of a bus boy who finds himself married to an exotic rhumba dancer by gangster forces in order to prevent her deportation. His experiences take him out of the frying pan into the fire of sinister racketeer depredations but he is saved from being taken for a one way ride and rescued from his bizarre matrimonial alliance by the cigarette girl who works in the night club with him and a friendly newspaper reporter.

Stuart Erwin, seen as the hero, has been assigned one of the kind of roles in which he

(*Continued on page* 50)

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IN THE CUTTING ROOM

(*Continued from page* 48)

has scored his most popular successes. He's a clumsy bus boy whose winsome blundering boyishness is ruled by his addiction to proverbs and adages and who believes that everyone always should do right by everyone else. The girl opposite him will be Pauline Moore, currently featured in "Three Blind Mice." The rival gangsters who make the hero's life a bedlam are Douglas Fowley and Harold Huber. The fiery dancer whom Erwin marries, much to his regret later on is Joan Woodbury. Edward Brophy, Lon Chaney, Jr. and Joseph Sawyer will be seen as gangster henchman and Paul McVey appears as a racketeer lawyer.

The production is based on an original story by Hilda Stone. The screen play is credited to Karen De Wolf and Robert Chapin. The director, James Tinling, is credited with several Jane Withers pictures, one or two of the "Jones Family" series and the recent "Mr. Moto's Gamble."

Release date: July 15, 1938.

Return of the Fox

(Paramount)

Action Adventure

As the popularity of the "Hopalong Cassidy" pictures continues, producer Harry Sherman has chosen a more modern story for the William Boyd, George Hayes, Russell Hayden starring combination than has been his custom. While the identities of the several characters are retained, their adventures this time make them members of the U. S. Border Patrol and allies of the Mexican Secret Police.

Upon imprisonment, a border bandit, "The Fox" swears revenge upon the head of the Mexican police and later with the aid of his sister, kills him. This brings "Hopalong" and his comrades into action. As his life is many times menaced, "Hopalong," helped by a girl with whom Lucky has fallen in love, outwits the bandit many times in sequences which promise to be crowded with action and excitement. In the finale which leads to the capture of "The Fox," the bandit in attempting to shoot "Hopalong" kills his own sister.

Adapted from a Clarence E. Mulford story by Harrison Jacobs who has done many previous "Hopalongs" for Mr. Sherman, the film is being directed by Edward D. Venturini.

With Boyd, Hayes and Hayden in their familiar roles, Paul Sutton will be seen as "The Fox." The role of his sister will be played by Betty Amann. The girl who is the center of romantic love interest is Jane Clayton. Others who will be seen are Al Garcia, Glen Strange, Trevor Bardette, Anna Demetrio and Tony Roux.

Release date: *September* 15, 1938 (*tentative*).

The Affairs of Annabel

(RKO Radio)

Hollywood Comedy

The jams into which an imaginative studio film publicity director gets the studio's biggest star as the result of rashly considered publicity stunts form the basis of this production and make for hilarious comedy. The picture will reveal several examples of hair-brained publicity, such as, having the star spend some time in jail to advertise a forthcoming prison picture and work as a house maid to ballyhoo a domestic comedy. The stunts appear harmless, but backfire when kidnappers take a hand in the proceedings and movie cops bombard the besieged house wherein the star is held captive only to have the felons return the fire with real bullets which necessitates calling in the real cops to halt hostilities. The net result of the plan gives the publicity director another idea to make the harried star the victim of another wild stunt to publicize a third film which threatens to land her in jail for good.

Based on an original by Charles Hoffman, the screen play is by Paul Yawitz who did "Breakfast For Two" and "Crashing Hollywood" lately and Bert Granet credited with "Law Of The Underworld" and "Maid's Night Out," both of whom collaborated on "Go Chase Yourself." It is being directed by Ben Stoloff, maker of "Radio City Revels," "Fight For Your Lady" and "Super Sleuth."

Jack Oakie and Lucille Ball who was in "Go Chase Yourself," "Joy Of Loving" and "Stage Door" and who were featured together in "That Girl From Paris," will be seen as the publicity director and the star. The supporting cast includes Bradley Page, Fritz Feld, Jack Arnold and Anthony Warde, Thurston Hall, Granville Bates, Elizabeth Risdon, Lee Van Atta, Ruth Donnelly and James Burke.

Release date: August 12, 1938 (*Tentative*).

Bulldog Drummond in Africa

(Paramount)

Mystery

John Howard, third in line of the screen "Bulldog Drummonds" continues in this production as the debonaire supersleuth for the fifth time. His predecessors were Ronald Colman and Ray Milland. Coincidentally Heather Angel who was "Phyllis" to Milland returns to the same role. E. E. Clive who has been in all the "Drummonds" and Reginald Denny who has appeared in five of them will also be seen again in their same roles. New comers to the pictures are H. B. Warner, now in "The Toy Wife" and J. Carroll Naish, now in "Prison Farm" and recently in "Crime Gives Orders" and "Her Jungle Love."

Flying the Atlantic to Morocco on the trail of adventure, "Drummond" is this time plunged into one of the greatest dangers of his career. Naish, a renegade Englishman, who has established himself in Africa somewhat along the lines of the role he played in "Her Jungle Love," is endeavoring to force Nielson by threats and torture to reveal the secret of a new radio wave disintegrator. Howard, Miss Angel, Denny and Clive, looking both for Warner and adventure come upon Naish's domain. As they rescue Warner and his secret, Naish, himself becomes a victim of the fiendishness he had planned to practise upon the inventor. A happy marriage for Howard and Miss Angel in the climax.

The story pattern of the "Bulldog Drummonds" being familiar, showmanship seeking to differentiate this one from any of its predecessors should take into consideration the locale of its happening and the melodramatic thrill which surrounds the substantiating production details in which jungle beasts play an important and probably terrifying part.

Direction of the film was assigned to Louis King who made "Bulldog Drummond's Revenge" and "Bulldog Drummond Returns."

Release date: *August* 14, 1938.

Ringler Joins Monogram

L. O. Ringler, formerly manager of the Monogram branch at Omaha, has been named salesman to cover Kansas by L. F. Durland, Kansas City branch manager. M. G. Shackelford, salesman, will handle city business, take care of the office, and do booking.

Mexican Film Makers Organize

by JAMES LOCKHART
in Mexico City

Mexican film makers have organized the Association of Mexican Motion Picture Producers, with Juan Pezet president and Jose Luis Bueno general secretary. The Association has induced the Mexico City Chamber of Commerce to install for it a special department to attend to various phases of the domestic picture industry, including studios and laboratories. The Association's members, all with headquarters in Mexico City, are:

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

IN THE CUTTING ROOM

(*Continued from page* 48)

has scored his most popular successes. He's a clumsy bus boy whose winsome blundering boyishness is ruled by his addiction to proverbs and adages and who believes that everyone always should do right by everyone else. The girl opposite him will be Pauline Moore, currently featured in "Three Blind Mice." The rival gangsters who make the hero's life a bedlam are Douglas Fowley and Harold Huber. The fiery dancer whom Erwin marries, much to his regret later on is Joan Woodbury. Edward Brophy, Lon Chaney, Jr. and Joseph Sawyer will be seen as gangster henchman and Paul McVey appears as a racketeer lawyer.

The production is based on an original story by Hilda Stone. The screen play is credited to Karen De Wolf and Robert Chapin. The director, James Tinling, is credited with several Jane Withers pictures, one or two of the "Jones Family" series and the recent "Mr. Moto's Gamble."

Release date: July 15, 1938.

Return of the Fox

(Paramount)

Action Adventure

As the popularity of the "Hopalong Cassidy" pictures continues, producer Harry Sherman has chosen a more modern story for the William Boyd, George Hayes, Russell Hayden starring combination than has been his custom. While the identities of the several characters are retained, their adventures this time make them members of the U. S. Border Patrol and allies of the Mexican Secret Police.

Upon imprisonment, a border bandit, "The Fox" swears revenge upon the head of the Mexican police and later with the aid of his sister, kills him. This brings "Hopalong" and his comrades into action. As his life is many times menaced, "Hopalong," helped by a girl with whom Lucky has fallen in love, outwits the bandit many times in sequences which promise to be crowded with action and excitement. In the finale which leads to the capture of "The Fox," the bandit in attempting to shoot "Hopalong" kills his own sister.

Adapted from a Clarence E. Mulford story by Harrison Jacobs who has done many previous "Hopalongs" for Mr. Sherman, the film is being directed by Edward D. Venturini.

With Boyd, Hayes and Hayden in their familiar roles, Paul Sutton will be seen as "The Fox." The role of his sister will be played by Betty Amann. The girl who is the center of romantic love interest is Jane Clayton. Others who will be seen are Al Garcia, Glen Strange, Trevor Bardette, Anna Demetrio and Tony Roux.

Release date: *September* 15, 1938 (*tentative*).

The Affairs of Annabel

(RKO Radio)

Hollywood Comedy

The jams into which an imaginative studio film publicity director gets the studio's biggest star as the result of rashly considered publicity stunts form the basis of this production and make for hilarious comedy. The picture will reveal several examples of hair-brained publicity, such as, having the star spend some time in jail to advertise a forthcoming prison picture and work as a house maid to ballyhoo a domestic comedy. The stunts appear harmless, but backfire when kidnappers take a hand in the proceedings and movie cops bombard the besieged house wherein the star is held captive only to have the felons return the fire with real bullets which necessitates calling in the real cops to halt hostilities. The net result of the plan gives the publicity director another idea to make the harried star the victim of another wild stunt to publicize a third film which threatens to land her in jail for good.

Based on an original by Charles Hoffman, the screen play is by Paul Yawitz who did "Breakfast For Two" and "Crashing Hollywood" lately and Bert Granet credited with "Law Of The Underworld" and "Maid's Night Out," both of whom collaborated on "Go Chase Yourself." It is being directed by Ben Stoloff, maker of "Radio City Revels," "Fight For Your Lady" and "Super Sleuth."

Jack Oakie and Lucille Ball who was in "Go Chase Yourself," "Joy Of Loving" and "Stage Door" and who were featured together in "That Girl From Paris," will be seen as the publicity director and the star. The supporting cast includes Bradley Page, Fritz Feld, Jack Arnold and Anthony Warde, Thurston Hall, Granville Bates, Elizabeth Risdon, Lee Van Atta, Ruth Donnelly and James Burke.

Release date: August 12, 1938 (*Tentative*).

Bulldog Drummond in Africa

(Paramount)

Mystery

John Howard, third in line of the screen "Bulldog Drummonds" continues in this production as the debonaire supersleuth for the fifth time. His predecessors were Ronald Colman and Ray Milland. Coincidentally Heather Angel who was "Phyllis" to Milland returns to the same role. E. E. Clive who has been in all the "Drummonds" and Reginald Denny who has appeared in five of them will also be seen again in their same roles. New comers to the pictures are H. B. Warner, now in "The Toy Wife" and J. Carroll Naish, now in "Prison Farm" and recently in "Crime Gives Orders" and "Her Jungle Love."

Flying the Atlantic to Morocco on the trail of adventure, "Drummond" is this time plunged into one of the greatest dangers of his career. Naish, a renegade Englishman, who has established himself in Africa somewhat along the lines of the role he played in "Her Jungle Love," is endeavoring to force Nielson by threats and torture to reveal the secret of a new radio wave disintegrator. Howard, Miss Angel, Denny and Clive, looking both for Warner and adventure come upon Naish's domain. As they rescue Warner and his secret, Naish, himself becomes a victim of the fiendishness he had planned to practise upon the inventor. A happy marriage for Howard and Miss Angel in the climax.

The story pattern of the "Bulldog Drummonds" being familiar, showmanship seeking to differentiate this one from any of its predecessors should take into consideration the locale of its happening and the melodramatic thrill which surrounds the substantiating production details in which jungle beasts play an important and probably terrifying part.

Direction of the film was assigned to Louis King who made "Bulldog Drummond's Revenge" and "Bulldog Drummond Returns."

Release date: *August* 14, 1938.

Ringler Joins Monogram

L. O. Ringler, formerly manager of the Monogram branch at Omaha, has been named salesman to cover Kansas by L. F. Durland, Kansas City branch manager. M. G. Shackelford, salesman, will handle city business, take care of the office, and do booking.

Mexican Film Makers Organize

by JAMES LOCKHART
in Mexico City

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

EXHIBITORS PRESS ADVANTAGE WON IN WAR ON RENTERS' GRADING PLAIN

'Small Exhibitors' Terms' Scheme Submitted to Joint Negotiating Committee as CEA Summer Conference Convenes

by AUBREY FLANAGAN
in London

Developments in trade politics during the past few weeks have been speedier and more significant than for many months previously. They reached their climax with the joint meeting of the renter-exhibitor negotiating committee, at which proposals were put forward by the exhibitors that the renters should adopt a system of trading known as the "Small Exhibitors' Terms" scheme. This is a proposal intended to apply to any exhibitor whose average takings do not exceed £150 per week—and it is estimated there are between 1,500 and 2,000 of them, or between one-third and a half of all the exhibitors in the country.

Under the scheme, exhibitors would be able to book any film in the program of the renters with whom they are doing business at 25 per cent for all takings up to the average figure, and 50 per cent for any amount grossed above it.

For the protection of the renters it has been proposed that exhibitors electing to take Small Exhibitors' Terms should be required to book a minimum proportion — 70 per cent has been suggested—of all the films in any renter's program, which would prevent him from taking only the best and leaving the others unbooked.

In two ways, the new proposals differ from the Small Exhibitors' Terms scheme accepted voluntarily by the renters several years ago. Then, only the medium and below-medium pictures were available: the top-notchers were kept out of the scheme and were only available on a "top-notcher" rental which might be 40 or 50 per cent—actually substantially more than the circuits had to pay for their more prosperous rival theatres. Also, the Small Exhibitors' Terms scheme, when first introduced, applied to the booking of single features. Now, the proposal is that it should apply to whole programmes for about the same per cent.

To say that the position arose out of the grading proposals would be to give a completely wrong picture of what has happened. Of the moves and counter moves made in recent weeks, not one means what it appears to mean on the surface.

For a long time the exhibitors have been increasingly anxious at the means employed by a number of big London cinemas, many of them circuit controlled, to increase patronage by lengthening their programme. Programmes lasting four hours and more, at popular prices, including a couple of films and a number of stage turns, were drawing in the crowds and leaving the rival and less fortunately placed theatres empty. Often enough the twin features were both supers, the price of either of which to an independent exhibitor would have put the booking of two together quite out of the question.

The exhibitors appealed to the renters to put a stop to the overlong programmes, and the renters tried first by imposing a programme time limit on their contracts, but that failed to work because nobody took any notice of the clause.

Then, all of a sudden, it became known that the renters had decided to grade their pictures into two categories, and rent the "A" films only on percentage. Maladroitly, the decision was made privately, without consultation with the exhibitors, and with no announcement that the decision had been reached at all. The news, of course, leaked out fast enough, and was already steeped in a cloud of suspicion before the renters decided to explain. It was announced that the plan was intended to prevent two super films being booked on the one programme.

Exhibitors, on the other hand, declared that it was an attempt to increase rentals. In proof of that they pointed out the fact that renters insisted on defining an "A" picture as "one that could only be booked on percentage." The exhibitors argued that if programme limitation were really the object grading could equally attain it by charging a flat rate.

The real purpose of the move was neither the one thing nor the other; probably thus to ensure that each individual big picture should have a chance of earning more money, not by a process of directly increasing rentals, but by reducing the value of the dish served to the public for its sixpence.

Circuits, Independents Allied

In the campaign which followed, the exhibitors' platform ostensibly was that grading meant increased rentals. Actually it was quite clearly seen by many of the independent exhibitors that the grading move was a blow at circuit programmes, and consequently a benefit to the box offices of the independents. The very fact that the CEA leaders were able to announce that the circuits were keen on the anti-grading campaign showed which way the wind was blowing.

As it turned out, however, the support for the campaign among exhibitors was practically unanimous; not at all because exhibitors believed that grading meant what the CEA pretended to believe it meant, but because the chance of hitting a blow at the renters, with the circuits as allies, on any question whatever, was too good to miss. Many exhibitors decided to take part in the fight, even though they realized it was a circuit versus independent issue rather than an exhibitor versus renter issue, simply in order to show a united front—a thing all too rarely achieved in CEA ranks.

Under the pressure of the campaign waged by the CEA leaders, the KRS decided to capitulate. There were two weapons that hit them hard; carrying the campaign to America was one; dividing the renters into whose who would grade and those who wouldn't was another. Business had not been too good anyway and the American campaign gave the American offices a first rate ready made alibi for dropping returns. They could say, in reply to that everlasting question "Why?"—"Well, look what our people are doing in England!"

The KRS offered arbitration on the dispute. The CEA decided that grading had to go first and then they could discuss arbitration, if necessary, afterwards. This was agreed, and, as was confidently expected, both sides subsequently decided that arbitration was not necessary; grading could be regarded as dead and buried.

But just as grading did not mean what the KRS said it meant, and did not mean what the CEA elected to say it meant, so the whole issue in dispute was not really an issue about grading in any case. It was a long-brewing quarrel about rentals. It merely happened that "grading" was the trigger. The exhibitors' complaint is that they pay much more for these films than the American exhibitors do.

And that's what the trouble's all about.

They have followed up their grading advantage by invading the enemy's territory. The renters have retreated and the pendulum has swung farther than the place from which it started. The CEA negotiating committee has demanded Small Exhibitors' Terms, and has plainly indicated to the KRS Committee that unless these are forthcoming, there's going to be more trouble. And now that the exhibitors have invented the process not of attacking the KRS, nor even of attacking one renter, but of concentrating their fire on one or two films at a time, the renters are not too wishful for the campaign to be reopened. But they certainly dislike the Small Exhibitors' Terms idea and they have told the CEA plainly that they don't want any more of these attempts to divide one renter against another. Against which, before the KRS had announced their decision, the exhibitors had already lined up two renters who were willing to give Small Exhibitors' Terms in any case.

The CEA summer conference comes on June 20th and the trade is faced with two subjects for that event: either a renewal of the anti-renter campaign, or a big trade drive to increase box office returns.

If the renters grant Small Exhibitors' Terms the Summer Conference will turn its attention to considering ways and means of turning Britain's weekly total of 23,000,000 cinema goers into 24,000,000 with a minimum of delay. Otherwise there will be another war and neither side wants that.

EXHIBITS, PREVIEWS SET FOR CONVENTION

Equipment exhibits and previews of new pictures have been arranged for the summer conference of the Cinematograph Exhibitors Association of Great Britain which opens at Folkestone on June 20th.

"St. Martin's Lane," latest Charles Laughton picture produced by Mayflower, will be shown to the 600 delegates and the press. Among the technical exhibits will be one arranged by Western Electric for its Mirrophonic sound system.

Heymann To Distribute French Pictures

Andre R. Heymann, director of the French Cinema Center, arrived in New York on the Normandie this week and announced that he completed negotiations while in Paris for the distribution in the United States of the French films, "Regain" and "Schoupoun," produced by Marcel Pagnol, and "Durand-Bijoutier," made by Les Films de J. de Davaignac.

Mr. Heymann also said he will distribute films produced by J. C. Bernard and by Jean Painleve.

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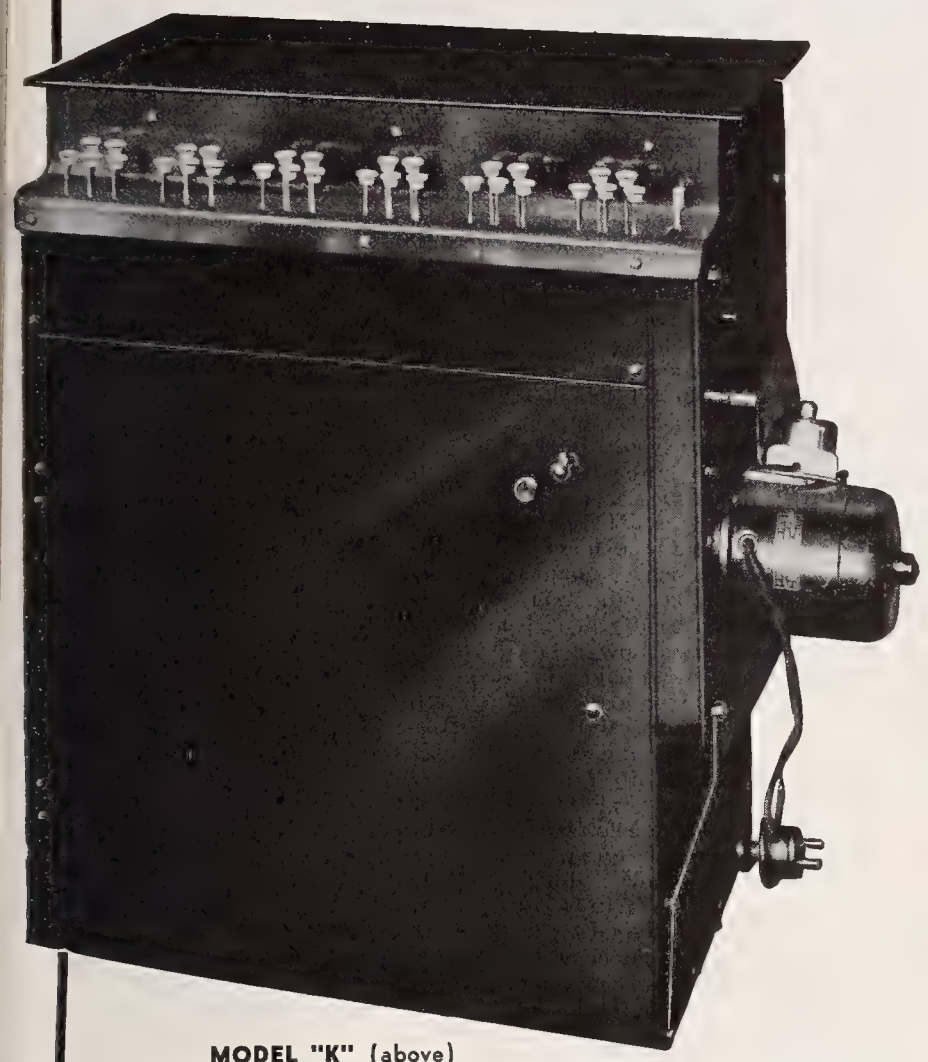
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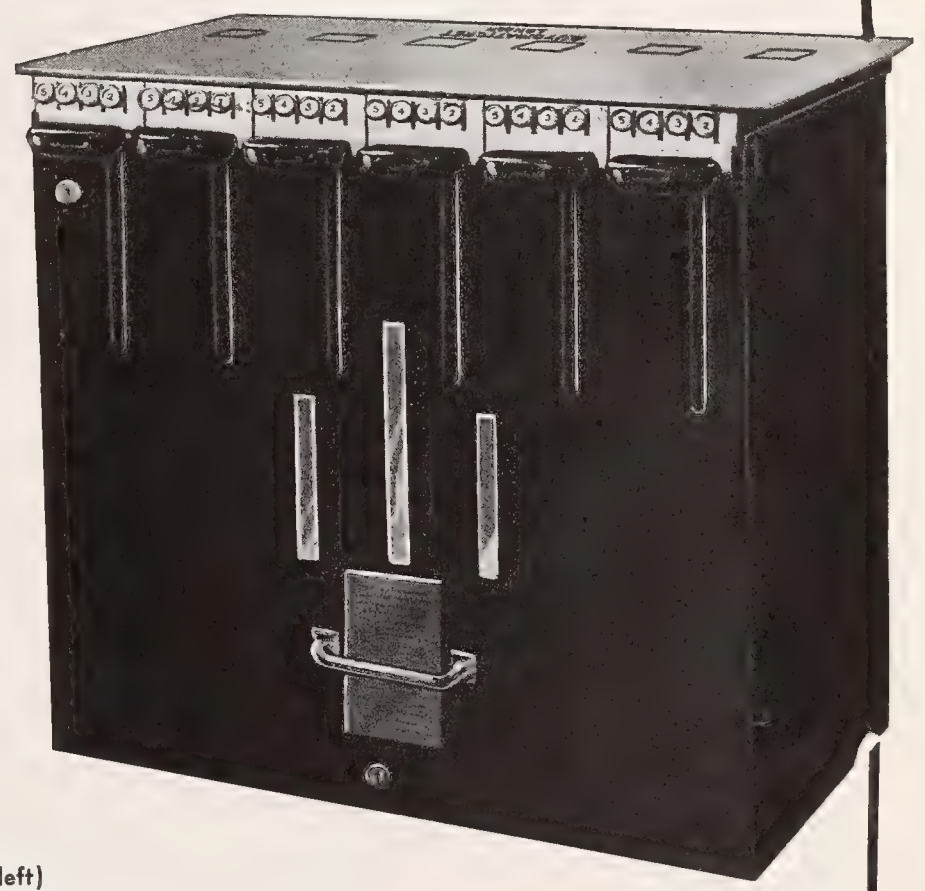
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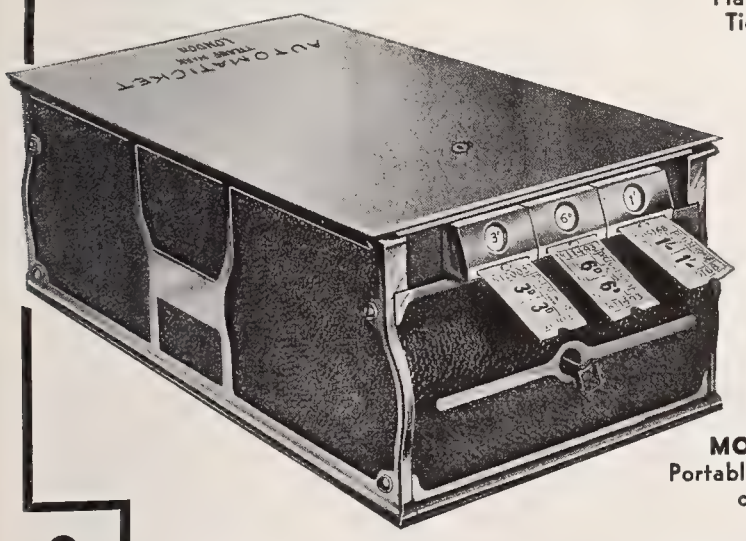
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IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Medal Winner

Herbert Wilcox started shooting "Sixty Glorious Years," companion picture to "Victoria the Great," on May 30th at Denham, with the wedding scene of Victoria and Albert. It was a spectacular scene with Anna Neagle and Anton Walbrook as The Queen and Prince Consort and C. Aubrey Smith as the Duke of Wellington and hundreds of extras in court dress. Mrs. Natalie Kalmus supervised the Technicolor photography. Immediately after the scene was shot Miss Neagle was presented with the *Picturegoer* gold medal for the best performance of the year. Miss Neagle is also leading the *Film Weekly* best actress poll.

The company will go later to Balmoral and the Scottish Highlands on location.

The Wilcox film is the only one on the floor at Denham at present but Tuesday, June 7th, will see the commencement of "The Citadel," King Vidor directing for Metro-Goldwyn-Mayer and London Films' "Prison Without Bars."



Anna Neagle, again in the role of Queen Victoria in the new Herbert Wilcox film "Sixty Glorious Years," receives a medal for her performance in "Victoria the Great" from Anton Walbrook as Prince Albert at Denham before work started on the new picture. Mr. Wilcox is on the right.

Two for Warner

Jerome J. Jackson, new executive producer for Warner Brothers First National Productions at Teddington Studios, has completed two pictures,—Bebe Daniels in "The Return of Carol Deane" and "Dangerous Medicine," starring Elizabeth Allan, both directed by Arthur Woods. The screen play and dialogue of the latter picture is by Paul Gangelin and Connery Chappell. Gangelin, well known in Hollywood, has been over here several years doing treatment and now gets screen credit for the first time.

Starting June 7th Max Miller's first screen musical goes on the floor at Teddington and will be the biggest production Warners have made in England.

New Laughton

With the completion of work on "St. Martin's Lane," now in its cutting stage, first count has been taken on the new Mayflower production "Jamaica Inn." The story from a Daphne de Maurier best-seller has been scripted by Clemence Dane, and is set in Cornwall, westernmost corner of the British Isles. Thither the Mayflower unit is to speed in July and will spend six or eight weeks on location.

The story is set in the early 19th Century and deals with smugglers. Charles Laughton, whose previous two roles have been in comic vein, is this time to portray a character of a different type.

Fox Comedy

Irish songs, scenery and characters are to be featured in the next Gracie Fields comedy "Paddy Darling" which is scheduled to follow "Piccadilly Circus" and is to be made under the Twentieth Century-Fox banner. Robert T. Kane, managing director and executive producer for Twentieth Century Productions—the new title under which are embraced all the Fox productions in Britain—has already arranged for "Paddy Darling" to follow "Piccadilly Circus" and it will be directed by Monty Banks.

Two further Twentieth Century Productions on schedule for this year will have Annabella as their star, and still another Technicolor opus is to be made from a story by the author of "Wings of the Morning." According to Kane these five British supers will be budgeted at an approximate figure of £500,000 ($2,500,000).

Ernest Gartside, general manager of the unit, will combine with his work that of associate producer being responsible for certain productions and Leslie Baker will similarly be concerned with others.

Smith to RKO

Set to produce a series of pictures for release by RKO Radio is George Smith, who has hitherto been famed as a producer of the more modest type of British quota film. Under contract to RKO Radio, he sets off the mark in the immediate future with a comedy tentatively titled "Bees and Honey," which is adapted from H. F. Maltby's stage play and is to be directed by P. Maclean Rogers.

Assigned to the principal role is Claude Hulbert, British comedian and he will have as his supporting cast Winifred Shotter, Gina Malo, Athole Stewart and Edmond Breon. H. F. Maltby, author of the play, is collaborating with Kathleen Butler in adapting the story for the screen. The picture will be in production at the Nettlefold Studios, Walton-on-Thames.

On the Mersey

The river Mersey at Liverpool, Lancs, one of mercantile Britain's busiest shipping arteries, forms much of the background for "Penny Paradise," the new Basil Dean production being made by Associated Talking Pictures in which Edmund Gwenn appears as Captain of a Mersey tug. Much location work was done by the unit on Merseyside with local authorities co-operating.

Production at the Ealing studios of A. T. P. is now in full swing with Carol Reed directing, Edmund Gwenn and his fellow partner Betty Driver and Jimmy O'Dea starring. A full size reproduction of the steam tug "Bonita," pride of the Alexandra Towing Company fleet has been built in the studio.

Donat on Contract

Robert Donat has been signed on a six picture contract with Metro-Goldwyn-Mayer British. He began work on May 30th in "The Citadel" which is to be directed by King Vidor. Rosalind Russell will play opposite Donat. The second Donat subject for MGM British which goes into production in August will be "Goodbye Mr. Chips."

Walt Disney's "Snow White and the Seven Dwarfs" and "Vivacious Lady," co-starring Ginger Rogers and James Stewart have been entered to represent RKO at the sixth International Exposition of Cinematographic Art which will be held in Venice.

The subscription price of MOTION PICTURE HERALD will be increased to five dollars a year on July 1.

(*foreign* $10.00)

Edited by
TERRY
RAMSAYE



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IN COURTS

Roach Raises Liability Issue

Raising for the first time in Los Angeles court history the unique legal question of whether the director of a picture is liable for damages done the script or story property by his failure to comply with studio orders, Hal Roach this week filed a cross complaint in the suit brought against him by Lewis Milestone for $81,666 back pay and damages and demanded $339,000 from the director for expenses incurred through Mr. Milestone's charged failure to obey studio orders and for damage done the story property.

Mr. Milestone charged in his original complaint that Mr. Roach abrogated the contract calling for him to write and direct "Roadshow," a novel by Eric Hatch, and owed him two weeks back pay plus penalties provided by the state labor laws should final wages not be paid on dismissal.

Mr. Roach's answer filed after court skirmishes over demurrers alleged that Mr. Milestone and Marc Connelly were hired to adapt the Hatch novel as a comedy of the high type and that Mr. Milestone was to direct. The studio, according to the complaint, was "lulled into a sense of security" by Mr. Milestone who worked 13 weeks on a story which turned out to be a "ludicrous comedy" and not the type of story wanted.

The further charge is made that Mr. Hatch was hired to rewrite the Milestone-Connelly treatment and that Mr. Milestone refused to direct the new script. After ten days of conferences in which Mr. Roach attempted to persuade Mr. Milestone to change his mind, the director left the lot, the Roach suit avers.

Of the $339,000 demanded, the studio said $89,000 was paid Mr. Milestone and Mr. Connelly. The remainder of the sum is declared to be other salaries paid, studio expenses incurred and damages done to the story property. The picture has not yet been made.

Bernerd, Russell To Testify in England

Issuance of a commission to take interrogatories in London of Jeffrey Bernerd, as managing director, and Edward Russell, as secretary and director, of Ideal Films, Ltd., has been ordered by New York Supreme Court Justice Samuel H. Hofstadter in behalf of Max J. Fink, defendant in the suit of GB Corporation of America, assignee of Ideal Films, against him.

The suit had been brought against Mr. Fink to recover the balance of money which he had, it was charged, collected from Columbia Pictures Corporation as attorney for Ideal Films for the distribution of "Charley's Aunt." Mr. Fink claims that the balance was due him for legal services, and he will seek to substantiate this claim in his examination of Mr. Bernerd and Mr. Russell.

Reserve Traube Decision

New York Supreme Court Justice Samuel I. Rosenman reserved decision this week after completion of the trial in the $75,000 breach of contract suit brought by Shepard Traube against Frances Farmer.

Merle Oberon Suit

Merle Oberon this week in Los Angeles was sued for $5,480 by Lyle W. Rucker, attorney, who claimed Miss Oberon had paid him only $6,000 of $11,480 fees due under terms of a settlement he effected with Selznick International Pictures, Inc.

EASTERNERS GOLF AT GREAT NECK

Competition among distributors and exhibitors gave way Thursday to a battle between divot diggers, at Film Daily's annual eastern golf tournament, held at Glen Oaks Golf and Country Club, Great Neck, Long Island.

There were 200 on hand, and 50 additional left Broadway in the evening for the banquet. John Wilde Alicoate and Louis Nizer were co-chairmen of arrangement, flanked by a committee consisting of Donald Miller Mersereau, Ralph Rolan and William Brandt.

The Associated Motion Picture Advertisers, the trade press and special teams from exhibitor ranks, Eastman, Warners, Metro-Goldwyn-Mayer, United Artists, RKO, National Screen, Educational and others.

Jack Levin captained a tennis tourney for non-golfers, the winners and runners up sharing in the prizes, numbering among them, for either golf or tennis, trophies from RKO Radio, Ross Federal Service, Film Daily, American Seating, Dictograph, Quigley Publications, DuPont Film, Columbia Pictures, United Artists, Mitchell May, W. and J. Sloane Co., GB Pictures, Variety, Alexander, Consolidated Film, RCA, Eastman Kodak, National Theatre Supply, and others.

Lewen Pizor Sued by Milgrim for $50,000

David E. Milgrim, president of Affiliated Theatres Circuit, filed a statement of claims in common pleas court in Philadelphia this week charging Lewen Pizor, president of the United Motion Picture Theatre Owners, with libel. Mr. Milgrim is asking $50,000 damages, basing his action on a letter contributed by Mr. Pizor to the Exhibitor, Philadelphia trade paper. Mr. Pizor has filed an answer and is asking for a bill of particulars.

The specific origin of the dispute is Mr. Pizor's questioning of Mr. Milgrim's status as a member of the organization, charging that Mr. Milgrim, though elected to the board of managers, had not paid his dues since 1934. Mr. Milgrim responded with an advertisement in the same paper, saying that he had made "certain payments" to the UMPTO and had cancelled checks to prove it.

McCoy Receivers Named

Sybid U. Ward, Wilmington, and Edmund M. Toland and William H. Collins, both of Washington have been appointed receivers to handle liquidation of the assets of Col. Tim McCoy and Associates, Inc., by Judge John P. Nields of U. S. district court of Wilmington.

Court Orders Examination

New York Supreme Court Justice Salvatore A. Cotillo this week ordered the examination before trial of the officers of H. E. R. Laboratories, Inc., and Alladin Pictures Corporation, defendants in a $150,000 suit brought by Lina Pictures Corporation, charging the defendants with illegal retention of negatives of 50 pictures. At the same time Gustave A. Schwab, plaintiff in a companion suit for $5,000 against the same defendants, was ordered to file a bill of particulars of his claim.

OBITUARIES

Nathan Gordon, Exhibitor, Dies

Nathan Gordon, 66, one of the founders of First National, died June 3rd, in Boston following a long illness.

Mr. Gordon was known in Boston principally for his efforts in the building of the Olympia theatre circuit which is now a part of the Mullin and Pinanski theatres. He founded the circuit in 1915 and retired five years ago.

Funeral services were held June 6th at Temple Israel, Boston. Mr. Gordon is survived by his wife, a daughter and two sons.

Auguste Baron, Sound-Film Developer, Dies in Paris

Auguste Baron, who was regarded in France as a pioneer in the development of talking motion pictures, died June 3rd in the Home for Aged Scholars, Paris. He was 83 years old.

Mr. Baron, who was blind, announced in 1933 that he had devised a practical method for making three-dimensional motion pictures. Aided by a daughter, he had been working on a method of using one film and one camera to produce a motion picture with depth.

David V. Wall

David V. Wall, stage and film actor who appeared opposite Mary Pickford in Silent pictures, died June 1st at Holy Trinity Church, New York. He was 68 years old. His film career included working for Famous Players and for Pathe. Mr. Wall is survived by his wife, Mrs. Margaret Wall. Interment was in Philadelphia.

Lew V. Snow

Lew V. Snow, former mayor of Garrettsville, Ohio, and operator, for many years of the Garrettsville Theatre, died recently in Little Britain, N. Y. Funeral services were held in Garrettsville.

Paul Poole

Paul Poole, 51, a former booker for the Keith Circuit, died in Syracuse, N. Y. recently after undergoing an emergency appendectomy. He is survived by his wife and a brother.

"Gold Diggers" Girl Starts Tour

As a national exploitation stunt for the release of "Gold Diggers in Paris," Warner Brothers this week sent Ethelrea Leapold, a member of the chorus in the picture, on a tour of 18 key cities. Press receptions are planned for each of the cities.

$3,500,000 Suit Filed

Adelaide Halperin, writer and illustrator also known as Adelaide Marie Jacobson, has filed suit seeking $3,500,000 damages from Hearst Publications, Inc., Lord and Thomas, the Pepsodent Company, Walt Disney and a number of Jane and John Does charging plagiarism of her comic strip idea, assertedly copyrighted as "The Tiny Tot Toy Review."

WHAT THE PICTURE DID FOR ME

Columbia

COWBOY STAR, THE: Charles Starrett, Iris Shunn—Very good and pleased. Our first Starrett and they look like a good buy.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

GAME THAT KILLS, THE: Charles Quigley, Rita Hayworth—Entertaining programer; pleased all. Running time, 56 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

I PROMISE TO PAY: Leo Carrillo, Chester Morris—Used this as a single and regret to say it flopped. Ran plenty of shorts but it didn't help any. No fault of the picture. It's plenty good and what few saw it gave it good comments. Play it. Played May 18-19.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

LIFE BEGINS WITH LOVE: Jean Parker, Douglass Montgomery—An average program picture that did normal business. Should be double billed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carrillo—Rather odd mixture of opera and melodrama. Fair entertainment. Edith has a nice voice but we doubt she can go far singing this type of music for the screen. At least, our folks are turning thumbs down on it. Played April 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN WHO LIVED TWICE, THE: Ralph Bellamy, Isabel Jewell—Pleased and was well received. Used plenty of shorts with this and patrons said a good show for the money.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RANGER COURAGE: Bob Allen, Martha Tibbetts—Another bangup western from Columbia and it pleased. Allen is getting well liked with our crowd. Played May 20-21.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RIO GRANDE RANGER: Bob Allen, Iris Meredith—Very good. Bought a group of Allen westerns and feel we made a good buy.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas—Good programer; got by nicely. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

THUNDER IN THE CITY: Edward G. Robinson, Luli Deste—This was well liked. Used three shorts along with this and it made a nice program. Robinson is a swell star and any exhibitor should be proud in presenting his features.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

THUNDER IN THE CITY: Edward G. Robinson, Luli Deste—Good in its day. Print I got was all worn out and spoiled what was good in the picture. Running time 88 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

UNDER SUSPICION: Jack Holt, Katherine DeMille—Another crook picture from Columbia featuring that he-man, Jack Holt, and as always Holt delivers.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

First National

ALCATRAZ ISLAND: John Litel, Ann Sheridan—Used this on a double bill and it pleased 100 per cent.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—Robinson is topnotch with us and this is no exception. You can always depend on this star of Warner Brothers. Have booked "A Slight Case of Murder" to follow this. Do they like Robinson? I'll say so. Played May 16-17.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

CAPTAIN'S KID, THE: Guy Kibbee, Sybil Jason—Used this with a Buck Jones and it made a bangup weekend show. It's surprising how this picture pleased. Give us the Sybil Jasons and the Mauch Twins and we will take our chances againt the Temples and Withers.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DAREDEVIL DRIVERS, THE: Dick Purcell, Beverly Roberts—A very fast action play. Okay in its class. Played April 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE IS ON THE AIR: Ronald Reagan, June Travis—Good program fare; nothing big.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MISSING WITNESSES: Dick Powell, Jean Dale—Not much of a picture. It would get by if practically the same thing hadn't been done so many times. Will get by on a bargain night with good shorts. It is just another quickie. Running time, 60 minutes. Played May 10-11.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman—Used this on a double bill and it pleased.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—Just what the doctor ordered. This made a decided hit and you couldn't help but hear many, many good comments. Easily one of the best pictures of the year. Give it your best playing time and you won't be sorry. Personally, I think this is about the best acted and directed picture the writer has ever seen. It's a natural.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PRAIRIE THUNDER: Dick Foran, Ellen Clancy—Very, very good, as are all Dick Foran westerns. This is plenty good for weekend. Come on, Dick, forget yourself and make a few more westerns.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—Used this on our best playing time and let the picture ride by itself and what a surprise. Outdrew many specials and this was bought as a program feature with a group from First National. "Anthony Adverse," "Black Legion," "Marked Woman" and "San Quentin" made us more money than any other company's 20 pictures. More power to Warner and First National.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis—Used this as feature No. 1 on a double bill and it was very good.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

STOLEN HOLIDAY: Kay Francis, Ian Hunter—Doubled this with "King of Hockey" and pleased. Kay is a swell star and can't understand why her pictures won't draw any extra crowds.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WEST OF SHANGHAI: Boris Karloff, Beverly Roberts—Karloff did another fine job and this melodrama was quite good but we had to look after our screen after each show. The bloodshed was terrible. Running time, 65 minutes. Played April 22-23.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WOMEN ARE LIKE THAT: Kay Francis, Pat O'Brien—This picture is waste. It is a pathetically uninteresting story, superbly miscast. In my mind Pat O'Brien should stay in pictures like "Slim," where he can at least have the semblance of being tough and Kay Francis should stay at home. The story concerns itself with an advertising firm controlled by Kay's father and a lot of sulking and drinking by Pat O'Brien when he loses his pride. He loses his pride (we are told this by the father who seems to realize the picture requires some explanation) because Kay, the wife, saves the firm by going out on her own and landing a big contract Pat couldn't get. This injured Pat's "primitive sense of superiority," we are told. Pat leaves his wife and lays drunk for several reels and bleeds around the world on a tramp steamer. A lot of Far East labels pasted on his bag one after the other while cymbals cash and natives mill around and gibber, and steamer whistles blow, take care of the trip. It's not hard to see why the motion picture business is so poor.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

General Films

WHEN KNIGHTS WERE BOLD: Jack Buchanan, Fay Wray—A fair British picture that got by nicely with a western on the weekend, but would not recommend it to be played alone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GB Pictures

KING SOLOMON'S MINES: Paul Robeson, Cedric Hardwicke, Anna Lee—This picture is very fine; do not be afraid of it. The trailer was particularly appealing to folks who like action, and we had a very good attendance, in spite of the fact that we had to play it against high school commencement.—Erma L. Raeburn, Grand Thetare, Lemmon, S. D. Small town patronage.

Grand National

WALLABY JIM OF THE ISLANDS: George Houston, Ruth Coleman—This is very good program material. It will satisfy where action is wanted. Played April 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

ARSENE LUPIN RETURNS: Melvyn Douglas, Virginia Bruce, Warren William—Dandy detective story with a swell cast. Running time, 83 minutes. Played May 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CONQUEST: Greta Garbo, Charles Boyer—This picture drew enough to cover film rental, but it is indeed a wonderful picture, one that you can never forget, having once seen it. We were happy and proud to present it.—Emma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

EVERYBODY SING: Allan Jones, Judy Garland—A nice little picture that pleased 100%. Running time, 91 minutes. Played May 11-12.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—This is one picture that I sure want to get my two cents worth of remarks on while I still am hot. Metro spends its good money and not only that, but they risk the chances of breaking the good name that Judy Garland has made for herself among movie fans, by casting "Everybody Sing" with Billie Burke. This picture would have held up much better if they had left Burke out of it. Burke is just about washed up as far as pictures. Give Garland a break with a good cast and watch her go to town, but give her just one more picture with a cast of washed-up players, and you'll surely break down what you have tried to build up. If possible, be wise, exhibitors, and let this picture go by; it will do you, as well as Garland, no good. Running time, 89 minutes. Played May 30.—Drew E. Kolb, Municipal Theatre, Millheim, Pa. Small town patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fannie Brice—Excellent but didn't seem to draw. Running time, 91 minutes. Played May 20-21.—Horn

(*Reports continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—A moderately amusing picture. A bit too actionless to appeal generally. We enjoyed the organ which Miss Bruce brought home for Robert even if he didn't. Nothing doing at cashier's hideout. Played April 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney—Very entertaining; good in any spot. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—This encourages the poor exhibitor who has been getting only complaints of late after his showings on Joan Crawford epics. At least, the cash customers liked this one. Both Crawford and Tracy were fine. Played April 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—Now there's a picture! What a grand story of Civil War times with a swell lesson for anyone. And played like a real drama should be played. Played May 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart—The finest picture of its type to ever flash on our screen. It is hard to sell this picture to the theatre going public, but if you sell it right, you can not only back it up 100 per cent, but also have your patrons come out of the theatre and thank you for playing it. It's tops in show entertainment. Running time, 109 minutes. Played May 20-21.—Drew E. Kolb, Municipal Theatre, Millheim, Pa. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—The best in ten years is right. One of the sweetest, interesting and exciting airplane pictures ever made. Metro can really make them. Hope you keep the good work up. Spencer Tracy was a honey. Running time, 126 minutes. Played May 19-20.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—Grand picture; big enough for extended runs and will please all. Running time, 121 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

YANK AT OXFORD, A: Robert Montgomery, Maureen O'Sullivan—This was a swell surprise. It's a dandy story and is neat entertainment. Business was quite satisfactory as well. Taylor is tops in this one. Played April 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Am glad MGM is making some more of these Hardy family pictures, for this first one is excellent. Lewis Stone, as the understanding father, is outstanding. I wonder if Mickey Rooney is the future Clark Gable. He is plenty good. Glad to see Selmer Jackson in another picture, for he is excellent. Saw him playing in New Orleans a few years ago and thought him tops. Hope he gets more and bigger parts. Eleanor Lynn as the sophisticated flapper is fine. In fact, it is an all-around good cast. Running time, 77 minutes. Played May 20-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

FURY BELOW: Rex Lease, Maxine Doyle—Fair picture of coal mining that seemed to please, judging from the comment. Rarely do our patrons speak one way or the other. Played May 16-17.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Paramount

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour—It was received with apathy, no decided opinion, one way or the other. For those that go for the blatant Fields and Martha Raye, it was okay. They dragged in a mess of acts, one Kirsten Flagstad, and although the "Valkyries" did not ride, she was there with her spear and battle shield; why, I don't know, and neither did the audience, except perhaps to use her name. The "Valkyrie" battle song, Kirsten's bit, did not mean a thing. Mr. Inks of Ligonier, Ind., says they missed it on his run, on the cutting room floor, he thinks. He can assure his public that they missed nothing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Yacht Club Boys—A good musical, with new gags and pretty song hits. Very different type of musical, at last, which is very entertaining. Everyone pleased. Running time, 86 minutes. Played May 22-23.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

COLLEGE SWING: George Burns, Gracie Allen, Martha Raye, Bob Hope—From the reaction to this one, and that means also business, the general consensus of the audience was that it was not hitting on all six. My judgment tells me that they are getting tired of the shouting Raye, and Burns and Allen do nothing in this that they can't get over their radio. We had a lot exit on the picture; no business the second day. Paramount went out on the deep end on cast, and then gave them no story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DANGEROUS TO KNOW: Anna May Wong, Akim Tamiroff—A very good action play. We could stand more from attractive Anna May Wong. She's a welcome addition to our players that please patrons. Played May 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—It seems as though the word "jungle" will get some business regardless of the quality of the picture; that goes for this one. There are some glaring inconsistencies; instance, Dorothy on an isolated island, manicured to the last pink nail. She sings in English, then lapses back to where she has to be taught again. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HUNTED MEN: Lloyd Nolan, Mary Carlisle—This is a very nice little program picture. Don't be afraid of it. The kids, especially Delmar Watson, were very good and helped make a nice little picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PARTNERS OF THE PLAINS: William Boyd, George Hayes—Well, we used to think that the Cassidy Westerns were better than the average run but even these are not doing any business nowadays. Running time, 68 minutes. Played May 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna—Romantic comedy drama with the new star, Olympe, shining very brightly and Gene Raymond and Lewis Stone doing good work. Olympe's first song, "Somebody's Stole the Drum," worth the admission. Played May 22-23.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle, Evelyn Brent, J. Carrol Naish—An entertaining and superficially exciting little story concerning a tough gang engaged in hijacking huge motor lorries on lonesome mountain highways and a tougher Federal Investigator, Lloyd Nolan, who smashes the racket. To achieve his end Nolan goes thug and works into the mean-faced, heavily eyebrowed gang, stays hard-boiled, taking out of the corner of his mouth for most of the picture and recaptures some of his "Texas Rangers" laurels. Evelyn Brent is the only "Tip-Off Girl" and J. Carrol Naish (a synthetic Leo Carrillo) is No. one mean man, and surprisingly good. The love interest is pleasingly absent. Business was no poorer than usual.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—We were disappointed in both the picture and the business it did. Really had been looking forward to something good but do not think it was up to Lombard-MacMurray standards at all. Running time, 84 minutes. Played May 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WELLS FARGO: Joel McCrea, Frances Dee, Bob Burns—Very fine picture of its kind. Did fine business the first night but flopped the second and third for reasons we could not understand. Running time, 115 minutes. Played May 22-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

ESCAPE BY NIGHT: William Hall, Anne Nagel—Didn't see this one, but understand it was very good. Played on double feature and business up to average. Played May 18-19.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

OREGON TRAIL, THE: John Wayne, Ann Rutherford—This might have been a good picture when first released. The print received was pretty well cut up and patrons wanted to know why the operator was skipping so many scenes. Play it if you can get a good print. A good western.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

OUTLAWS OF SONORA: Bob Livingston, Ray Corrigan, Max Terhune—Real good. Running time, 52 minutes. Played May 21.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

ROOTIN' TOOTIN' RHYTHM: Gene Autry, Smiley Burnette—With us, I believe, Autry is a little oversold. He does business, but not what Republic would lead you to believe.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles—Biz not up to what Autry did for us all winter, but still very good considering the almost mid-summer weather. Played on the first really warm Sunday this spring, so no kicks. Picture is up to Autry standard. Played May 22.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

WRONG ROAD, THE: Richard Cromwell, Helen Mack—O. K. for double feature, if paired with musical or comedy. Played here with Jane Withers feature and made nicely balanced program. Played May 25-26. —C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant—Cary Grant behind horn rimmed spectacles tries to duplicate his success in "The Awful Truth" with the assistance of a jumpy, screeching Katharine Hepburn and without the assistance of a good story or a director possessing a flair for comedy. Nobody laughed much except the people who laugh when one stooge hits another stooge with an iron pipe. These patrons laughed a little when Miss Hepburn lost the back of her dress, when she and anthropologist Grant overturned a cartload of hens and geese. I laughed myself when Hepburn swayed to and fro on a ladder (such an incredulous bit of action as to be pathetic), finally overturning a mammoth prehistoric animal skeleton for the climax. I laughed at the whole film. Note to Hollywood: comedy must have pace, yes. But if you have no comedy, you don't merely double the pace to make a successful film. Miss Hepburn chattered through her lines as though she were doing a girls' school version of the "Beggar's Opera." A bloated leopard wanders through the picture. I have forgotten just why, though I think it was one of the mainstays of the story. My hat's off to you, RKO. I had to sell it after playing the picture.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant—This picture is a real comedy riot. It is really cleverly done, not just silly. Have to admit that Hepburn was great in her part. She is not liked, however. This type of picture is not the most popular here. They seemed to enjoy this, although it did not do so well at the box office. A very nice production but recording not the best. Running time, 102 minutes. Played May 8-9.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

CONDEMNED WOMEN: Louis Hayward, Sally Eilers, Anne Shirley—Women in prison. More serious drama, but very good. Pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, George Burns, Gracie Allen, Joan Fontaine—A cheap looking production. No dances worthy of Astaire's talent. And how we missed Ginger. Most of the entertainment in this originates with Gracie and George. Disappointing box office. Played May 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOY OF LIVING, THE: Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee, Eric Blore, Franklin Pangborn, Billy Gilbert—Irene Dunne is popular. There's no doubt about it. She's popular. (Please don't ask me if I like her singing.) And business took a slightly upward trend. Douglas Fairbanks, Jr., does a fairly neat job and with a supporting cast including such excellent comedians as Eric Blore, Billy Gilbert, Franklin Pangborn, Alice Brady and Guy Kibbee, the picture would have no excuse to be poor. Irene Dunne and her gang certainly do a better job than Cary Grant and his assistants ("Bringing Up Baby," RKO), but Miss Dunne has the advantage of a more engaging story. I like this Douglas Fairbanks, Jr.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—Very nice program picture which, having been used with "Quintupland," brought us some extra business. Running time, 77 minutes. Played May 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Thanks to Walt Disney for this simple little fairy story that broke house records in this little sea island city 250 miles from the exchange. Terms too high, of course, so we made very little above average net but this was tops here and held up fairly well the last day, many coming back the second and third time to see it. About 1200 white people in this county seat town of a county with 72% colored population and very little cash or pay rolls.—Ira Smith, Breeze Theatre, Beaufort, S. C. General patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, June Lang—Personally liked it, but business was off.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ANGEL'S HOLIDAY: Jane Withers—Doubled with "The Wrong Road," (Republic) and did good business. Played May 25-26.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

BARONESS AND THE BUTLER: Annabella, William Powell—Another story of "Excellencies," "Barons," etc. Worst recording we have had handed us for six months. Possibly we drew a bad print, but could not understand more than half myself. Annabella's accent not so much; even with good recording.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BORROWING TROUBLE: Jed Prouty, Spring Byington—One of the best pictures in this very pleas-

ant series. They all seem to please everyone and this was no exception. Photography and recording good. Running time, 60 minutes. Played May 17-18. —Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

CAFE METROPOLE: Loretta Young, Tyrone Power—Our folks a little disappointed in this one; expected to see another "Love Is News." Played May 16-17.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—Did not get the Friday-Saturday business we usually do on straight westerns. Picture has lots of action though possibly we didn't sell it right. Played May 20-21.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—This one did not click at the box office. The poorest Chan picture to date. No action and not enough of a plot. Chan pictures are losing out at this theatre. Running time, 66 minutes. Played May 27-28.—Homer Theatre, Hibbing, Minn. General patronage.

45 FATHERS: Jane Withers, Thomas Beck—A pleasing picture; a somewhat different story. We didn't think Jane was up to standard but she had some good support. Drew fairly well and seemed to satisfy. Well made; recording good. Running time, 71 minutes. Played May 13-14.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—A grand picture. Sonja Henie's skating alone is worth the price of admission. The supporting cast is excellent, Don Ameche giving his best performance, while Jean Hersholt, Cesar Romero and Ethel Merman are all tops. The skating sequences are wonderful and the folk dance is very good. Don't be afraid to advertise this one. Running time, 102 minutes. Played May 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—One of the very finest pictures we have ever shown. It held its own against heavy opposition and passes given out right and left to draw folks into the opposing theatre. Played May 24.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—Top rank in anyone's language; that goes for cast, story and direction. The one and only criticism was the length of the fire shots. There were some subtle touches of comedy and one was really a gem, the little drunk that Andy Devine gave five minutes to get thrown out; all he needed was three. You should have heard the house on that one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders—Here is a fine picture with a grand cast. Was disappointed in the attendance, but all who came were delighted. Played May 26.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

LOVE AND HISSES: Ben Bernie, Walter Winchell, Simone Simon—We considered this picture very good and it seemed to please. Simone really came into her own. She has a lovely voice. I think the interest in the Bernie-Winchell feud has passed. Not much draw. Recording not good. Most of Fox recording is excellent but this wasn't. Running time, 84 minutes. Played May 15-16.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

LOVE AND HISSSES: Ben Bernie, Walter Winchell, Simone Simon—Better than we thought it would be after reading the various reviews and comments. Simone really can sing! Running time, 84 minutes. Played May 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker—After reading reports in this section concerning this picture, I hated to play it, but did, and will say that it seemed to please. I can't see anything so badly wrong with it. Songs very good and plenty of comedy by Stanley Fields. Picture not as good as "Hawaiian Buckaroo," but very much better than "Western Gold." Hope Ballew makes westerns again next year.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker—This cowboy has a beautiful, smooth singing voice, and the picture is very good. Many of our people mentioned the fact that they enjoyed the new western star, and hoped to see more of him. Played May 28.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SHE HAD TO EAT: Rochelle Hudson, Jack Haley—Swell comedy. Doubled with "This Is My Affair," and believe Haley drew more than Taylor, as we just recently played "Wake Up and Live." Played May 23-24.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

THAT I MAY LIVE: Rochelle Hudson, Robert Kent—Right up our alley, action, comedy and soft pedal on the "love stuff." Played on double feature and business up to average. Played May 18-19.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

THIS IS MY AFFAIR: Robert Taylor, Barbara Stanwyck—Our first Taylor picture as we do not play Metro. Just fair business although doubled. Picture has enough action to please our crowd. Played May 23-24.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

United Artists

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, May Robson, Ann Gillis—The picture is somewhat unsatisfactory but I hardly imagine what I say will cause exhibitors to reject it or swap it around on the books nor will I make Selznick think twice before ordering paint for those pillars on his house. What's one man's opinion against all that swelling, tearful music and rosy cheeked color. I don't think the picture was well directed. My Tom Sawyer is tougher and dirtier and my Huck Finn would laugh and rub four fingers at Selznick's Huck Finn. Some of those "Dead End" kids would have done better. No, I won't criticize it. Mark Twain is resting and I have a copy of "Tom Sawyer" at home and Tommy Kelly has a lot of freckles even though he's not a convincing little actor, and people cried I guess off and on, and here and there hair was creeping up heads when Tommy climbed out of the cave to blessed daylight like a miniature Ronald Colman bursting out on Shangri La. You couldn't have paid me to make those children (stars, pardon me) do justice to one of America's immortal works of literature. (I had offers, too.) Selznick attempting it was like Disney attempting "Alice in Wonderland." Running time, 90 minutes.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson—This old favorite still holds its appeal to both young and old, if the business done on it proves anything. It is made in color and the score is something to cheer about. It's a natural for the kids and I am not so sure that it isn't for the grown-ups. In fact, I know that it is, for business was like old times again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GAIETY GIRLS:, THE: Jack Hulbert, Patricia Ellis—You'll not go wrong on this one. We got the best audience reaction on this that we've experienced in some time. Everyone liked it and said so. Not very strong as a drawing card but will more than please those you do get in. Played May 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HURRICANE, THE: Jon Hall, Dorothy Lamour, Mary Astor—We agree with all the fine things that have been said about this picture. We are always proud to play a Goldwyn picture because we know it will be as near perfect, even to the smallest detail, as it can be made. When a picture like that has the box office pull of "The Hurricane," what more could an exhibitor ask? The photography and recording were superb. Running time, 102 minutes. Played May 19-21.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

KNIGHT WITHOUT ARMOUR: Marlene Dietrich, Robert Donat—I thought no good, but business was good. Running time, 108 minutes. Played May 17-18.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

MURDER ON DIAMOND ROW: Edmund Lowe, Ann Todd—A very entertaining picture, well acted, directed and recorded. Edmund Lowe is excellent in the best part he has had for years. Should satisfy any audience. Running time, 77 minutes. Played April 27-28.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

NOTHING SACRED: Carole Lombard, Fredric March—A shame to give the public such a disappointment. No business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—Here is a picture that is great box office. Played three days to standout business. It is one of those pictures that pleases 90% and is a great woman's picture. Great acting by Barbara and supporting cast. It looks like U. A. has the box office pictures this year. Running time, 104 minutes. Played May 17-19.—Homer Theatre, Hibbing, Minn. General patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—For a style show it was wonderful. Although Baxter and Bennett did a splendid job of acting, it was an utter waste. My advice is to think twice before playing this one if you live in a small town. Running time, 108 minutes. Played April 24-26.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Universal

BLACK DOLL, THE: Nan Grey, Donald Woods—A good detective murder yarn. Not so attractive at the ticket office, however. Played April 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BREEZING HOME: Binnie Barnes, William Gargan—This feature had no drawing power and the cast is not so hot and how can you do business with such features. Used this on a double bill and thanks to Columbia for supplying a good western to help please the fans.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

100 MEN AND A GIRL: Deanna Durbin, Adolphe Menjou—We picked this up and played it late but were glad we did. We can only add to the praise this picture has received from everyone. It is as nearly perfect as a picture can be. The recording is beautiful. Drew very well. Everyone delighted with it and with Deanna. Running time, 100 minutes. Played May 1-3.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

100 MEN AND A GIRL: Deanna Durbin, Adolphe Menjou—Our report on this picture is no different from other exhibitors. It must be good. Out of the Universal features we bought this is their biggest special and it did not make us any money so you can see how this company's product is going with us. —George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

(*Reports continued on following page*)



SHE'S DANGEROUS: Cesar Romero, Tala Birell—Don't let Universal fool you and book this for a single. As a double, it's o.k.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SMOKE TREE RANGE: Buck Jones, Muriel Evans—Buck Jones is losing his popularity with the western fans. This one did not draw as good as any of the previous Jones. Not much of a plot and not enough action. Jones used to be the best drawing cowboy star. Running time, 59 minutes. Played May 20-21.—Homer Theatre, Hibbing, Minn. General patronage.

SUDDEN BILL DORN: Buck Jones, Evelyn Brent—Another western with the old reliable Buck Jones and pleased all the action lovers. Jones always is a good drawing card; the only good thing we bought from Universal that is making us money. Have bought Columbia's westerns featuring this star. He must be good.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

TOP OF THE TOWN: Doris Nolan, George Nolan—Used this with Warner Brothers' "The Perfect Specimen" and it made an outstanding holiday program. Both features are very good.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

TWO IN A CROWD: Joel McCrea, Joan Bennett—Might have been o.k. while new but the print we got wasn't so hot. Nevertheless pleased on a double bill. After seeing Dick Foran in "Prairie Thunder," they must have forgotten about "Two in a Crowd."—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WESTLAND CASE, THE: Preston Foster, Carol Hughes—Another feature from Universal that we had to use on a double bill. Pleased as such.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murhpy—From all reports, we thought this one too good to pass up, so we played it late. We think it is the best musical we have played this year. David Butler directed it with real skill and imagination. It is enjoyable entertainment every minute. The cast is tops. The whole production is smooth, and the recording is excellent.—Running time, 96 minutes. Played May 22-23.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

Warner Brothers

BLONDES AT WORK: Glenda Farrell, Barton MacLane—Good melo. Too bad the title resembled that of "Some Blondes Are Dangerous." The folks thought they'd already seen it. This is a fair series of pictures but we're not going to like the switch of casting in the leads. Glenda's worth a dozen successors. And yet no business on this one. Played April 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING OF HOCKEY: Anne Nagel, Richard Purcell—Used this as feature No. 1 on a double bill and it pleased. Not strong enough for a single.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

JEZEBEL: Bette Davis, Henry Fonda—So this is the important picture that is supposed to have beaten "Gone with the Wind" to the punch. If it lays the same egg that "Jezebel" laid, they had better save their money. Another all-dialogue picture from Vitagraph. It seems that if a small town wants to get money on a picture, there must be some modicum of action. I can cite some little programers that have action that will outgross the all-dialogue pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MIDNIGHT COURT: Ann Dvorak, John Litel—Doubled this with "Mr. Dodd Takes the Air" and both made up a nice program.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—A pleasing picture. The story is quite novel and the cast, while not box office, is very capable. A nice weekend picture. Especially for children and horse lovers. Not much draw but pleased everyone. Recording not very good. Running time, 60 minutes. Played April 29-30.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—Very good and pleased. Used this as feature No. 1 on a double bill. Ran a western along with this and it made a good show. Played May 20-21.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda—Very neat hill billy comedy. Everyone was glad they came. Bet more of those who stayed away wished they hadn't. Title is misleading, we believe, since it does not tip off the true atmosphere of the picture. Played April 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VARSITY SHOW: Dick Powell, Fred Waring and His Orchestra—This picture was a flop at the box office but the picture had very good entertainment. A little too long but one of those college musicals that had a good plot but failed to draw at the box offce. Played on Sunday and Monday. Maybe opening day of fishing season had something to do with it. Running time, 121 minutes. Played May 15-16.—Homer Theatre, Hibbing, Minn. General patronage.

Short Features

Educational

HIS PEST GIRL: Two Reel Comedies—Enough laughs to get by.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

HI-YA, DOC?: Buster West, Tom Patricola—Once these boys dance, the rest of the footage is anti-climax.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

OFF THE HORSES: Bert Lahr—Here is a comedy that hasn't one laugh in the whole two reels. If they call this a comedy, the rest of them are super specials. The audience came out and asked when we are going to play the comedy. Comedy poor. Running time, 18 minutes.—Homer Theatre, Hibbin, Minn. General patronage.

SONG BIRDS OF THE NORTH WOODS: Treasure Chest—Photographs and the music of various birds in their natural haunts; very interesting, with a good musical background.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SWEETIES: Pat Rooney, Jr., Herman Timberg, Jr.—One of the best two reel comedies we have had for some time. Most of the Rooney and Timbergs are very good and I think this is the best one we have had. They are superior to most comedies on the market. Recording very good. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

Columbia

CALLING ALL CURTAINS: Broadway Comedies—Good comedy; more laughs than average.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

FIRE PLUG, THE: Scrappy Cartoons—This is a funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HORSE ON THE MERRY-GO-ROUND, THE: Color Rhapsodies—Nothing to brag about but will get by.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILVER THREADS: Strange As It Seems—The acting in this is so stilted as to nearly ruin the subject. Too bad.—L. A. Irwin, Palace Theatre, Tilbury, Ontario, Canada. General patronage.

SITTER DOWNERS, THE: Three Stooges — The Stooges are one of the most popular teams. They seem to make our patrons laugh and the kids go for them in a big way. This one is fair. Running time, 16 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

SWING, MONKEY, SWING: Color Rhapsodies—Good color cartoon.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

MGM

BILLY ROSE'S CASA MANANA REVUE: Musical Comedies—A good two reel musical comedy which would have been better if filmed in color. Running time, 21 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

BOSKO AND THE CANNIBALS: Harman-Ising—A fair colored Harman-Ising cartoon, but too much shouting and noise of the Cab Calloway style. Running time, 9 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

BOSS DIDN'T SAY GOOD MORNING, THE: MGM Miniatures—Very interesting case of psychology.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CANNED FISHING: Our Gang—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CAPTAIN'S PUPS: Captain and the Kids—Average cartoon. Running time, 9 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

CHILE, LAND OF CHARM: FitzPatrick Travel Talks—An excellent color short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CLEANING HOUSE: Captain and the Kids—Amusing but not exceptionally clever.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COUNTY HOSPITAL: Laurel and Hardy re-issue—Pleasant comedy relief for any show—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DECATHLON CHAMPION: Pete Smith Specialties—Fair sport reel.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

EQUESTRIAN ACROBATICS: Pete Smith Specialties—For circus lovers fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FRIEND INDEED: Pete Smith Specialties—The story is based around the rule allowing dogs to ride with their blind masters in railroad coaches. "Sparky" is a fine actor. Good Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FRIEND INDEED: Pete Smith Specialties—The seeing eye dog in a short that will merit attention.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOLF MISTAKES: Pete Smith Specialties—With four golf players in Tilbury, I'm sure they enjoyed this. The farmers like horse shoe pitching.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JUNGLE JUVENILES. NO. 2: Pete Smith Specialties—Very good. Everyone likes these.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LA SAVATE: Pete Smith Specialties—Amusing subject all about a French pastime that is unique at the least.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LIFE IN SOME TOWN, U. S. A.: MGM Miniatures—Fairly interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN IN THE BARN, THE: Historical Mysteries—One of the Historical Mysteries that went over very well with a feature that was all comedy. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MIRACLE MONEY: Crime Doesn't Pay Series—Very good short exposing quack doctors. Running time, 21 minutes. Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

MODELING FOR MONEY: Pete Smith Specialties—Good Pete Smith Specialty. Filmed on the sepia tone film. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

NIGHT AT THE MOVIES, A: Robert Benchley Series—If you have not booked this one, by all means do so at once and give it plenty of advertising. One patron said it was worth the price of admission. Plenty of laughs in this one. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies—One of the best shorts ever produced. It is worth the price of admission to hear the new member of the cast sing "You'll Take the High Road." Give us some comedies like this one, Leo. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PENNY'S PARTY: Pete Smith Specialties—Pete Smith comes through again; this is in color. Running time, 9 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

PERFECT DAY, THE: Laurel and Hardy reissue—This reissue is good for plenty hearty laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PIGSKIN PALOOKA: Our Gang—"Gang" comedies always go here in a big way. This was no exception.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

PIPE DREAM: Harman-Ising—This is an amusing cartoon pipe dream. Color is beautiful.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POULTRY PIRATES: Captain and the Kids—This was another Captain and the Kids cartoon without the kids, but maybe it was just as well as this one was a little better than the other two we have played. Running time, 10 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

RAINBOW PASS: M-G-M Miniatures—A very good Chinese short subject. Interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ROMANCE OF RADIUM: Pete Smith Specialties—Tied up with schools on this one. Very instructive, but not appreciated by general public.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RURAL SWEDEN: FitzPatrick Travel Talks—Another good FitzPatrick travel reel in beautiful color. Running time, 9 minutes.—Richard C. Welch, Comique Theatre, Camden, Me. General patronage.

SERENE SIAM: FitzPatrick Travel Talks—To follow FitzPatrick in these travels is a second education.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SHIP THAT DIED, THE: Historical Mysteries—An excellent short that was enjoyed by all. Why MGM is not continuing this series is past all comprehension as they rank the tops and can only be bested by "Floyd Gibbons." Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOAK THE POOR: Crime Does Not Pay Series—I believe these deserve feature exploitation. This one was fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—An excellent Travel Talk. That is all that can be said of this picture because they are all good. The tops of anyone's travel pictures. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—This is the only travel series our folks will sit through. Must be the color, which is always excellent.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—Expert subject done in the customary classy way.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STROKE OF GENIUS: MGM Miniatures—A "dryland" boat crew wins a boat race, and how? Plenty good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STROKE OF GENIUS: MGM Miniatures—This collegiate bit of musical nonsense is fair entertainment. Features some good players.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT DO YOU THINK, NO. 2: MGM Miniatures—Quite good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

FOUR SMART DOGS: Grantland Rice Sportlights (New Series)—Dog enthusiasts will eat this up. One of the best to date. Running time, 10 minutes.—Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

HONEST LOVE AND TRUE: Betty Boop Cartoons—So so cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOUSE BUILDER, THE: Popeye the Sailor—Usual Popeye material.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RIVER, THE: Special Government Three Reel Subject—This is quite acceptable. Best appreciated by your class trade but will not disappoint the average movie fan. Distributed by Paramount.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

DEVILED HAM: Gus Van—A very clever little vaudeville reel. Gus Van's singing brings back memories of the old minstrel days. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LONESOME GHOSTS: Walt Disney Cartoons—I feel that Disney is living on his "Snow White and Seven Dwarfs" reputation and his cartoons are not up to the usual standard that he formerly had. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

QUINTUPLAND: Special—Used with "Make a Wish," this brought us some extra business.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

MEXICAN MURAL: Magic Carpet Series—This Magic Carpet number is lovely. Done in sepia, it is a pleasing addition to any program. Many favorable comments. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

United Artists

WORM TURNS, THE: Mickey Mouse—Disney's always tops here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

HAWAIIAN CAPERS: Mentone Musical Comedies—Won't thrill or cause any undue excitement in your audience. But maybe they'll take it without too many sour thoughts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRADE MICE: Oswald Cartoons—It's amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

DANGER—HIGH VOLTAGE: Floyd Gibbons' "Your True Adventure"—This is certainly a gripping, interest holding short. It is a little morbid and for this reason may not appeal to some but it is good. Especially good when played with a light feature or musical. Recording fair. Running time, 23 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

ENRIC MADRIGUERA AND ORCHESTRA: Melody Master—Unusually beautiful music in this one, worthy of honorable mention, and an honorable place on your program.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

FREE AND EASY: Edgar Bergen, "Charlie McCarthy"—Another "Charlie McCarthy" hit, which proved very satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JACQUES FRAY AND HIS ORCHESTRA: Melody Masters—Better skip it. Wish we had. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PETER VAN STEEDEN AND HIS ORCHESTRA: Melody Masters—I'm ashamed to face 'em tomorrow because I don't know what to tell 'em about these orchestra shorts. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PUPPET LOVE: Salici's Puppets—Another novelty that is worth playing. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

ROMANCE OF LOUISIANA: Broadway Brevities—A very nice colored two reeler. A little slow moving but will do very well with a light, peppy feature. Recording not so good. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

ROPING 'EM ALIVE: Vitaphone Novelties—Very good novelty reel. Good filler for most any type of program. Running time, nine minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town, rural and CCC patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—We anticipated a treat in this short and were not disappointed. Rubinoff is an artist and none of his artistry was lost in the making of this film. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHOPGIRL'S EVIDENCE: Floyd Gibbons' "Your True Adventure"—Quite good. Milder than some.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKI FLIGHT: Vitaphone Varieties—A very interesting short. Running time, 10 minutes.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

STAR IS HATCHED, A: Merrie Melodies—Other producers had better copy Vitagraph in this clever series of cartoons. The story shows real thought in the making. Excellent. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STARLETS: Broadway Brevities—An okay subject. The youngsters put on some good acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Serials

Columbia

JUNGLE MENACE: Frank Buck, Charlotte Henry—Playing 14th chapter this week and it finishes up next week. Seems to hold fairly well but not half the drawing card we expected.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

JUNGLE MENACE: Frank Buck, Charlotte Henry—A flop at the box office. After second chapter, too much conversation, not enough action, too many characters. Acting good but no good plot. Too many walkouts. Was glad when it was all over. Sorry we had to finish playing this serial. Running time, 20 minutes each chapter.—Homer Theatre, Hibbing, Minn. General patronage.

JUNGLE MENACE: Frank Buck, Charlotte Henry—Before the show, as a lark, I told several that we were discontinuing this serial as we had received so many complaints. I sold them so thoroughly that words flew thick and furious. Some went so far as to threaten to not see the show. All agreed it was the best serial we had ever shown. So I told them the truth. Everybody was happy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUNGLE MENACE: Frank Buck, Charlotte Henry—This is without a doubt one of the worst serials it has ever been our misfortune to play. I am really surprised that Columbia took it upon themselves to release this type of film. It certainly is a detriment to them. Columbia would do well to be more careful in their release of independently produced film so that a condition of this type does not occur again.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Universal

FLASH GORDON'S TRIP TO MARS: Larry Crabbe, Jean Rogers—Very good. Is a natural box office. Played to standout biz. Is holding up fine. On fifth chapter going strong. If remaining chapters are as good, it will be o.k. A little too far fetched but o.k. Running time, 20 minutes each chapter.—Homer Theatre, Hibbing, Minn. General patronage.

Harry Gaffney Promoted

Harry Gaffney, for two years head booker for Warner Brothers in Kansas City, has been appointed sales representative for the exchange. Tom Brennan, former ad sales manager, becomes a booker, and Chet Borg succeeds Mr. Gaffney as head booker. Larry Wilson, who has been with Mr. Brennan in the ad sales department, now is ad sales manager.

Hornbeck Back on Job

Adam Hornbeck, Griffith Amusement Company circuit partner in Shawnee, Okla., has returned to active management of the Bison, Criterion, and Avon theatres there, after being laid up for two years with a leg injury.

"THE EARNING POWER OF Controlled AIR CONDITIONING"



BE POSTED ON THE LATEST in THEATRE AIR CONDITIONING

AS EASY to understand as Snow White and The Seven Dwarfs—as profitable for the Box Office. Simply written and profusely illustrated, so the layman can understand the engineering behind profitable theatre air conditioning. It explains the need for controlled air conditioning — and how controls can increase the earning power of your air conditioning. This book is FREE, write today. Learn the basic requirements of a modern air conditioning system. It will pay you money.

UNITED STATES AIR CONDITIONING CORPORATION

U.S. AIR CO. Theatre AIR CONDITIONING

NORTHWESTERN TERMINAL • MINNEAPOLIS, MINNESOTA

ITS FREE WRITE FOR IT

U. S. AIR CONDITIONING CORP.
MINNEAPOLIS, MINNESOTA

Send me The Earning Power of Controlled Air Conditioning.

MP6

Name.....

Theatre.....

Town..... State.....

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 114

Question No. 114 *was: (A) Name basic objections to locating motor generator set at distance from projection room. (B) Name chief basic objections of basement location. (C) Upon what kind of springs may a motor generator set be so mounted that all vibration will be absorbed, none of it reaching the building structure? (D) How much open space should surround a motor generator set and why?*

The following made acceptable answers: S. Evans and C. Rau; J. R. Prater; C. Oldham; G. E. Doe; L. Cimikoski; M. and J. Devoy; O. H. Schmidt; W. E. Limmroth; H. Edwards; T. F. Bochert; R. W. Groton; E. H. Toedte; C. Champney; J. A. Zachritz; G. Burdis; R. Feasel; W. Schoeneman; G. H. Payne; W. W. Roberts; R. and K. Wells; T. W. Redhouse; S. Hewitt; D. and W. Porter; L. Johnson; A. H. Bradley; F. H. S. and P. Dalbey; P. and L. Felt; L. D. Pitchkey; P. F. Maxwell and S. U. Lamont; E. Exline; D. Morgan; G. Lodge and H. B. Coles; G. T. Jones; D. Coates; A. D. Lonby; L. F. and G. Brown; N. Samuels; S. W. McDonald; D. Powell; G. Thompson; H. Bunker; L. A. Beachwood and M. F. Robinson; R. W. Groton; D. A. Shea and H. T. Plum; F. D. Scanlon; N. N. Crowley; N. and I. Bailey; M. and B. Walker; M. Dey and H. Lathrope; G. L. Goss; B. I. Brandon and S. H. Billings; F. M. Stinson; H. R. Daniels; W. D. McGuire; S. C. Hale and J. J. Dey; W. C. Bant; A. G. Pits and W. W. Jones; H. L. Cochrane; F. B. Shilshome; W. L. Jones; T. and W. Turk; O. W. Mallaby; W. Winkler and R. R. Robbins; R. I. Hamley; J. L. McCleary; R. H. Carter; R. H. Schnider; F. E. Dorp and H. A. Ames; H. T. Billings; J. L. Lee; E. F. and U. Wentworth; F. L. Burch; L. D. Landers; M. O'Connell; H. T. Todd and L. E. Dodson; D. D. Strobey; B. M. Myers and L. Leonard; H. T. Watkins and N. S. Reidy; R. S. Welch; R. W. Jameson; R. R. Jacobs and B. B. Hornstein; F. W. Brandenburg; T. Lavenberg; A. W. Baxter; S. A. Andrews; R. J. Bannock; R. Dennin and W. Leeds; R. S. Grant and D. N. Landon; M. Samuels and O. L. Goldstein; W. G. Page.

A careful examination of all answers discloses no reply to section A comparable in excellence to that of J. R. Prater, who says: "The main objection to locating a motor-generator set at a distance from the projection room is that such location makes it practically impossible for the projectionist to give the set proper observation and care. In one-man rooms especially, if the projectionist wishes to observe a remotely located motor-generator under normal operating conditions, he must do so either before or after the day's run, so that he may burn an arc or both arcs while he leaves the projection room and goes to the set. Each time he wishes to observe the set under different load conditions he must make a trip to the projection room and back again. This also requires that carbons and power be consumed uselessly during the whole procedure. Observations made before the day's run when the motor-generator is cold give little indication of how the set performs at normal operating temperature. Thus, to make reliable observations it is necessary for the projectionist to remain on duty after the last show is over. The net result is that such after-hours inspections are not only made rather hastily, but also much less frequently than would be the case were the set more accessible. Imposing upon the good nature of even the most conscientious man by forcing him to remain after hours each day to inspect a distantly located machine which could easily have been so placed that such waste of energy would be unnecessary, strikes the average man as in the nature of an imposition. Moreover, if located at a distance, troubles which occur only intermittently might remain undetected until serious damage is done, while some trouble that developed suddenly might not be detected until some part—a commutator or armature for example—are badly damaged or wholly ruined. A bearing might easily burn out before the projectionist was aware anything was wrong if the set be located, for example, in a basement.

"Besides all these objections, it almost always is at least no more expensive to locate a set near the projection room, because the high amperage d.c. circuit to the distant set is expensive both in installation cost and power waste, and the motor feed circuit or the relay control circuit must be extended to the projection room to enable starting and stopping from there."

That answer is respectfully commended to the attention of those inclined to basement or other distant locations for motor generator sets. Every word therein contained is wholly true.

(B) Space is limited, and Prater's answer to section A covers the chief objections, except for possible dampness, that is especially injurious while the set is not operating, and possibility of floods that would work very great damage; also possibility of injurious coal and ash dust.

(C) Almost all answers suggest coil springs, though cork and rubber are mentioned by a few. F. D. Scanlon says: "Make a reenforced frame of concrete, or a frame of seasoned timber. If concrete is used, suitably placed to match anchor holes in base of the set embed anchor bolts of such diameter as will fit said anchor holes, the same protruding a suitable distance. If the base be of wood the bolts may be fitted snugly into holes bored through the same. From some spring manufacturer, secure coil springs not less than 4.5" in diameter at one end and about 2.5" inches at the other. Have them of length suitable to supply ample resiliency—say six inches. The large end must be curled in, ending in a coil to receive the base anchor bolt. The small end ditto, to receive bolt from casting anchor hole. If the job be properly done such springs will absorb every particle of vibration from the set, permitting neither it or the inevitable brush hum to reach the floor."

(D) All answers say that there should be sufficient space on all sides to enable men to work with reasonable comfort and provide accessibility to all parts of the machine.

BLUEBOOK SCHOOL QUESTION NO. 121

(A) If vibration is felt in excess of faint tremble when the hand is placed upon a newly installed motor or generator, should the machine be accepted?

(B) Suppose a ring of fire extending clear around the commutator is discerned, what would be your diagnosis and what would you do?

(C) Name possible causes of an armature overheating and state what may happen if operation be continued with the fault not removed.

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

"Dialogue Eliminator" Developed

A "dialogue eliminator" for use in redubbing pictures for the foreign market has been developed by Nathan Levinson and his aide, W. A. Mueller, at Warner Brothers. The machine is being used to take out dialogue for pictures in the re-duping process by automatically skipping the sound track on which there is dialogue but not the recording of music and sound effects.

Tries New Operating Plan

Nathan E. Goldstein, head of the Western Massachusetts Theatres, Inc., has divided the circuit into four districts, with separate offices to be maintained in Springfield, Holyoke, Greenfield and Pittsfield. He appointed Harry Storin as district manager for Springfield; William E. Powell, Holyoke; Claude Fredericks, Greenfield, and Edward Dowling, Pittsfield. Harry Smith will continue as divisional manager of the entire circuit.

French Honor Music Director

Boris Morros, general music director at Paramount, has been made an Officer D'Academie by the French Government in recognition of his musical work and for bringing to life the work of French composers. The formal presentation of honor will be made by J. J. Vila, French consul in Los Angeles.

Agfa Ansco To Build

Agfa Ansco Corporation, camera and film manufacturers, will begin construction of a $200,000 four-story engineering building immediately, it was announced this week.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

"BOOM-BOOM"

What is this picture business? Just another kind of show. And how do you put over a show? You beat on the drum. That's how they did it in the beginning, and no one ever thought up any smarter way of doing it yet.

What's happened to showbusiness? They threw away the drum and bought a fiddle. But fiddles don't boom-boom. And you've got to have boom-boom if you want to have showbusiness.

The Wilmer and Vincent circuit just threw away the fiddle and bought a drum. A big drum. Yes, at the annual convention, the W. & V. folks decided to make boom-boom again by reviving circus methods of exploitation. And it's about time. Not especially for W. & V., but for all of exhibition. Circuses always made money with boom-boom. Pictures and circuses are closely related. The same bally goes for both. The bird who says "no" is talking to himself.

There never was a time when pictures could prosper without a ceaseless barrage of boom-boom. Wasn't so long ago that the big drum raised all kinds of box-office dust. But then dignity came along. And you know what happened. No more boom-boom.

So they're throwing away the fiddles and buying drums. That's something. A drum makes a sweeter boxoffice noise than a fiddle. A fiddle goes "peep-peep." A drum goes "boom-boom."

△ △ △

"MUST GO ON"

Putting the paper "to bed" is to be counted among the lesser accomplishments of your able theatreman, especially when the editor is thrown in the jailhouse for libel and isn't around to do the job himself. That's what happened to Chuck Shannon, who runs the Belmar, in Homewood, Pa., the night before the local paper containing Shannon's special anniversary edition was supposed to go to press.

Well, the paper had to come out if all of Chuck's hard work was not to go for naught, so the Round Tabler turned to and spent the entire night in seeing that the edition would get out on schedule.

Whatever the occasion, there is little to fluster the manager trained to take everything in his stride. Inside or outside the theatre, come hell or high water, "the show must go on" and it's the Shannons who see that it does.

▽ ▽ ▽

VERY GOOD, CHARLIE

To speed up the Round Table services, Charlie Pincus, of Salt Lake proposes that members forward, as near as possible, details of their contemplated campaigns on coming pictures, instead of waiting until they've played the dates. Pincus reasons that since theatremen have a fairly definite advance knowledge of what ideas and tieups they can expect to execute in a campaign, earlier reports of these activities to your Round Table would be of wider benefit.

That's fine, as far as it goes, but the success of the plan depends obviously upon how much support it receives and how quickly the membership will respond. In general, exploitations and advertising publicised in these pages are intended for guidance on other attractions. In other words, an idea on one date is adapted or revamped for use on another.

However, your Chairman is in complete accord with any plan that will bring a greater measure of advance information to showmen on the alert to put over their pictures. We open wide the pages in response to Charlie's plea.

▽ ▽ ▽

From date of this issue, there are exactly 19 days remaining in the second quarter of the Quigley Awards, ending June 30. Deadline for entries has been set for midnight, July 16. Detailed rulings and added information will be found on a following page.

A-Mike Vogel

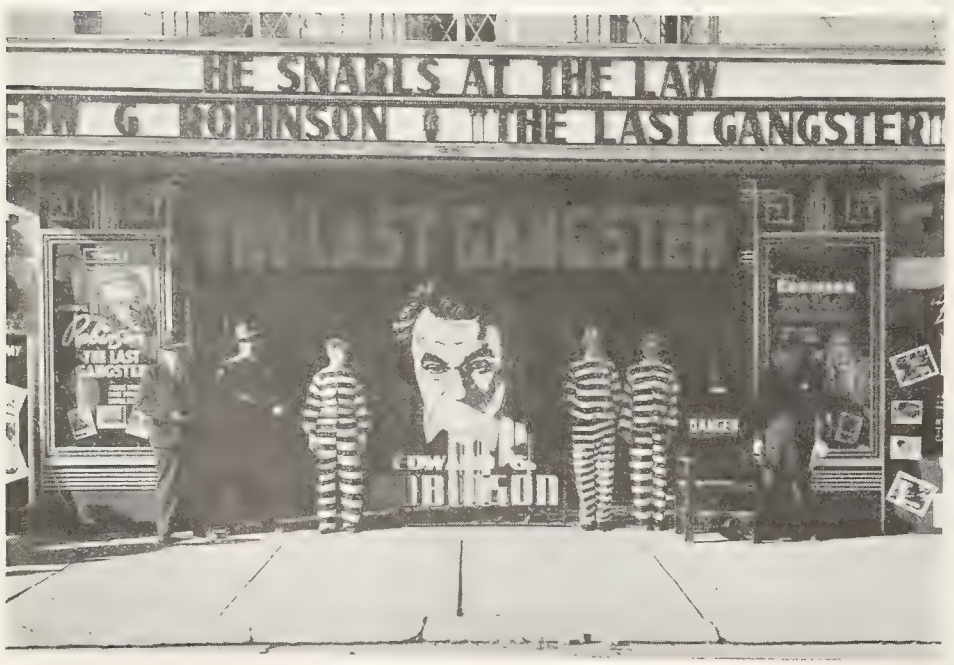


Inflated balloons pulled Fred Reeths' "Test Pilot" sign into the air out in Sheboygan, Wis. Ten of these balloons contained passes and after floating around with the greatest of ease, descended and were grabbed up by those below. He didn't say so, but we think that's Fred at the right.

Lifesize wooden Navajo Indian was promoted by Dave Martin and George Bierdemann for use in connection with their lobby display on "Jezebel." Replete with blankets, war drum, firewater and appropriate explanatory sign, the Indian caused quite a stir while on exhibition.

Round Table In Pictures







Above left is reproduced street bally used by Manager Pete Egan, Palace Theatre, Calgary, Canada, for his "Kentucky Moonshine" date. Broken-down car appropriately lettered was driven by local hillbillies, attracting considerable attention.

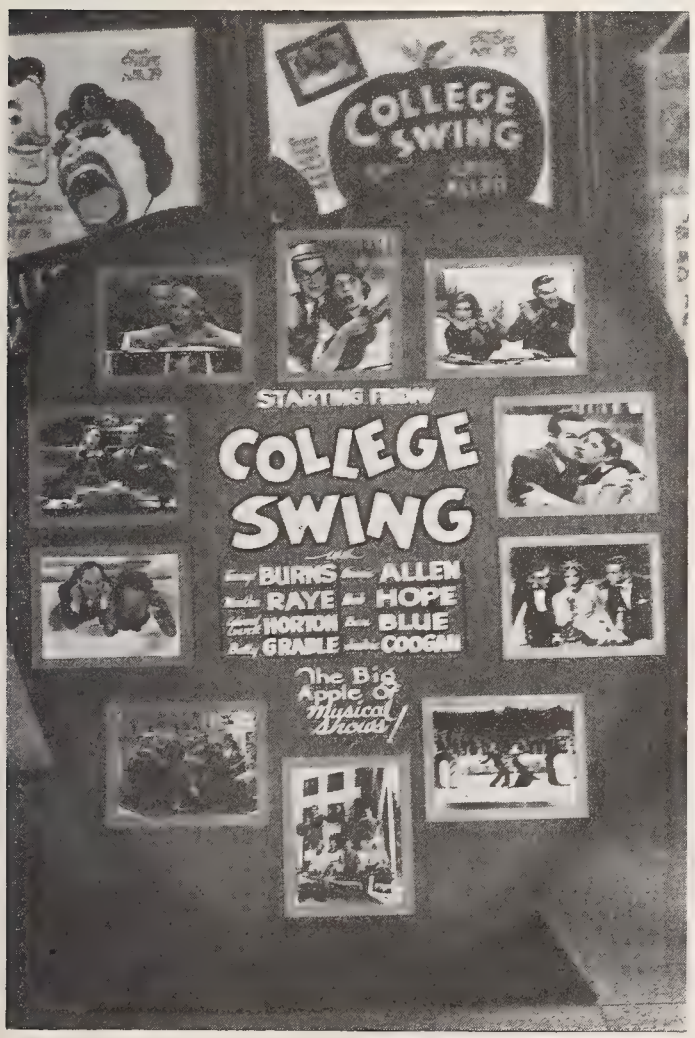
Entire front of the Sooner Theatre, Norman, Okla., was converted into a prison effect by Lew Chatham, for his "Last Gangster" date. Blind stop with cross sections all painted black did the trick; in center was large cutout of Robinson with red cellophane covering the cutout eye sockets for realism. Incidentally, that's Lew at the extreme left toting a gun.

Promoting use of a valuable portrait of a Mother, W. C. Ricord, Fox Westlake Theatre, Los Angeles, built his Mother's Day display around the picture. Old fashioned hooked rug, spinning wheel, potted flowers, etc., completed the effect. Credit card was tacked beneath the promoted picture, and large cutout old English letters spelling "Mother" was planted at base of display.





At left, Mayor Tobin of Boston, receives from Pilot William Shannon print of "Yellow Jack," to be shown at Loew's State there. Print was sent from the MGM Studios as part of their contribution to National Air Mail Week. Shown also in the picture are W. Nelson Bump, official of the Airlines; Frederick R. Sullivan, Boston School Committeeman; Mayor Tobin; Capt. Shannon, Maurice Wolf and Major Patrick Healy of the Department of Public Safety.





Highlight of the recent Indiana-Illinois Circuit convention in Chicago was presentation of six Silver Plaques and First Mentions won in the first quarter of the Quigley Awards. From left shown above are: Jack Rose, vice-president; Art Wartha, Chick Tompkins, Jack Albertson, Rex Williams, John Burhorn, Sid Holland, and Alex Manta, president.

Giant lobby standee consisting of a big apple was used by Charlie Bierbauer and his assistant, Milan Todorov, for their "College Swing" date at the Colonial, Allentown, Pa. Center of display carried picture title and cast, which was surrounded by scene stills.

Sounds As Though It Was A "Horse" On Those Chakeres Theatremen

To hear adman Kroger Babb tell about it, the story concerns a street bally for "Old Chicago" put on by Manager Mike Chakeres of the Regent, Springfield, Ohio. It seems that the stunt "fell flat" to the amazement of a large and excited crowd gathered around, as well as the theatremen, and here's how it happened.

Chakeres arranged for the city's oldest fire engine—an 1871 model steamer—to be hauled around the business section of Springfield on the afternoon of the picture's opening. Advised in advance, crowds awaited the engine's arrival, when lo, and behold, the horse drawing the vehicle fell to the pavement and broke a leg. Police rushing to the scene investigated, found it necessary to shoot the suffering animal.

The steamer, carrying banners reading: "We're On Our Way to Put Out the Fire 'In Old Chicago' at the Regent Theatre," was turned into an animal-hearse, the deceased equine loaded thereon, and on-lookers taking the place of the fallen steed, towed the truck back to its storage place in the city's garage.

Ellis Offers Reward for Return of Lost Doubloons

Contacting local Paramount exchange, Harry Ellis, Franklin Theatre, Bay City, Texas, for "The Buccaneer" secured some doubloons which he numbered with a metal punch and scattered on streets about town late one night ahead of opening. Following day the theatreman broke in papers with "lost" ads and distributed heralds offering prizes for their return.

Chest was planted in lobby containing promoted prizes tagged with corresponding numbers appearing on the doubloons. When coins were presented at theatre chest was opened and "findee" was presented with gift bearing number identical to that one which he had in his possession. Ellis reports the stunt created plenty of favorable comment, which was what he expected.

"Let's Hear From You!"

Novel Ads Sell "Zola" Date for Williams

To publicize his opening of "Zola" at the Hoosier Theatre, Whiting, Ind., Rex Williams started his campaign off with a series of ads at top of which were small boxes in which the words "no illustration" appeared. Copy below called attention to the fact that the usual picture that accompanied his ads was omitted because no single illustration or series of still pictures could suggest even a part of the thrill that awaited patrons seeing the opus.

Special letters were mailed to heads of clubs, leading professional and business men and women, clergy and teachers, praising Paul Muni's characterization, etc. Through tieup with local high school story on the opening was run in school paper, students selling tickets for the show.

Street bally for "The Awful Truth" was two colored boys with checker board, who covered busy streets setting up table and chairs and engaging in an animated game. Copy set up next to them called attention to playdates, etc., and that the loser had to buy tickets to see the picture. Fifty stencilled cards "reserved for Mr. Smith" were planted at fire plugs around city and special front constructed for the run.

Jury Box in Lobby Sells "Won't Forget"

Court room scene, including jury box with twelve chairs, was planted in the lobby of the Grand Theatre, Moundsville, West Va., for John Tucker's "They Won't Forget" date. Another lobby stunt was ballot box in which patrons were asked to deposit their opinions as to whether or not they thought Robert Hale innocent or guilty. Title letters were placed on court house steps and front lawn, various window displays were secured and cars were bannered during run of picture.

On "Hurricane," Tucker staged a contest in which girls from the ages of three to seven were invited to dress up like Dorothy Lamour, promoted prizes going to winners. Contributing merchants plugged the contest in their ads and store windows, newspapers carrying stories on the tie up. Huge cutout title letters were stationed on highway leading into city, on ferry boats plying the river and on nearby mountain.

"Let's Hear From You!"

Monster Parade Held for Mae West

Through the efforts of Johnny Barcroft, director of publicity, and Manager C. Harry Schreiber, RKO Palace, Columbus, a monster parade was held to welcome Mae West in connection with her personal appearance at that house. Approximately 5,000 people jammed the station and marched with the official entourage during the mile parade to the theatre. Office bosses had declared a 15-minute working moratorium while downtown workers showered Miss West's car with confetti, streamers and the like. National Used Car Week was tied into the arrival with hundreds of bannered cars welcoming the star at the station.

Radio stations WBNS and WCOL all cooperated on advance publicity over the air, with gratis time and plugs on Miss West and her week's show at the Palace. Star's photo was used in cooperative auto ads in the *Ohio State Journal,* letters were sent to all used car dealers and salesmen informing them of the Mae West-used-car-tieup and plugging her appearance.

Wife and Sweetheart Party Inaugurated by Sanders

Tying up with local bakery, Johnny Sanders, Chief Theatre, Gallup, New Mexico, for "You're a Sweetheart" promoted 1,000 heart-shaped cookies and wax imprinted paper bags with picture plug. Party was held at theatre for wives and sweethearts at which cooperating baker provided the refreshments.

In conjunction with his opening of "The Awful Truth," Johnny held a liars' contest on his stage night ahead. One of the contestants was used over the radio for a week ahead, each day telling one of his favorite lies. Night of the contest three judges in addition to audience applause decided the winner. At the end of the stunt Sanders announced that was no lie; that the picture was the biggest comedy hit of the season, etc., etc.

"Let's Hear From You!"

Animated Cow Plugs "Chicago" for Nasses

Unique lobby display that is reported to have created unusual comment was effected by Bill Nasses, Murphy Theatre, Wilmington, Ohio, and zone publicity chief Kroger Babb heralding the date of "In Old Chicago." Usher, who was talented in drawing, sketched Mrs. O'Leary's cow on a large piece of wallboard which was later cut out at local saw mill. Nasses then attached the mechanism of a large clock to the rear of the display, hooking up a disc to the cow's hind leg. This mechanism operated the bovine's leg and a lantern was placed in the path of the hoof.

Copy on the display read "This looks something like Mrs. O'Leary's cow, and you'll see the real animal kick over the lantern and start the Chicago Fire in the great American motion picture," etc., etc.

"Let's Hear From You!"

Novel Postcard

To publicize date of "The Big Broadcast" at the Roxy Theatre, Earlington, Ky., Bernard Murphy distributed government postcards, message side carrying cut of Bill Fields holding huge sheet of note paper in his hands. Copy on paper was addressed "my dear little chickadee" and continued with picture and playdate plug. Cards were signed through courtesy of Mr. Fields, Murphy having previously mailed the postcards out to the star for his sig cut.

MORGAN SENDS ROSY SKIS FROM PICTURE

It seemed that Morris Rosenthal fancied the skis worn by Frank Morgan in "Paradise for Three" as a builder-upper for the date at Loew's Majestic, Bridgeport, so Rosy requested a loan of the snow-boards and Morgan forwarded them immediately by air, Rosy swears. Well, the papers carried a shot of the Round Tabler at local airport helping to unload the cause of excitement and curiously enough, the caption included title, theatre and date.

Ace Drive Aids Monogram Star "Personal" Date

Included among the top campaigns attending the personal appearances in New England of Movita and John Carroll, stars of Monogram's "Rose of the Rio Grande" was the outstanding job put on in conjunction with the picture's opening at the Strand, Providence, by Manager Edward Reed and Manny Reiner, assistant to Lou Lifton, Monogram ad chief.

First gun in the drive was parade of the local Legion band from the theatre to the depot to meet the stars, which then continued to the City Hall for an official welcome by Mayor Dunne and wound up again at the theatre. Usher staff carrying giant banners was in line as was police escort. Leaders of local women's clubs also participated.

Appearance of the stars at local food show returned many tiein ads and radio announcements. Newspaper publicity included expansive interviews, story by reporter who accompanied the stars on a shopping tour, reviews and art layouts. Ad campaign was in keeping preceded by smart teaser copy running a week ahead and space was also taken in surrounding dailies. Window displays were spotted in shops and department stores in the downtown area. Radio tieins were completed with Stations WJAR, WPRO, WEAN and included star interviews, spot announcements participation in popular local programs.

College Paper Runs Contest

Unique was stunt planted with Brown University daily wherein student writing the most novel mash note received a date with Movita. Paper went heavily for a six-day tiein. News services in Boston were contacted on the gag and follow-up stories forwarded with photos showing star and her college date. Stars also appeared at luncheons of local clubs and tiein with city's safety drive was accomplished with presentation by Movita of letter of praise to Mayor Dunne by the Mayor of Cincinnati. In addition to elaborate theatre displays and other decorations, letters postmarked in Hollywood and signed by the stars were mailed to local residents to arrive on opening day.

"Let's Hear From You!"

Organist Dedicates His Program to Localites

Whitey Egberts, publicity director, Loew's Jersey Theatre, Jersey City, N. J., conducts a weekly column in local paper which is an editorial salute to some outstanding citizen. This stunt is tied into the theatre with organist Ted Meyn dedicating his organ program to the personality chosen. Idea promotes good will for the theatre, circulation for the newspaper and publicity for the worthwhile citizens and organizations.

Egberts reports the idea entirely costless and that it has helped tremendously to make the theatre the center of community activity in addition to luring in customers to come to see their leader receive the tribute.

EXHIBITORS!



DON'T BUY ANY ADDING MACHINE UNTIL YOU SEE THE NEW REMINGTON RAND

ONLY $5 DOWN

Try this new adding machine at our expense. Use it 7 days free. See for yourself how many ways it speeds up daily figure work—receipts, disbursements, inventory, tax records, bank accounts or accounts payable. It's the lightest, handiest portable listing adding machine ever built . . . less than 11 pounds . . . $9,999.99 capacity . . . simple 10-key keyboard . . . automatic ribbon reverse . . . correction key and other great features you wouldn't expect to find in a machine priced so low . . . only $57.50 cash! Terms—pay as little as $5 down, balance monthly. Don't wait—phone the nearest Remington Rand office or your dealer today, or mail the coupon.

11 BIG MACHINE FEATURES

1 Weighs under 11 pounds.
2 Takes up less space than a letterhead.
3 Simple 10-key keyboard.
4 Totals to $9,999.99 . . . lists 5 columns.
5 Handy correction key.
6 Complete visibility . . . large readable type.
7 Automatic total symbol.
8 Automatic handle return.
9 Non-glare black finish . . . non-skid rubber feet.
10 Automatic ribbon reverse.
11 Fully guaranteed by Remington Rand Inc.



7-day free trial MAIL COUPON

OK.. it's from Remington Rand

Remington Rand Inc., Dept. 1162-A
465 Washington Street, Buffalo, N. Y.

Please send me complete facts on the new Remington Rand Adding Machine and details of 7-day free trial offer.

Name .....
Street .....
City ..... State .....

Institutional Advertising Found Small Town "Must"

Down-East Round Tabler Disagrees with Views of Homer Harman

The writer of this article, a frequent contributor to these pages, and known to your Chairman, prefers his name not to be used. In keeping with his request, therefore, no by-line is appended.

DEAR MIKE:

After reading the article in the HERALD of May 7th by Mr. Homer H. Harman on institutional advertising I felt that I should write a few words in justice to this form of advertising in smaller cities and towns. I feel that if Mr. Homer Harman were the operator of a small town theatre his views would be different. We, in the small towns, find that institutional advertising, in one form or another, is very profitable to us and that every effort we put into it pays big dividends.

I admit that I know little about operating a theatre in the City of New York, but it has always been my belief that the larger theatres in New York depended a great deal on visitors for their patronage. It would seem to me that these visitors who have no interest at all in the policies of New York theatres until the time of their visit would like, upon seeing any advertising of a particular theatre to know all about it, its price, its policy as well as of course its current attraction. This is purely an outsider's point of view.

In small towns which are almost invariably surrounded by farming communities and outlying districts and which have competition, as easily accessible, in other directions, theatres must rely on institutional advertising along with other advertising on the current attractions to give the theatre a "personality" which may tip the balance in their favor as very often these competition theatres play features day and date and sometimes ahead of each other.

Granted we must establish our theatre with the people of our town and with the people of these outlying districts which are also part of the drawing population of our competitors, but after establishing it we must work to keep it established, otherwise we will find someone else doing the establishing and we the losing. Prices can be met, and usually are. But I have found, and I believe there are many who will bear me out, that a theatre with "personality" will often bring whole families to a theatre even though they are harder to reach than a competitor with no thought of personality even though the picture is the same.

Says Personal Contact Pays

All of this "institutional advertising" I refer to does not refer to paid advertising in which we ballyhoo our buildings, our prices, etc. More often than not our buildings cannot stand ballyhoo, and as I have said before, prices can be and are met. It may be a cheery "good evening" from the doorman, a "Hello, Mr. Smith" from the usher or a "Did you enjoy the program?" from the manager on the way out. A lot of money is not available to us small towners but we do try to do a lot of institutional advertising in one form or another. Perhaps the larger theatres class this sort of advertising under information, service, or something else, but special departments are something which we just haven't got, so we just class it all under advertising and we put a lot of effort into this department!

I agree that real pictures get the business and that *"clucks"* do not, but I have seen theatres with "personality" in the long run leave others way behind.

Our small town theatres are established! So are our competitors! Therefore we have to do more than establish them; we have to keep the people within thirty miles of us aware that we are open and offering them just a little bit more than the other fellow. And in our community we must not let the merchant or the patrons forget that we are an important part of the community, alive, awake and always striving to bring more people into town and to give them a little more for their money than just plain pictures. Everything we do along these lines we class as institutional advertising and we feel that it pays us dividends!

"Let's Hear From You!"

Uses Gag Throwaway

As part of Burguess Waltmon's "Bringing Up Baby" at the Princess Theatre, Columbus, Miss., theatreman distributed small imprinted envelopes with copy reading, "Cary Grant and Katherine Hepburn give you something to be used in bringing up baby." Inside envelopes, which proved mirth provokers, were safety pins attached to small white card. So successful was the gag, that requests were made at boxoffice for additional envelopes.

WILLIAMS DISCOVERS YOUNGEST GRANDMA

The usual procedure of awarding prizes to the oldest "granny" was moved around a bit by Wayne Williams, who put over his recent contest for Mother's Day at Warner's Majestic, in Mansfield, Ohio, by spotlighting the city's youngest grandmother, instead. Newspaper ran three-day contest to find the woman and winner received numerous gifts promoted by Williams in addition to being guest of honor at the theatre on the Big Day in question.

Early Bird Show Held By Hough for "Portia"

Eddie Hough, Wake Theatre, Raleigh, N. C. for "Portia on Trial" effected a gratis tieup with Station WPTF on their early risers club show from 6 a.m. to 8 a.m., whereby the theatre put on an early bird screening inviting working girls to attend. Girls were interviewed regarding the picture upon leaving the theatre. Breakfast was served on the mezannine. Buildup started week ahead of opening and station announcer plugged the show each morning. Further publicity was garnered when Ed advertised for a local Portia. Girl so chosen by judges was honored with a special program of entertainment as guest of the theatre for one day. Papers ran stories and cut of the winner, shown receiving the key to the city from Mayor George Seeley.

"Let's Hear From You!"

Mayor Proclaims Anniversary Week

Jack Albertson, Indiana Theatre, Indiana Harbor, Ind., for the 13th anniversary of his theatre secured cooperation of Mayor Andrew Rooney, who issued a proclamation stating that the week should be given cognizance by every citizen and that the city was favored with especially fine programs during the anniversary week.

Newspaper stories were run carrying the Mayor's proclamation, window cards planned in cooperating merchants' stores and mention made in trailers and programs. Jack further contacted ten merchants, each of whom contributed $65, in exchange for which they received coupons, screen and lobby advertising. With the money, car was purchased for giveaway, which proved highly successful.

"Let's Hear From You!"

Go-To-Movie Week Launched by Jancke

"Go-to-Movie-Week" contest was a stunt recently successfully launched by Walt Jancke, Rex Theatre, Brighton, Colorado. Distributing four-page leaflets, front of which carried cut of a pony whose moniker was Mae West and given as main prize. Any boy or girl in the vicinity between the ages of six to 14 was eligible and to those selling most tickets during the week main and other prizes were awarded.

Script books were issued in $2.50 and $5.00 denominations, also stipulated in the rules were the fact that no tickets could be sold within a radius of three blocks of the theatre during show hours. Any contestant violating the rule was eliminated from the contest and received no consideration in the final checkup.

"Let's Hear From You!"

Boulogne Advertises For Sour Pusses

Folks were agog over Pierre Boulogne's ad run in the *Virginian-Pilot* in connection with the opening of "Swing Your Lady" at the Norva Theatre. Asking for champion sour-pusses, Pierre offered cash and guest tickets to those who could sit through the entire showing without cracking a smile.

Following day, theatreman ran another ad which included photos of the grouchy-looking entrants before witnessing the film, and directly below cuts of the same men leaving the theatre wreathed in smiles.

ENTRIES IN ALL CONTESTS NOW ELIGIBLE FOR AWARDS

Rules . . . .

Competitions are now divided into four Quarter Periods:
Jan. 1–Mar. 31; Apr. 1–June 30; July 1–Sept. 30; Oct. 1–Dec. 31.

△

Entrants will compete in five classifications, according to population and situation:

A—Cities, 250,000 and over.
B—Cities, 100,000 to 250,000.
C—Cities, 25,000 to 100,000.
D—Cities, up to 25,000.
E—Neighborhood and subsequent-run theatres.

△

Quigley Quarterly Awards will be given as follows:

Silver Plaque to best entry in each classification.

Citation of Merit Sheepskin Certificate to runner-up in each classification.

First and Honorable Mention Sheepskin Certificates in each classification to be awarded other entries deemed worthy of recognition.

An additional Citation of Merit will be awarded each quarter to the entry selected as best from among that quarter's Plaque winners, regardless of classification.

△

Every contribution, including institutional campaigns, to the Round Table will be considered in determining the quarter winners. Although it is not necessary to forward complete campaigns, they are also eligible for consideration.

△

Entrants will be judged on their contributions to the Round Table over each quarter period and not upon single picture campaigns, as heretofore.

△

Entrants will all "start from scratch" in each quarter. Winners of the Annual Awards will be selected from among contestants making the highest scores over the four quarters of the year.

Campaigns in Prize Contests Sponsored by Producers and Theatre Circuits May Also Be Entered for Quigley Awards; End of Second Quarter Nears

by A-MIKE VOGEL

In keeping with the Round Table purpose of encouraging wider participation in contests other than the Quigley Awards, theatremen taking part in the various producer and theatre circuit exploitation contests are again advised that their entries for these competitions may also be entered for the Quigley Quarterly Plaques, Citations of Merit, First and Honorable Mentions, in the five different classifications.

This is emphasized for the information of managers who are not aware of this ruling and have queried Headquarters on what to do about it.

At this writing, the "Paramount on Parade" cash prize competitions are drawing to a close and in the week of June 17 to 24, United Artists sponsors National Showmanship Week, on behalf of Walter Wanger's "Blockade," for which $1,000 in prizes is offered for the best campaigns on that picture played during that period.

Entries for both of the above are eligible in the Second Quarter of the Quigley Awards, as also are campaigns in any other contest put on by the producers or theatre circuits—local, national or otherwise.

It is not necessary that two entries on the same campaign be forwarded. Theatremen who desire that one entry be judged in two contests should give notice to that effect so as to avoid any possible delay in reaching both Judging Committees, before respective deadlines. However, should entrants prefer, separate campaigns may be forwarded to both Committees.

With the end of the Second Quarter in sight, theatremen are girding themselves for the last month of the period. Exactly 26 days remain to put over the June campaigns and entrants may forward entries on pictures played up to the end of June, including those dates that start in June and run into July. For this purpose, deadline for the Second Quarter has been set for midnight of July 16.

On this page will be found further endorsements on the refashioned Awards rulings, in addition to the complete rulings which tell all and how. It is now obvious that opinion is unanimously in favor of the Quarterly Competitions and that, no matter what the situation, big town or small, first or subsequent run—every theatreman who is doing a job of work has an equal chance of winning one of the Big Prizes.

Also eligible for the Awards are entries on reissue or revival dates published in last week's issue in addition to campaigns on original bookings.

Letters . . . .

NAT WOLF
Div. Mgr., Warner's
Cleveland, Ohio

I think your idea of judging the efforts of managers and publicity men quarterly rather than monthly will further encourage the men to do a more consistent job, and keep them on their toes.

The Awards so far have had a tendency to stimulate new ideas. I believe it has done a great deal of good in selling our attractions.

BILL BELL
Majestic Theatre
Houston, Texas

I was glad to see the Awards changed to a quarterly basis. This, I believe, enables you to get a true picture of how we men in the field devote our efforts. If our work is spasmodic you will know it. Mathematics teaches us that a more accurate average is brought out by a longer period of time.

My greatest pride in being able to hang this Silver Plaque on my office wall lies in the possibility that perhaps I have contributed some small bit toward the continuation of a company that fosters such feeling as its main success factor.

PETE EGAN
Palace Theatre
Calgary, Canada

The new arrangement certainly is ideal, because it gives a manager a change, especially in the smaller locations, like myself in Calgary, Alberta, Canada, to send in three months, maybe three or four exploitation campaigns, that we think possibly might win some recognition through the Quigley Awards of 1938.

In the smaller cities like my home town, we are restricted in a lot of ways regarding advertising, budget and so forth, and also in connection with materials for our fronts. However, with the new qualifications as set out now, it gives everyone a very fine chance of breaking into the winning circle.

JOHN TUCKER
Manager, Grand
Moundsville, West Va.

These Awards are not only means of stimulating box office grosses, but act as a worthy incentive for more effective exploitation for the men in the field.

It is my belief that the new policy in awarding the Quigley Awards every three months will be a definite stimulator for greater exploitation and competition. It will give every manager in the field an equal opportunity regardless of the size of his theatre or town.

YOU ARE INVITED TO JOIN UP

CLARENCE SHARTZER

manages the Roxy Theatre, Buckeye, Arizona, for Community Theatres. This theatreman started as an usher in 1935, holding the position for about four months, from which job he was promoted to projectionist. After spending a year in the booth Shartzer was made assistant manager and in January of this year was promoted to his managerial spot.

▽

LEONARD DERENE

is right here in New York City, managing the Terrace Theatre for the Brandt Circuit, having previously managed the Tudor. Well, Derene, you are certainly close enough to Round Table headquarters to drop in and get acquainted, so will look forward to seeing you soon. In the meantime, remember your brother members are always interested in hearing what the New York City boys are doing to put over their pictures, so let's have some contributions for reproduction in our section.

▽

T. C. CARTER

joins us from Ellinwood, Kansas, as manager of the Ellinwood Theatre, one of the Weber Circuit houses. Carter tells us that while attending school in Fayette, he worked part time in theatres as doorman, usher, janitor and every other capacity. On completing school, our friend took a full time job in the theatre and went to Sweet Springs, Mo., until he joined his present bosses, from which spot we hope to hear from him at not too infrequent intervals.

▽

CARL L. WHALEY

is the assistant manager of the Ellinwood Theatre, Ellinwood, Kansas, working for T. C. Carter, and started in helping the projectionist at the Plaza Theatre, South Bend, Kansas. Later we find Carl as projectionist at the Strand there for the Commonwealth, and when his present job was offered, switched over to the Weber circuit.

▽

JACK ESSICK

is assistant to our very good friend, Harry Brown, Jr., at the Highland Theatre, Akron, Ohio, one of the Associated Theatres of Cleveland. Essick worked on the opening campaign for the new Highland and also the opening of the Medina Theatre in Medina, Ohio. Working for such a showman as Mr. Brown, we expect you will be going places and doing things in showbusiness.

▽

JOE SCANLAN, JR.

manages the State and Ohio Theatres in Bellevue, Ohio, and the Clyde in Clyde, Ohio, for the M. A. Shea Enterprises. Before going to Ohio, Scanlan was manager of the Sam Harris Theatre in New York City for Max Cohen, which spot he left to work for Shea in Ashtabula, then Jamestown, N. Y., and thence to his present job. How about keeping in touch, Joe, and let us in on your recent exploitation stunts at the theatres?

Showmen's Calendar

JULY

1st	Dominion Day, Canada
	Battle of Gettysburg—1863
	First Air Mail, Chicago to New York—1919
	Charles Laughton's Birthday
	Olivia De Havilland's Birthday
3rd	Idaho Admitted to Union—1890
4th	Independence Day
5th	Lewis and Clark Expedition—1804-06
7th	Inauguration of Lindbergh Line, New York and California—1929
10th	John Quincy Adams (Sixth President) Born—1767
	Wyoming Admitted to Union—1890
	Slim Summerville's Birthday
11th	Aaron Burr Killed Alexander Hamilton in Duel—1804
12th	Jean Hersholt's Birthday
14th	Irene Dunne's Birthday
	Toby Wing's Birthday
15th	St. Swithin's Day
16th	Ginger Rogers' Birthday
	Barbara Stanwyck's Birthday
17th	James Cagney's Birthday
21st	Battle of Bull Run—1861
26th	Postal System Established—1775
	Gracie Allen's Birthday
	Jackie Coogan's Birthday
28th	Rudy Vallee's Birthday
29th	William Powell's Birthday

FRANK REID

manages the Savoy Theatre in Hamilton, Ontario, Canada. Starting in 1930, Reid was on the usher's staff at the Capitol Theatre there, where he worked for three years, at which time he was promoted to assistant manager, and then manager. After a brief spell he was transferred and promoted to the Savoy and it is from here that he joins the Round Table. Well, Reid, since you are an avid reader of our Round Table section, you know we have many active members in Hamilton and we are glad to welcome what we hope shall prove to be still another active contributor.

▽

PAUL A. KLEINERMAN

is in Pittsburgh managing the Hippodrome Theatre, an independent house. Paul started in 1933 at the Roosevelt Theatre as usher and two years later became assistant manager, occupying doorman's position at the same time. From there Kleinerman was promoted to the Linden Theatre, Bellevue, Pa., as manager. In the latter part of 1937 Paul was again promoted to manage the larger Hippodrome for Browansky Brothers, his present employers.

ABRAHAM I. PERLMAN

manages the Chelsea Theatre, New York City. Perlman started at the Chelsea five years ago as usher and soon after was promoted to assistant manager. A year from the day he started to work in the theatre he was made manager and has held that job since. We extend the same invitation to you, Abe, so remember next day off come in and say hello.

▽

MELVIN R. KATZ

manages the Loyal Theatre, New York City, and became connected with the film industry in 1933 via State Film Service. Served with them for four years and then took a job ushering at the Tribune Theatre. After working there several months was promoted to chief of service, thence to the Lane as assistant and from that spot Melvin was made manager of the Gem.

▽

MORTON COLE

is the manager of the Gem and assistant manager of the Lane, both New York City houses. Cole started at Fox's Audubon Theatre for six months and then ended his ushering career after one year at the Roxy Theatre. From there Mort went to the Manhattan Theatre to manage and from there to his present assignment.

▽

ERNEST L. OUTLAW

manages the Ritz in Brewton, Ala., and started in showbusiness as doorman for his father in the old Strand at Florala, Ala. From there Ernest became operator in the Strand at Dothan, Ala.; thence to manager of the Alcazar in the same city and when it was sold the following year went into partnership and bought the Strand at Dothan. Later we find Outlaw opening the Small Theatre in Troy, Ala., and after selling out his interests joined the Martin Circuit, for whom he is still working.

▽

JOSEPH HOCKENBERRY

is in Newark, Ohio, acting as assistant manager of the Midland and Auditorium Theatres for the M. A. Shea Circuit, at which spot he has been for the past two years. Before going to Newark, Hockenberry was employed at the Auditorium Theatre in Marietta and is now working for Frank V. King, himself a Round Tabler. Between the two of you, Joe, we expect to hear from Newark frequently.

▽

NATHAN J. ALLOR

out in Detroit, Mich., is assistant manager of the Cinderella Theatre, one of the United Detroit chain. Nat started in 1935 as usher at the Michigan Theatre and a year later was transferred to the United Artists as chief of service. Soon after, Allor was sent to the Fisher as treasurer and was but recently made assistant of the Cinderella, which is one of the newly acquired houses in the United Detroit chain.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54.	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12',38†	61.	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59.	
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58.	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56.	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75.	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	63.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67.	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer - M. Carroll - Mischa Auer	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56.	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67.	
Lost Horizon (A)	Ronald Colman-Jane Wyatt-E. E. Horton-I. Jewell-Margo	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 39; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55.	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56.	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61.	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58.	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	56.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56.	
Penitentiary (A)	Walter-Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58.	
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55.	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55.	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67.	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69.	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Crime Takes a Holiday (G)	Jack Holt - Ann Sheridan - Douglass Dumbrille	July 21,'38	*61.	May 7,'38
Gladiator, The	Joe E. Brown-June Travis			
Gold Rush Days	Jack Luden-Beth Marion			
Highway Patrol	Jacqueline Wells-Robert Paige	June 27,'38†		
Holiday (G)	Katherine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	*90.	May 21,'38
Outside the Law	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal			
Paris on Broadway	Lanny Ross			
Pioneer Trail	Jack Luden-Joan Barclay			
Reformatory	Jack Holt-Charlotte Wynters			
South of Arizona	Chas. Starrett-Iris Meredith			
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58.	
West of Cheyenne	Chas. Starrett-Iris Meredith	July 15,'38		
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back in Circulation (A) 266	Joan Blondell - Pat O'Brien - Margaret Lindsay	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59.	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p.88.)				
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56.	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59.	
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert-E. E. Horton-Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54.	
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
That Certain Woman (A) 254	Bette Davis - Henry Fonda - Ian Hunter-Anita Louise	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Mr. Chump	Johnnie Davis-Lola Lane			
(See "In the Cutting Room," Apr. 9,'38.)				
Racket Busters	George Brent - Gloria Dickson - H. Bogart-Walter Abel			
(See "In the Cutting Room," May 28,'38.)				
Secrets of An Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford			
When Were You Born	Anna May Wong-M. Lindsay	June 18,'38†		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70.	
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38†	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38†	78.	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Asking for Trouble	Jessie Matthews-Kent Taylor	Oct. 1,'38		
Crime Over London	Margot Grahame-P. Cavanaugh	July 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	Aug. 1,'38	98.	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Sept. 15,'38		
Show Goes On, The	Anna Neagle-T. Carminati	June 15,'38†	71.	
Strange Boarders	Tom Walls-Renee Saint Cyr	Aug. 15,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'35
Three on a Weekend (G)	John Lodge-Margaret Lockwood	July 1,'38†	86.	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Sept. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56.	
Damaged Goods	Pedro de Cordoba	Mar. 15,'38†	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58.	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
He Loved An Actress 218	Ben Lyon-Lupe Velez	Mar. 25,'38†	68.	
Held for Ransom	Blanche Mehaffey-Grant Withers	June 7,'38†		
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
International Crime (G) 220	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Six Shootin' Sheriff	Ken Maynard-Tarzan	May 20,'38†		
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	60.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57.	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman	Ken Maynard	Apr. 29,'38†	58.	
Zamboanga (G) 219	Native Cast	Apr. 15,'38†	*65.	July 17,'37

Coming

Spy of Napoleon (G)	R. Barthelmess-D. Haas		98.	Oct. 10,'38

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Big City (A) 801	Spencer Tracy - Luise Rainer - Janet Beecher	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robert Taylor-George Murphy-Binnie Barnes	Aug. 20,'37	110.	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice-John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93.)				
Good Earth, The (A) 741	Paul Muni-Luise Rainer-Walter Connolly-Jessie Ralph	Aug. 6,'37	139.	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50.)				
Live, Love and Learn (G) 808	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Love Is a Headache (G) 821	Gladys George- Franchot Tone-Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone-Rosalind Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Ahern-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803	May Oliver-W. Pidgeon-Maureen O'Sullivan-Rita Johnson	Sept. 17,'37†	73.	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105.	Mar. 2,'35
(Exploitation: Dec. 25,'37, p. 56.)				
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37		
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 53; Apr. 16,'38, p. 52.)				
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy-Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Crowd Roars, The	Robert Taylor-M. O'Sullivan	July 15,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Fast Company	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†		
Great Waltz, The	Luise Rainer-Fernand Gravet			
Lord Jeff 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard-Chas. Coburn	June 17,'38†		
(See "In the Cutting Room," May 21,'38.)				
Love Finds Andy Hardy	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38†		
Marie Antoinette	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George			
(See production article, Mar. 26,'38, p. 16.)				
Port of the Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal		81.	Apr. 9,'38
San Francisco (reissue) (G)	Clark Gable - J. MacDonald - Spencer Tracy		117.	July 4,'36
Shopworn Angel	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)				
Too Hot to Handle	Clark Gable-Myrna Loy	Aug. 5,'38		
Toy Wife, The (A)	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34
Woman Against Woman 838	Virginia Bruce - T. Marshall - Mary Astor-Janet Beecher	June 24,'38†		
(See "One Woman's Answer," "In the Cutting Room," May 21,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G) 3747	Dick Merrill-Paula Stone	Aug. 25,'37†	59.	Sept. 25,'37
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagle-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	58.	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room." Apr. 23,'38.)				
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	*60.	May 14,'38
Outer Gate 3707	Ralph Morgan-Kay Linaker	Aug. 4,'37†	62	
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†		
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Shadows of the Orient (G) 3723	Regis Toomey-Esther Ralston	Aug. 18,'37†	69	
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Barefoot Boy	Jackie Moran	Aug. 3,'38		
Gangster's Boy	Jackie Cooper	Sept. 13,'38		
Man's Country	Jack Randall	July 6,'38†		
(See "In the Cutting Room," June 4,'38.)				
Mr. Wong, Detective	Boris Karloff	Sept. 7,'38		
Romance of the Limberlost 3702	Jean Parker-Eric Linden	June 22,'38†		
(See "In the Cutting Room," May 21,'38.)				
Starlight Over Texas	Tex Ritter	Aug. 31,'38		
Wanted by Police	Frankie Darro	Aug. 24,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Artists and Models (G) 3702	Jack Benny - Gail Patrick - Richard Arlen-Ida Lupino	Aug. 13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore - L. Campbell - John Howard	Sept. 24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G)	F. MacMurray-Harriet Hillard-Ben Blue-Rufe Davis	May 20,'38†	*90.	May 14,'38
College Swing (G) 3737	Martha Raye - Burns & Allen - Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	*80.	Apr. 30,'38
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye-Mary Carlisle-Andy Devine	Sept. 17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70.	July 24,'37
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept. 8,'37†	65.	Aug. 21,'37
Hunted Men (G)	Lloyd Nolan-Mary Carlisle	May 27,'38†	*65.	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Romance in the Dark (G) 3731	Glady Swarthout - John Boles - John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept. 17,'37†	68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20,'37†	62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept. 10,'37†	65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft-Frances Dee-Olympe Bradna	Sept. 3,'37†	92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	*85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56.)				
You and Me (G)	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	*90.	June 4,'38

Coming

Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland			
Bar 20 Justice (G)	Wm. Boyd-Russell Hayden	June 24,'38†	*65.	Apr. 23,'38
Booloo	Colin Tapley-Suratna Asmaka	July 29,'38†		
(See "In the Cutting Room," May 28,'38.)				
Bulldog Drummond in Africa	J. Howard - H. Angel - H. B. Warner	Aug. 19,'38		
Give Me a Sailor	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine			
Orphan Annie, Detective		July 29,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
Prison Farm	Lloyd Nolan-Shirley Ross	June 17,'38†		
(See "In the Cutting Room," May 28,'38.)				
Pride of the West	William Boyd-Charlotte Field			
Professor Beware	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 15,'38†		
(See production article, Feb. 19,'38, p. 16.)				
Return of the Fox	William Boyd - George Hayes - Russell Hayden	July 8,'38†		
Sing, You Sinners	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor			
(See "In the Cutting Room," May 7,'38.)				
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Texans, The	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†		
(See "In the Cutting Room," Apr. 16,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†		
(See "In the Cutting Room," Mar. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Over Town (G) 6020	Olson and Johnson	Sept. 8,'37	61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 28,'37†	56.	
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Boyd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel-Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall - Anne Nagel - Dean Jagger	Sept. 20,'37†	64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20.'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55.	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Heart of the Rockies 7111	Bob Livingston - Ray Corrigan - Lynn Roberts	Sept. 6,'37†	56.	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67	Mar. 12,'38
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56.	
Romance on the Run (G) 7023	Donald Woods - Patricia Ellis - Edward Brophy	May 11,'38†	*67.	May 7,'38
Sea Racketeers (G) 6019	Weldon Heyburn - Jeanne Madden-Warren Hymer	Aug. 16,'37	63.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro - Lola Lane - Gene Lockhart	Sept. 6,'37†	66.	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56.	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56.	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Army Girl	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	June 30,'38†		
As You Are	Ramon Novarro - Margt. Tallichet - Eric Blore			
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56.	
Durango Valley Raiders 7128	Bob Steele	July 11,'38†		
Gold Mine in the Sky	Gene Autry - Carol Hughes - Smiley Burnette	July 13,'38†		
Ladies in Distress	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†		
Riders of the Black Hills 7117	Three Mesquiteers-Ann Evers	June 15,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†.	65.	Aug. 21,'37
Big Shot, The (G) 735	Guy Kibee-Cora Witherspoon	July 23,'38	60.	July 31,'37
Blind Alibi (G)	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65.	Oct. 9,'37
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72.)				
Condemned Women (A) 813	Louis Hayward - S. Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†.	61.	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel In Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 33, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†.	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†.	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20,'37	67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37†	63.	Sept. 4,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†.	70.	Apr. 16,'38
Gun Law (G)	George O'Brien-Rita Oehmen	May 13,'38†	*60.	May 14,'38
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†.	72.	Mar. 5,'38
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13,'37	58.	July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64.	July 31,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56.)				
King Kong (re-issue)	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100.	Feb. 25,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept. 3,'37†	77.	Aug. 28,'37
(Exploitation: Oct. 23,'38, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	*65.	Mar. 12,'38
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	77.	Sept. 4,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81.	Sept. 18,'37
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore			
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Dec. 10,'37†	59.	Nov. 27,'37
		Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†.	73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice.	June 18,'37	71	June 12,'37
Saint In New York (G)	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82; Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71; Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58.)				

(THE RELEASE CHART--CONT'D)

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815.	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson.....	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G)..	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn....	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822.....	Claire Trevor-Donald Woods.....	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson.....	Sept. 10,'37†	75½.....	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Borrowing Trouble (G) 824....	Jed Prouty-Spring Byington.....	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829.....	Gloria Stuart-Michael Whalen....	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke.....	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh.....	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens.....	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833.....	Ricardo Cortez-Phyllis Brooks....	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817....	Cesar Romero-Phyllis Brooks.....	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769..... (re-issue)	Will Rogers-Evelyn Venable.....	May 14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820...	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821.....	Jane Withers-Thomas Beck.....	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Handy Andy (G) 871..... (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830.....	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828.....	Smith Ballew-Evalyn Knapp.....	Jan. 14,'38†	61.....	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816.....	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814.....	Jed Prouty-Spring Byington.....	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840.....	Tyrone Power - Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin.....	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843....	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey.....	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis..	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872....	Will Rogers-Anita Louise.....	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844..	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
Kidnapped (G) 846.....	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio..	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis.....	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825.....	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836.....	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart..	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803.....	Loretta Young-Don Ameche.....	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841...	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane.....	Aug. 13,'37†	68.	July 24,'37
One Wild Night (G) 850.....	June Lang - Dick Baldwin - Lyle Talbot-J. Edw. Bromberg.....	June 10,'38†	71.	May 14,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott.....	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59.)				
Roll Along Cowboy 812.....	Smith Ballew-Cecilia Parker.....	Oct. 8,'37†	55.....	
Sally, Irene and Mary (G) 827.	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	T$½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818....	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot.....	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm.....	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831.	Peter Lorre-Jane Regan.....	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805.....	Sonja Henie-Tyrone Power.....	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field.....	Aug. 27,'37†	66.	Apr. 17,'37
Trip to Paris, A (G) 847.....	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck ..	Mar. 11,'38†	69.	Feb. 5,'38
Western Gold (G) 761.....	Smith Ballew-Heather Angel.....	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter-Virginia Bruce	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806.....	Jane Withers-Walter Brennan....	Sept. 10,'37†	64.	July 24,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche.....	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G).	T. Power-A. Faye-D. Ameche....	Aug. 6,'38	*105.	May 28,'38
Always Goodbye 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter.....	July 1,'38†		
(See "In the Cutting Room," June 4,'38.)				
Hello Hollywood	Jane Withers-Gloria Stuart.....			
I'll Give a Million 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre....	July 22,'38†		
Little Miss Broadway 856.....	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†		
Lucky Penny	Shirley Temple-Joan Davis.....			
Meet the Girls	J. Lang-L. Bari-D. Baldwin.....			
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg..	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star	Sonja Henie-Richard Greene.....			
Mysterious Mr. Moto (G)....	Peter Lorre-Mary Maguire.....	Oct. 21,'38	*62.	June 4,'38
Panamint's Bad Man 853.....	Smith Ballew-Evelyn Daw.....	July 8,'38†		
Speed to Burn	Lynn Bari-Dennis Moore.....			
Straight, Place and Show.....	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks.....			
Suez	Loretta Young - Tyrone Power - Annabella			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Blind Mice 851	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†		
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93.)				
Dead End (G)	Sylvia Sidney-Joel McCrea-Humphrey Bogart-Wendy Barrie	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen - Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Prisoner of Zenda (G)	Ronald Colman - M. Carroll - Douglas Fairbanks, Jr.-Mary Astor	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles-Anne Shirley-Alan Hale	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")				
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				

Coming

Algiers	Charles Boyer-Sigrid Gurie-Hedy Lamarr			
(See "In the Cutting Room," Apr. 30,'38.)				
Earl of Chicago	Edw. G. Robinson			
Heartbreak Town	Tommy Kelly-Ann Gillis			
Lady and the Cowboy, The	Gary Cooper-Merle Oberon			
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains (G)	Raymond Massey-Sabu		100.	Apr. 30,'38
(Reviewed under the title, "The Drum,")				
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	90.	Jan. 22,'38
Young in Heart, The	Janet Gaynor-D. Fairbanks, Jr. Paulette Goddard-Billie Burke			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils (G)	Dick Purcell-Beryl Wallace	May 13,'38†	61.	June 4,'38
Behind the Mike 2030	Wm. Gargan - Judith Barrett - Don Wilson	Sept. 26,'37†	68	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy-J. Hutchinson-John King	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57	
(See "In the Cutting Room," Sept. 11,'37.)				
Devil's Party, The (G)	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor-William Lundigan	Sept. 19,'37†	63.	Oct. 23,'37
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; May 28,'38, p. 91.)				
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½.	Mar. 5,'38
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read-Lewis Stone	Aug. 29,'37†	77.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo-Joy Hodges	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou-L. Stokowski - Mischa Auer - Alice Brady	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66.	Dec. 18,'37
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38!	*65.	Apr. 2,'38
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	.56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans, Bruce Cabot	May 6,'38†	63.	May 7,'38
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63.	Oct. 2,'37
Wives Under Suspicion	Warren William-Gail Patrick	June 3,'38†	68	
(See "In the Cutting Room," May 28,'38.)				
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67.)				

Coming

Afraid to Talk	Robt. Wilcox - Dorothea Kent - Harry Davenport			
Letter of Introduction	E. Bergen-"Charlie McCarthy-Andrea Leeds-Adolphe Menjou	July 29,'38†		
Little Tough Guy	"Dead End" Kids - R. Wilcox - Helen Parrish			
(See "In the Cutting Room," May 7,'38.)				
Prison Break	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38†		
Rage of Paris, The	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38†		
(See "In the Cutting Room," May 28,'38.)				
That Certain Age	Deanna Durbin-Jackie Cooper	Aug. 19,'38		
Young Fugitives	Robt. Wilcox-Dorothea Kent	June 17,'38		

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr.	9,'38†	62.	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb.	5,'38†	63.	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan.	22,'38	90.	Feb. 2,'35
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	52.	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov.	27,'37†	62.	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connolly-Verree Teasdale-Victor Jory	Dec.	4,'37†	82.	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)					
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37		
(See "In the Cutting Room," Apr. 10,'37.)					
Gold Diggers in Paris (G) 206	Rudy Vallee-Rosemary Lane	June	11,'38†	*95.	May 21,'38
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct.	30,'37	89.	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar.	19,'38†	57.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")					
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan.	22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")					
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-Patric Knowles	Nov.	20,'37†	90.	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar.	26,'38†	104.	Mar. 12,'38
(Exploitation: May 28,'38, p. 91.)					
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb.	12,'38†	61.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")					
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-Joseph Schildkraut-E. O'Brien Moore	Oct.	2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54.)					
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June	4,'38†	*65.	May 7,'38
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar.	12,'38†	71.	Feb. 19,'38
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37	68.	Aug. 14,'37
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr.	2,'38†	66.	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb.	26,'38†	63.	Jan. 15,'38
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan.	1,'38†	57.	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan.	8,'38†	79.	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)					
Tovarich (G) 201	Claudette Colbert-Charles Boyer Basil Rathbone-Anita Louise	Dec.	25,'37†	98.	Dec. 4,'37
Varsity Show (G) 202	Dick Powell - Fred Waring's Orch.-Ted Healy-Lane Sisters	Sept.	4,'37†	121.	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)					
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan-Dick Purcell-Peggy Bates	Sept.	11,'37†	64.	July 24,'37

Coming

Amazing Dr. Clitterhouse, The	Edw. G. Robinson-C. Trevor
(See "In the Cutting Room," Apr. 9,'38.)	
Angels with Dirty Faces	James Cagney-Pat O'Brien
Boy Meets Girl	James Cagney - Pat O'Brien - Marie Wilson
Brother Rat	Wayne Morris
Cowboy from Brooklyn	Dick Powell-Priscilla Lane
(See "In the Cutting Room," Feb. 19,'38.)	
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis
Girls on Probation	Ronald Reagan-Jane Bryan
Head Over Heels	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane
Penrod's Double Trouble (G)	Billy and Bobby Mauch
Singing Cop, The	Dick Foran-Jane Bryan
Sister Act	Lane Sisters-Jeffrey Lynn
Three Broadway Girls	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles
White Banners (A) 208	Claude Rains-Fay Bainter

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr.	10,'38	60.	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec.	10,'37†	58.	
Dynamite Delaney	Weldon Heyburn	Imperial	Jan.	2,'38†	80.	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37	*55.	Nov. 27,'37
Knight of the Plains (G)	Fred Scott	Spectrum	May	12,'38	57.	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan.	15,'38†		
Orphan of the Pecos	Tom Tyler	Victory	Dec.	30,'37†	55.	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb.	15,'38†	*55.	Feb. 5,'38
Two-Gun Man from Harlem	Negro Cast	Sack	May	1,'38†		

Coming

Delinquent Parents	Doris Weston	Progressive	July	15,'38		
Fight for Peace (A)	War Film	Warwick			70.	Apr. 30,'38
Rebellious Daughters	Verna Hillie	Progressive	July	1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer			9 rls	Apr. 23,'38
Scandal House	Adrienne Ames	Progressive	July	1,'38		
Songs and Bullets	Fred Scott	Spectrum				
(See "In the Cutting Room," Apr. 23,'38.)						
Topa Topa (G)	Helen Hughes	Pennant			*65.	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan.	19,'38	78.	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallie	Feb.	11,'38	84.	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan.	1,'38	90.	
Alibi, The (A)	Erich Von Stroheim	B. N. Film			95.	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari					June 26,'37
Anniversary	Imre Raday	Hungaria	Dec.	10,'37†	10 rls	
Break the News (G)	Maurice Chevalier	General			78.	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar.	28,'38	75.	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar.	17,'38†	99.	Apr. 30,'38
Convict 99 (A)	Will Hay	General			87.	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.			120.	Jan. 29,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr.	18,'38	85.	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino				Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci				May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr.	15,'38	120.	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb.	4,'38	80.	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan.	9,'38†	90.	
Gucule D'Amour (A)	Jean Gabin	A. C. E.			95.	Feb. 5,'38
Help! I Have Inherited	Irene Agay	Danubia	Dec.	24,'37†	88.	
"Housmaster" (G)	Otto Kruger	Assoc. British			95.	Feb. 26,'38
I Married for Love	Kabos-Radal	Danubia	Feb.	4,'38†	84.	
I See Ice (G)	George Formby	Assoc. British			81.	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar.	1,'38	65.	
Kate Plus Ten (G)	Jack Hulbert	General			81.	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan.	22,'38†	75.	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb.	5,'38	77.	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar.	10,'38†	91.	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra			100.	May 14,'38
Life and Loves of Beethoven (G)	Harry Baur	World	Dec.	15,'37†	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar.	29,'38	80.	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray			75.	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar.	38,'38†	78.	
Luck of the Irish	Richard Hayward	Guaranteed	Mar.	15,'38†	63.	
Man Sometimes Errs	A. Tekes	Hungaria	Feb.	4,'38†	10 rls	
Merlusse (G)	Henri Poupon	French M. P.	Jan.	'38	67	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.			85.	June 4,'38
Monastery (G)	Monastic Film	World	Apr.	1,'38†	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)						
Moscow Nights	Annabella	Lenauer	May	15,'38		
Noches de Gloria (A)	Esperanza Iris	Buene			95.	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab			90.	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec.	12,'37†	74.	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer			105.	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May	1,'38	99.	June 5,'37
Reborn	Elene Papadake	Norton	Dec.	5,'37	90.	
Room No. 111	Javor-Lazar	Danubia	Apr.	1,'38†	91.	
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.			125.	Dec. 25,'37
Ski Chase (G)	Hannes Schneider	World	Feb.	15,'38	73.	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec.	8,'37†	90.	
Sport of Love, The	Gy Kabos	Hungaria	Dec.	24,'37†	8 rls	
Sutyl, the Lucky Child	Adam Kiari	Hungaria	Jan.	11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan.	7,'38	90.	
Tender Enemy (A)	Simone Berriau	World	Mar.	30,'38†	65.	May 7,'38
Texas Mammy	Fedak	Danubia	Feb.	18,'38†	89.	
They Were Five	Jean Gabin	Lenauer	June	1,'38		
This Is China		Guaranteed	Dec.	1,'37†	68.	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May	15,'38	102.	
Traveling People (A)	Francoise Rosay	Amer.-Tobis			105.	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British			95.	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan.	21,'38†	10 rls	
Voice of India	Hoefller Expedition	Hoffberg	Jan.	28,'38†	70.	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr.	30,'38	84.	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar.	1,'38†	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May 13,'38	†15½..
Big Squirt, The (10-2-37) 8421 (Charlie Chase)	Sept. 17,'37	†18....
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct. 1,'37	†16...
Cuckooraneho 8431 (Joe Besser)	Mar. 25,'38	†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb. 4,'38	†18½.
Fiddling Around (2-19-38) 8427 (Monte Collins-Edgar Kennedy)	Jan. 21,'38	†17½.
Gracie at the Bat 8423 (Andy Clyde)	Oct. 29,'37	†17½.
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37.	19...
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July 1,'38	†17½..
Healthy, Wealthy and Dumb 8407 (3 Stooges)	May 20,'38	†16...
He Done His Duty (12-18-37) 8425 (Charlie Chase)	Dec. 10,'37	†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr. 15,'38	†19½..
Man Bites Love Bug (1-22-38) 8426 (Charlie Chase)	Dec. 24,'37	†18....
Mind Needer, The 8433 (Charlie Chase)	Apr. 29,'38	†18....
Oh What a Knight 8424 (Herman Bing)	Nov. 12,'37	†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar. 4,'38	†17½.
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov. 26,'37	†16...
Soul of a Heel, The 8435 (All Star)	June 4,'38	†16½.
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr. 1,'38	†18...
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan. 7,'38	†17....
Time Out for Trouble (4-2-38) 8430 (Charlie Chase)	Mar. 18,'38	†16½.
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb. 18,'38	†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37). 8904	Dec. 15,'37	†10½.

COLOR RHAPSODIES

Air Hostess, The 8501	Oct. 22,'37	†.8....
Big Birdcast, The (6-4-38) 8508	May 13,'38	†.7....
Bluebird's Baby (3-12-38) 8504	Jan. 21,'38	†.7....
Foolish Bunny, The (4-2-38) 8506	Mar. 26,'38	†.8....
Gifts from the Air 7506 (re-issue)	Dec. 18,'37	..7½..
Hollywood Picnic (1-15-38) 8503	Dec. 18,'37	†.8...
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb. 17,'38	†.6½..
Little Match Girl (11-27-37) 8502	Nov. 5,'37	†.8½..
Scary Crows (9-11-37)	Aug. 20,'37	..8....
Snowtime 8507	Apr. 14,'38	†.7....
Window Shopping 8509	June 3,'38	†.....

COMMUNITY SING

No. 1 (10-16-37) 8651 (Songs of the States)	Sept. 17,'37	†10....
No. 2 8652 (Irish Songs)	Oct. 15,'37	†.9½..
No. 3 (12-11-37) 8653 (Football Songs)	Nov. 18,'37	†.9½ .
No. 4 8654 (Barber Shop Songs)	Dec. 24,'37	†10..
No. 5 (1-22-37) 8655 (Song Parade)	Jan. 7,'38	†.9½..
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb. 4,'38	†10....
No. 7 (4-2-37) 8657 (Gus Van Song Shop)	Mar. 4,'38	†10....
No. 8 8658 (Songs of the Southland)	Apr. 1,'38	†.9....
No. 9 (6-4-38) 8659	Apr. 29,'38	†.9½.
No. 10 8660	May 27,'38	†.....
No. 11 8661	June 24,'38	†.....

HAPPY HOUR

Aladdin and the Wonderful Lamp 8471	Dec. 18,'37	†17....
Jungle Babies 8473	June 1,'38	†.1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	†.1 rl..

KRAZY KAT CARTOONS

20. Railroad Rhythm 8701	Nov. 20,'37	†.9½.
21. Sad Little Guinea Pigs 8702	Feb. 22,'38	†.6½..
22. Auto Clinic, The 8703	Mar. 4,'38	†.6½.
23. Litle Buckaroo 8704	Apr. 11,'38	†.6....
24. Krazy Magic (6-4-38) 8705	May 20,'38	†.7....
25. Krazy's Travel Squawks 8706	July 4,'38	†.....

SCRAPPY CARTOONS

Canine Capers 8751	Sept. 16,'37	†.6½..
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov. 6,'37	†.5½..
Fire Plug, The (11-13-37) 8752	Oct. 16,'37	†.6....
New Homestead, The (2-12-38) 8755	Jan. 7,'38	† 7....
Scrappy's News Flashes (1-22-38) 8754	Dec. 8,'37	†.6.. .
Scrappy's Playmates 8757	Mar. 27,'38	†.6...
Scrappy's Trip to Mars 8756.	Feb. 4,'38	†.7....

SCREEN SNAPSHOTS

No. 1 (10-16-37) 8851	Sept. 17,'37	†10....
No. 2 8852	Oct. 15,'37	†.9½..
No. 3 (12-11-37) 8853	Nov. 18,'37	†.9½..
No. 4 8854	Dec. 24,'37	†10....
No. 5 (1-22-38) 8855	Jan. 7,'38	† 9½..
No. 6 (3-5-38) 8856	Feb. 4,'38	†10....
No. 7 (4-2-37) 8857	Mar. 4,'38	†10....
No. 8 (5-14-38) 8858	Apr. 1,'38	†.9....
No. 9 8859	Apr. 29,'38	†.9½..
No. 10 8860	May 27,'38	†.....
No. 11 8861	June 24,'38	†.....
No. 12 8862	July 29,'38	†.....

SPECIAL SPORT THRILLS

Cadet Champion (12-11-37) 8803	Dec. 17,'37	†.9...
Feminine Fun 8805	Feb. 18,'38	†10....
Play Ball (4-23-38) 8807	Apr. 15,'38	†10....
Set 'Em Up 8802	Oct. 29,'37	†.9½..
Snow Foolin' (2-12-38) 8804	Jan. 21,'38	†10....
Sport Stamina (6-4-38) 8808	Apr. 10,'38	†.9½..
Thrilling Moments	June 10,'38	†.....
Unusual Hunting (3-26-38) 8806	Mar. 15,'38	†10....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10,'37	†.9½.
Little Jack Horner (10-2-37)	Sept. 16,'37	†.6½ .
Silver Threads (12-11-37)	Nov. 12,'37	†10½..

WORLD IN COLOR

City of the Golden Gate (11-20-37) 8551	Oct. 10,'37	†.9½..
El Salvador (2-12-38) 8552.	Jan. 15,'38	†.9....
Friendly Neighbors (Ontario) 8553	Apr. 29,'38	†.....

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair (3-26-38) 8910. Cabin Kids	Feb. 25,'38	†10....
Big Apple, The (10-2-37)	Sept. 17,'37	†.9....
Calling All Crooners (12-4-37) 8907 Arthur Murray Dancers	Nov. 19,'37	†10½..
How to Dance the Shag 8909 Arthur Murray Dancers	Dec. 17,'37	†.8...
Love Goes West (1-15-38) 8908 Louise Massey-Westerners	Dec. 31,'37	†10½ .
Miss Lonely Hearts (10-30-37) 8903	Sept. 24,'37	†10½ ..
Rhythm Saves the Day (12-4-37) 8905 Cabin Kids	Oct. 29,'37	†11....
Trailer Paradise 8906 Cabin Kids	Nov. 26,'37	†.9 .

TERRY-TOONS

Barnyard Boss, The 8510	Dec. 24,'37	†.6½..
Big Top, The 8520	May 12,'38	†.6½..
Billy Goat's Whiskers, The 8509	Dec. 10,'37	†.6½.
Bugs Beetle and His Orchestra 8512	Jan. 21,'38	†.6½..
Close Shave, A 8504	Oct. 1,'37	†.6½..
Dancing Bear, The (11-6-37) 8505	Oct. 15,'37	†.6½.
Dog and the Bone, The (11-27-37) 8507	Nov. 12,'37	†.6...
Gandy the Goose (3-19-38) 8515	Mar. 4,'38	†.6....
Happy and Lucky 8516	Mar. 18,'38	†.6½
His Off Day 8513	Feb. 4,'38	†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb. 18,'38	†.6....
Lion Hunt, The (1-15-38) 8511	Jan. 7,'38	†.7...
Maid in China 8519	Apr. 29,'38	†.7.. .
Mountain Romance, A (4-30-38)	Apr. 1,'38	†.6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr. 15,'38	†.6½..
Saw Mill Mystery, The 8506.	Oct. 29,'37	†.6½ .
Timid Rabbit, The 8508	Nov. 26,'37	†.6½.

TREASURE CHEST

Grey Owl's Little Brother 8605	Dec. 24,'37	†10....
Kingdom for a Horse (5-7-38) 8604	Apr. 22,'38	†10...
Music from the Stars (4-30-38) 8610 Horace Lapp and Orch.	Mar. 25,'38	†11....
Not So Dumb 8603	Dec. 10,'37	†.9....
Private Life of the Gannets (9-25-37) 8602	Sept. 10,'37	†11...
Return of the Buffalo 8608.	Apr. 8,'38	†.9½..
Sky Fishing (3-26-38) 8607.	Feb. 25,'38	†.9½.
Songbirds of the North Woods (2-12-38) 8606	Feb. 11,'38	†10....
We Live in Two Worlds 8609	May 27,'38	†.1 rl..

TWO-REEL COMEDIES

Air Parade (2-12-38) 8113. Niela Goodelle	Jan. 14,'38	†19...
Bashful Ballerina (10-2-37)	Sept. 17,'37	†20....
Bashful Buckaroo, The 8202. Charles Kemper	Dec. 3,'37	†19½..
Beautiful But Dummies 8117 Buster West-Tom Patricola	Mar. 25,'38	†17....
Cupid Takes a Holiday (2-19-38) 8115 Danny Kaye	Feb. 4,'38	†15..
Cute Crime	Apr. 29,'38	†18.. .
Dates and Nuts (1-15-38) 8307 H. Timberg, Jr.-P. Rooney, Jr.	Dec. 31,'37	†19...
Dime a Dance 8112 Imogene Coca-Danny Kaye	Dec. 24,'37	†19½..
Getting an Eyeful (1-22-38) 8204 Charles Kemper	Jan. 21,'38	†18.. .
Going, Going, Gone 8107. Buster West-Tom Patricola	Oct. 6,'37	†18....
Heir Today 8305 Tim and Irene	Nov. 5,'37	†18....
Hi-Ho Hollywood 8203 Harriet Hutchins-Margt. Johnson	Jan. 7,'38	†16...
Hurray for Hooligan (12-4-37) 8111 Buster West-Tom Patricola	Nov. 19,'37	†17...
Jitter Bugs 8110 Buster West-Tom Patricola	May 20,'38	†16...
Koo-Koo Correspondence Skool, The 8110 Jefferson Machamer	Nov. 19,'37	†18....
Love and Onions (3-26-36) 8308 H. Timberg, Jr.-P. Rooney, Jr.	Mar. 11,'38	†19...
Meet the Bride 8306 H. Timberg, Jr.-P. Rooney, Jr.	Oct. 29,'37	†17...
Miss They Missed, The (2-12-38) 8114 Willie Howard	Jan. 28,'38	†18...
Money on Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	†18½.
Playboy Number One (12-4-37) 8108 Willie Howard	Nov. 26,'37	†17....
Silly Nights (10-23-37) 8106 Jefferson Machamer	Oct. 1,'37	†19...
Sing for Sweetie 8309 Lee Sullivan	Apr. 15,'38	†19....
Smart Way, The (10-30-37) 8105 Willie Howard	Oct. 15,'37	†18...
Uncle Sol Solve It 8303	Feb. 11,'38	†15....
Wanna Be a Model? 8116. Jefferson Machamer	Feb. 25,'38	†16....
Who's Who 8109 Niela Goodelle	Oct. 22,'37	†20....

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Blue Monday (4-2-38) W-682	Apr. 2,'38	†.....
Captain's Pump W-684	Apr. 30,'38	†.0....
Cleaning House (3-5-38) W-681	Feb. 19,'38	†.8....
Poultry Pirates W-683	Apr. 16,'38	†.9...

CRIME DOESN'T PAY

No. 14—What Price Safety P-611 John Wray-George Huston	Feb. 5,'38	†21...
No. 15—Miracle Money P-612 (5-21-38)	Mar. 26,'38	†21....
No. 16—Come Across (6-4-38)	May 14,'38	†21....

FITZPATRICK TRAVEL TALKS

Beautiful Budapest (5-7-38) T-659	Apr. 16,'38	†.9....
Chile, Land of Charm (11-20-37) T-653	Oct. 30,'37	†.9....
Czechoslovakia on Parade T-661	June 11,'38	†.9...
Copenhagen T-654	Nov. 27,'37	†.9...
Glimpses of Austria T-657.	Feb. 19,'38	†.9...
Glimpses of New Brunswick (4-2-38) T-658	Mar. 19,'38	†.8...
Land of Incas T-655	Dec. 25,'37	..8....
Natural Wonders of the West T-656	Jan. 22,'38	†.9....
Rural Sweden T-660	May 14,'38	†.8..
Serene Slam (6-26-37)	Oct. 2,'37	†.9....
Stockholm, Pride of Sweden (11-13-37) T-652	Oct. 2,'37	†.9...

HARMAN-ISING (Happy Harmonies)

34—Little Buck Cheeser (1-8-38)	Dec. 15,'37	..8....
35—Bosko in Bagdad	Jan. 1,'38	.10....
36—Pipe Dream	Feb. 5,'38	..8...
37—Little Bantamweight	Mar. 12,'38	†.8.. .

HISTORICAL MYSTERIES

Captain Kidd's Treasure (8-26-38) H-723 Stanley Andrews-Chas. Irwin	Jan. 22,'38	†10...
Face Behind the Mask, The (4-9-38) H-725 Leonard Penn- Mary Howard	Mar. 19,'38	†11....
King Without a Crown, The (11-20-37) H-721	Oct. 9,'37	†.9...
Man in the Barn, The (1-1-38) H-722	Nov. 20,'37	†10...
Ship That Died, The H-724 Leonard Penn-Rhea Mitchell	Feb. 19,'38	†10....

LAUREL and HARDY REISSUES (1937-8)

Blotto (2-15-30) C-245	Oct. 30,'37	†26....
County Hospital (4-23-32) C-241	Jan. 22,'38	†17...
Perfect Day, The (3-18-27) C-418	Dec. 11,'37	†20.. .

M-G-M MINIATURES

Forgotten Step, The (6-4-38) M-677 Monty Wooley	May 7,'38	†10..
Hollywood Handicap	May 7,'38	†10....

(THE RELEASE CHART--CONT'D)

Life in Some Town, U.S.A.
(4-9-38) M-674 ..... Feb. 26,'38†10....

Title	Rel. Date	Min.
Optical Poem, An M-675	Mar.	5,'38†.7....
Stroke of Genius M-673	Feb.	5,'38†11....
That Mothers Might Live M-676 ..... Shephard Strudwick-Mary Howard	Apr.	30,'38†10....
Tupapaoo	June	11,'38†.....
What Do You Think, No. 2 (2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3 M-672	Jan.	15,'38†11....

MUSICAL COMEDIES

Billy Rose's Casa Manana Revue R-603 ..... Harriet Hoctor-E. Marshall	Mar.	26,'38†21....
Canary Comes Across, The (2-5-38) R-602 ..... Erik Rhodes-Virginia Grey	Jan.	29,'38†21....
Girl's Best Years, A (2-20-37)	Dec.	25,'37.19....
Our Gang Follies of 1938 (1-8-38) R-601	Dec.	18,'37†21....
Snow Gets in Your Eyes (6-4-38) R-604.....	May	14,'38†20....

OUR GANG

Awful Tooth, The.....	May	28,'38†10....
Bear Facts (4-2-38) C-735	Mar.	5,'38†11....
Came the Brawn C-737....	April	16,'38†11....
Canned Fishing C-734.....	Feb.	12,'38†11...
Feed 'Em and Weep C-738	May	27,'38†11....
Hide and Shriek	June	18,'38†.....
Pigskin Palooka (11-27-37) C-732	Oct.	23,'37†11...
Three Men in a Tub C-736	Mar.	26,'36†10...

PETE SMITH SPECIALTIES

Candid Cameramaniacs (1-1-38) S-702	Dec.	11,'37†.9....
Decathion Champion (11-27-37) S-701	Nov.	20,'37†10....
Friend Indeed (1-1-38) S-703	Jan.	1,'38†10....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.9....
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan.	29,'38†.9....
La Savate (4-9-38) S-706	Mar.	12,'38†.8....
Modeling for Money S-708 (Exploitation: June 4,'38, p. 85.)	Apr.	30,'38†10.. .
Penny's Party (color) S-707 Prudence Penny-Gwen Lee	Apr.	9,'38†.9...
Story of Dr. Carver.....	June	18,'38†10....
Surf Heroes S-709.....	May	28,'38†10....
Three on a Rope (3-26-38) S-705	Feb.	19,'38†10....

ROBERT BENCHLEY

Evening Alone, An.....	May	14,'38†10....
How to Figure Income Tax (4-9-38) F-753	Mar.	19,'38†.8....
Music Made Simple (4-30-38) F-754	Apr.	16,'38†.8....
Night at the Movies, A (11-20-37) F-752	Nov.	6,'37†10....

SPECIAL

Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan.	8,'38†20.. .
New Audioscopiks, The (2-5-36) A-761		8...

PARAMOUNT

Title	Rel. Date	Min.

BETTY BOOP CARTOONS

Be Up to Date (2-28-38) T7-7	Feb.	25,38†.7....
Foxy Hunter, The T7-4....	Nov.	26,'37†.1 rl..
Honest Love and True T7-8	Mar.	25,'38†.7....
Lost Kitten (T7-11).....	June	24,'38†.7....
Out of the Inkwell T7-9...	Apr.	22,'38†.7....
Riding the Rails (2-26-38) T7-6	Jan.	28,'38†.7....
Service with a Smile T7-2	Sept.	24,'37†.7....
Swing School (T7-10)....	May	27,'37†.7....
Zula Hula (1-15-38) T7-5	Dec.	24,'37†.7....

COLOR CLASSICS

Hold It C7-5.....	Apr.	29,'38†.7....
Hunky and Spunky (C7-6)	June	24,'37..7....
Little Lamby (1-8-38) C7-3	Dec.	31,'37†.7....
Tears of an Onion C7-4....	Feb.	25,'38†.....

HEADLINERS

Bob Crosby and Orch. A7-12	May	6,'38†10....

Title	Rel. Date	Min.
Easy on the Ice (A7-13).. H. King's Orch.-S. Foster	June	3,'38†10....
From the Minuet to the Big Apple A7-5	Nov.	19,'37†.....
Hall's Holiday (4-23-38) A7-11 ..... George Hall and Orch.	Apr.	8,'38†10....
Himber Harmonies (2-26-38) A7-8 ..... Richard Himber and Orch.	Jan.	28,'38†11....
Listen to Lucas (2-26-38) A7-9	Feb.	18,38†10....
Meet the Maestros.....	Jan.	7,'38†.....
Oh Key, Rhyth (1-8-38) A7-6 ..... Herbie Kay and Orch.	Dec.	17,'37†10....
Star Reparter, No. 3 A7-10	Mar.	11,'38†.....

PARAGRAPHICS

Accent on Beauty (1-8-38) V7-6	Dec.	31,'37†10....
Bike Parade V7-10.....	Apr.	22,'38†10....
California Giants V7-7..	Jan.	28,'38†.....
Crime Fighters (V7-11) (6-4-38)	May	20,'38†.1 rl..
Find What's Wrong (V7-12)	June	17,'38†.1 rl..
Gold (3-12-38) V7-8.....	Feb.	25,'38†10....
Inventor, The (10-23-37) V7-4	Nov.	5,'37†11....
Jungle Glimpses (color) V7-9	Mar.	25,'38†10....
Tuna V7-5	Dec.	3,'37†.....

PARAMOUNT PICTORIAL

No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37) P7-4	Nov.	5,'37†10....
No. 5—Dolls That Are Different—Ebb Tide—Skiis and Shadows P7-5.....	Dec.	3,'37†.....
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6.....	Jan.	7,'38†.....
No. 7—Let's Visit the Moon —Autumn in the Alps— Shadow Man (2-26-38) P7-7	Feb.	4,'38†10....
No. 8—Styles in the Sun-Sleeping City—Pulchritude for Pups P7-8.....		
No. 9—Can They Take It—Seeing's Believing — Alpine Aqueduct P7-9.....	Mar. Apr.	4,'38†..... 1,'38†10....
No. 10 — (P7-10) (6-4-38) Sailboat Time—Twilight on the Trail — Magnetic Music	May	7,'38†.1 rl..
No. 11 — (P7-11) Fishing Highlights	June	4,'38†.1 rl..
No. 12 — (P7-12) Mexican Style — Sea Scapes — At Your Service	July	2,'38†.1 rl..

POPEYE THE SAILOR

Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9....	Apr.	15,'38†.7....
Fowl Play E7-5.....	Dec.	17,'37†.....
House Builder-Upper, The E7-8	Mar.	18,'38†.....
I Yam Love Sick E7-10....	May	20,'38†.7....
Jeep, The (E7-12).....	July	15,'38†.7....
Learn Polikeness (2-26-38) E7-7 ...—.....	Feb.	18,'38†.7....
Let's Celebrake E7-6.....	Jan.	21,'38†.....
Plumbing Is a Pipe (E7-11)	June	17,'38†.7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves EE7-1 ..... (Color Special)	Nov.	26,'37†.2 rls.
Protex the Weakerist 11-20-37 E7-4	Nov.	19,'37†.7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)

No. 3 J7-3	Jan.	14,'38†.....
No. 4 J7-4	Mar.	18,'38†.....
No. 5 (J7-5)	May	13,'38†.1 rl..
No. 6 (J7-6)	June	10,'38†.1 rl..

SCREEN SONGS

Thanks for the Memory SC7-4 ..... Bert Block and Orch.	Mar.	25,'38†.8....
Whispers in the Dark (10-9-37) SC7-1 ..... Gus Arnheim and Orch.	Sept.	24,'37†.7....

Title	Rel. Date	Min.
You Came to My Rescue... Shep Fields and Orch.	July	30,'37..8....
You Leave Me Breathless (SC7-5) ..... Jimmy Dorsey and Orch.	May	27,'38†.8....
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan.	28,'38†.7....

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 43—Pick Your Favorite (11-6-37) R7-4 —.....	Nov.	5,'37†10....
No. 44—Ball Tossers R7-5.	Dec.	3,37†.....
No. 45—Water, Water Everywhere (1-15-38) R7-6 —.....	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38) R7-7.....	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38) R7-8.	Feb.	25,'38†10....
No. 48—Cops and Robbers R7-9	Mar.	25,'38†10....
No. 49—Win, Place or Show R7-10	Apr.	22,'38†10....
No. 50—Red, White and Blue Champions (R7-11) (6-4-38)	May	20,'38†.1 rl..

UNUSUAL OCCUPATIONS
(In Color)

No. 3 (1-22-38) L7-3	Dec.	10,'37†10....
No. 4 (2-26-38) L7-4	Feb.	11,'38†10....
No. 5 L7-5	Apr.	15,'38†10....

SPECIAL 3-REEL SHORT
(Distributed by Paramount

River, The (12-11-37).....		31....

RKO RADIO

Title	Rel. Date	Min.

CONDOR MUSICALES

Prairie Swingaroo (12-25-37) 84,403 ..... Pinky Tomlin-Lois January	Oct.	15,'37†10....

LEON ERROL COMEDIES

Berth Quake 83,705.....	May	6,'38†16....
Dummy Owner, The (1-1-38) 83,703	Jan.	7,'38†19....
His Pest Friend 83,704....	Mar.	11,'38†18....
Rented Riot, A 83,702...., Billy Gilbert-Jack Norton	Nov.	5,'37†17....

HEADLINERS

No. 1—Trailing Along (10-16-37) 83,601 ..... Gene Austin	Oct.	8,'37†16....
No. 2—Music Will Tell (1-1-38) 83,602 ..... Ted Fio Rito and Orch.	Feb.	11,'38†17....

EDGAR KENNEDY COMEDIES

Ears of Experience (1-138) 83,403	Jan.	28,'38†18....
Edgar and Goliath (12-25-37) 83,402	Nov.	19,'37†17....
False Roomers 83,404.....	Mar.	25,'38†17....
Kennedy's Castle 83,405...	May	28,'38†17....

MARCH OF TIME
1937-38

No. 1—War in China—Pests of 1937.....	Sept.	3,'37†17....
No. 2—Fiorello LaGuardia Junk and War—England's D.O.R. 83,102	Oct.	1,'37†20....
No. 3—U. S. Secret Service—Crisis in Algeria—"Ameskeag" 83,103	Oct.	29,'37†21....
No. 4 — Human Heart — Britain's Gambling Fever — Alaska's Salmon War 83,104	Nov.	26,'37†20....
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec.	25,'37†18....
No. 6 — Inside Nazi Germany 83,106	Jan.	21,'38†16....
No. 7—Old Dixie's New Boom—One Million Missing — Russians in Exile 83,107	Feb.	18,'38†19....
No. 8—Brain Trust Island —Arms and the League 83,108	Mar.	18,'38†19....
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr.	15,'38†21....

Title	Rel. Date	Min.
No. 10	May	13,'38†.....
No. 11	June	10,'38†.....

NU-ATLAS PRODUCTIONS

Deviled Ham (1-22-38) 84,204 ..... Gus Van	Apr.	28,'38†10....
Latin Rhythm (3-5-38) 84,206 ..... Jan Peerce	Feb.	18,'38†11....
Maids and Music 84,209... Ray Fabing's Ingenues	Apr.	22,'38†10....
No Sale (4-2-38) 84,207.. Gogo De Lys	Mar.	11,'38†11....
Phoney Boy (12-25-37) 84,202 ..... J. Harold Murray	Nov.	19,'37†11....
Radio Hookup, A 84,205.. Dorothy Stone-Chas. Collins	Jan.	25,'38†10....
Salt Shakers	May	13,'38†11....
Skyline Revue 84,200 ..... Paula Stone	Apr.	1,'38†11....
Sweet Shoe (1-1-38) 84,203. Rita Rio and Orch.	Jan.	14,'38†11....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1—Beauty for Sale—They Call it Kidoodling —Stork Club 84,601.....	Sept.	10,'37†13....
No. 2—Best Dressed Woman in America — Romanoff Treasures — Professional Children's School (12-18-37) 84,602	Nov.	5,'37†11....
No. 3—Baby Party—Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Dec.	31,'37†10....
No. 4—Air Machine (2-26-38) 84,604	Feb.	25,'38†10....
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr.	22,'38†11....
No. 6—Count of Ten 84,606.	June	17,'38†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Stuper-Visor, The (1-22-38) 83,202 ..... Pat Gleason	Feb.	25,'38†17....

RADIO MUSICAL COMEDIES

Harris in the Spring (12-25-37) 83,501 ..... Phil Harris and Orch.	Dec.	3,'37†20....
Twenty Girls and a Band (1-22-38) 83,502 ..... Nick Stuart and Orch.	Apr.	8,'38†18....

RKO PATHE SPORTSCOPE

Bit and Bridle.....	May	13,'38†11....
In the Swim (5-5-38) 84,302	Feb.	18,'38†10....
Pinehurst 84,305	Apr.	22,'38†.9....
Swinging Mallets 84,304...	Apr.	1,'38†10....
White Magic 84,301.....	Jan.	28,'38†10....
Windward Way 84,303....	Mar.	11,'38.10....

SMART SET

Buckaroo Broadcast (3-26-38) 83,302 ..... Ray Whitley	Apr.	22,'38†18....
Rhythm Wranglers (12-25-37) 83,301 ..... Ray Whitley	Dec.	17,'37†19....

SPECIAL

Quintupland (2-26-38) 83,801 ..... Dionne Quintuplets	Feb.	18,'38†19....

WALT DISNEY CARTOONS

Boat Builders 84,108.....	Feb.	25,'38†.7....
Donald's Better Self (2-26-38) 84,109	Mar.	11,'38†.8....
Donald's Nephews 84,111..	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38) 84,105	Dec.	10,'37†.9....
Lonesome Ghosts (12-25-37) 84,106	Dec.	24,'37†.9....
Mickey's Trailer 84,112...	May	6,'38†.8....
Moth and the Flame, The (3-9-38) 84,110	Apr.	1,'38†.8....
Old Mill, The 84,103.....	Nov.	5,'37†.9....
Pluto's Quintuplets 84,104.	Nov.	26,'37†.9....
Self Control (1-22-38) 84,107	Feb.	11,'38†.8....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Wynken, Blynken and Nod 84,113	May 27,'38†	8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Modern Youth 2603	Oct. 1,'37†	.....
Filming Nature's Wonders 2605	Dec. 3,'37†	.....
Laughing at Fate (11-27-37) 2604	Nov. 5,'37†	9½..
Trailing Animal Stories (1-22-38) 2606	Jan. 14,'38†	9....
MAGIC CARPET SERIES		
Italian Libya (12-4-37) 4704	Nov. 12,'37†	10....
Land of the Maple Leaf, The (1-22-38) 4705	Dec. 10,'37†	10....
Modern Dixie (2-12-38) 4706	Jan. 28,'38†	10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 40 (12-4-37) 2371	Nov. 1,'37†	9....
No. 41 (12-11-37) 2372	Nov. 15,'37†	9....
No. 42 2373	Nov. 22,'37†	9....
No. 43 2374	Dec. 6,'37†	9....
No. 44 2375	Jan. 3,'38†	9....
No. 45 (2-26-38) 2376	Jan. 29,'38†	9....
No. 46 2377	Feb. 28,'38†	9....
No. 47 2378	Mar. 21,'38†	9½..
No. 48 2379	Apr. 11,'38†	9....
No. 49 2380	Apr. 25,'38†	9....
No. 50 (4-30-38) 2381	May 9,'38†	9....
No. 51 2382	June 13,'38†	10....
No. 52 2383	June 27,'38†	9....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164. Tex Lewis-3X Sisters	Dec. 1,'37†	17....
Down on the Barn (2-26-38) 2167 ..... Billy Jones-Ernie Hare	Feb. 23,'38†	17....
High Jack N' the Show (5-21-38) ..... James Barton	May 18,'38†	17....
Latin Hi-Hattin' (4-30-38) ..... Dorothy Stone-Chas. Collins	Apr. 27,'38†	17....
Music and Flowers (5-21-38) ..... Block and Sully	June 15,'38†	19....
Oh, Say Can You Hear? (12-18-37) 2165 ..... Merry Macs	Dec. 29,'37†	15....
Rhapsody in Zoo (12-11-37) 2166 ..... Mark Plant	Jan. 26,'38†	15½..
Show For Sale (10-30-37) 2163 ..... Big Apple Dancers	Nov. 3,'37†	21....
Somewhere in Paris (3-5-38) 2168 ..... J. Harold Murray	Mar. 23,'38†	17....
Teddy Bergman's Bar-B-Q (10-16-37) 2162	Oct. 6,'37†	19....
OSWALD CARTOONS		
Dumb Cluck (12-11-37) 2276	Dec. 20,'37†	.7....
Feed the Kitty	Mar. 14,'38†	.7....
Football Fever (12-4-37) 2274	Nov. 15,'37†	.7....
Happy Scouts	June 20,'38†	.7....
Lamplighter, The 2277	Jan. 10,'38†	.7....
Man Hunt (2-26-38) 2278..	Feb. 7,'38†	.7....
Mechanical Handy Man (10-30-37) 2273	Nov. 8,'37†	.7....
Movie Phony News	May 30,'38†	.....
Mysterious Jug, The (12-11-37) 2275	Nov. 29,'37†	.7....
Nellie, The Indian Chief's Daughter (6-4-38)	June 6,'38†	.7....
Nellie, the Sewing Machine Girl (5-14-38)	Apr. 11,'38†	.7½..
Problem Child, The (5-14-38)	May 16,'38†	.7....
Tail End (5-21-38)	Apr. 25,'38†	.7....
Trade Mice 2280.....	Feb. 28,'38†	.7....
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38†	.7....
STRANGER THAN FICTION SERIES		
No. 42—Novelty 2386	Nov. 1,'37†	.9....
No. 43—Novelty (12-4-37) 2387	Nov. 29,'37†	.9....
No. 44—Novelty (12-11-37) 2388	Dec. 27,'37†	.9....
No. 45—Novelty (2-26-38) 2389	Jan. 17,'38†	.9....
No. 46—Novelty (2-26-38) 2390	Feb. 21,'38†	.9....
No. 47—Novelty 2391	Mar. 14,'38†	.9....
No. 48—Novelty 2392	Apr. 4,'38†	.8½..
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38†	.8½..
No. 50—Novelty 2940.....	May 2,'38†	.9....
No. 51—Novelty 2941	June 6,'38†	.9....
No. 52—Novelty 2395	June 20,'38†	.9....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec. 30,'37†	23....
Breathless Moments (2-26-38) 2160	Feb. 28,'38†	19....

VITAPHONE

Title	Rel. Date	Min.
Littlest Diplomat, The (9-11-37) ..... Sybil Jason	Sept. 25,'37†	20....
Ups and Downs 3008..... Hal LeRoy	Oct. 9,'37†	.....
Starlets (11-20-37) 3014...	Oct. 23,'37†	20....
Toot Sweet 3025..... Fifi D'Orsay-Rufe Davis	Nov. 6,'37†	.....
Joe Palooka in "Calling All Kids"	Nov. 20,'37†	17....
Man Without a Country, The 3002 ..... John Litel	Nov. 27,'37†	.....
Here's Your Hat 3014..... Cookie Bowers	Dec. 11,'37†	.2 rls.
One On the House 3026.... Willie, West, McGinty	Dec. 18.'37†	.2 rls.
Wedding Yells 3021..... Ken Murray-Oswald	Jan. 1,'38†	20....
Script Girl 3009..... Cross and Dun	Jan. 15,'38†	.....
Romance Road 3003..... Walter Cassell-Anne Nagel	Jan. 29,'38†	19....
Candid Kid, The (2-26-38) 3015 ..... Josephine Huston	Feb. 12,'38†	20....
Waiting Around (2-26-38) 3027 ..... Frank Libuse	Feb. 20,'38†	20....
Little Me 3010..... Wini Shaw	Mar. 5,'38†	.....
Romance of Louisiana 3005. Addison Richards	Mar. 12,'38†	.....
Under the Wire 3022..... Joe and Asbestos	Mar. 26,'38†	.....
Got a Match 3016..... Joan Abbott	Apr. 9,'38†	.....
Hold That Ball 3028..... Preisser Sisters	Apr. 23,'38†	.....
Forget-Me-Knots 3011 .... Bernice Claire	May 7,'38†	.....
Stocks and Blondes 3023... Gene Lockhart	May 21,'38†	.2 rls.
Out Where the Stars Begin 3004 ..... Evelyn Thawl-Jeffrey Lynn	May 28,'38†	.2 rls.
COLORTOUR ADVENTURE (In Color)		
It's Work 3506.....	Oct. 23,'37†	.....
Mysterious Ceylon 3503....	Nov. 20,'37†	.....
Land of the Kangaroo (11-20-37) 3504	Dec. 18,'37†	10....
India's Millions 3505.....	Jan. 8,'38†	.....
Malayan Jungles (2-5-38) 3507	Feb. 5,'38†	10....
What the World Makes 3502	Mar. 12,'38†	.....
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38†	.....
Toradja Land 3510.....	Apr. 30,'38†	.....
Pearl of the East 3509.....	May 21,'38†	.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Playing with Danger (11-20-37) 3302	Oct. 30,'37†	13....
Danger—High Voltage 3303.	Dec. 4,'37†	.1 rl..
Alibi Mark 3304.....	Dec. 25,'37†	.1 rl..
Bolted Door, The (2-5-38) 3305	Jan. 22,'38†	13....
Hit and Run (2-26-38) 3306	Feb. 19,'38†	12....
Shopgirl's Evidence 3307..	Mar. 19,'38†	.....
Dear Old Dad 3308.....	Apr. 16,'38†	12....
Wanderlust 3309	May 14,'38†	.....
Dream Comes True, A 3310.	June 6,'38†	.1 rl..

Title	Rel. Date	Min.
LOONEY TUNES		
No. 42—Rover's Rival 3601.	Oct. 9,'37†	.....
No. 43—The Case of the Stuttering Pig 3602.....	Oct. 30,'37†	.....
No. 44—Porky's Double Trouble (11-20-37) 3603.	Nov. 13,'37†	.7....
No. 45—Pork's Hero Agency 3604	Dec. 4,'37†	.7....
No. 46—Porky's Poppa 3605.	Jan. 15,'38†	.....
No. 47—Porky at the Crocadero 3606	Feb. 5,'38†	.7....
No. 48—What Price Porky 3607	Feb. 26,'38†	.....
No. 49—Porky's Phoney Express (2-26-38) 3608..	Mar. 19,'38†	11....
No. 50—Porky's Five and Ten 3609	Apr. 16,'38†	.....
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38†	.....
No. 52—Injun Trouble 3611.	May 21,'38†	.1 rl..
MELODY MASTERS		
Russ Morgan and Orch. 3701.	Sept. 11,'37†	.....
Milt Britton and Orch. 3702.	Oct. 2,'37†	.....
Mal Hallett and Orch. 3703	Oct. 23,'37†	.....
Arnold Johnson and Orch. (9-11-37) 3704	Nov. 13,'37†	10....
Jan Rubini and Orch. 3705.	Dec. 4,'37†	.1 rl..
Henry King and Orch. 3706.	Dec. 25,'37†	1 rl..
Leon Navaro and Orch. 3709.	Jan. 15,'38†	.....
Enrie Madriguera and Orch. (2-5-38) 3708	Jan. 29,'38†	10....
Carl Hoff and Orch 3710...	Feb. 12,'38†	.....
Benny Meroff and Orch. 3707	Mar. 5,'38†	.....
Mike Riley and Orch. 3711.	Mar. 26,'38†	.....
Rubinoff and His Violin 3712	Apr. 16,'38†	10....
Carl "Deacon" Moore and Orch. 3713	May 7,'38†	.....
Freddie Rich and Orch. 3714	May 28,'38†	.....
MERRIE MELODIES (In Color)		
No. 45—I Wanna Be A Sailor 3401	Sept. 25,'37†	.....
No. 46—The Lyin' Mouse 3402	Oct. 16,'37†	.....
No. 47—Little Red Walking Hood 3403	Nov. 6,'37†	.....
No. 48—Woods Are Full of Cuckoos 3404	Dec. 4,'37†	.1 rl..
No. 49—September in the Rain 3505	Dec. 18,'37†	.1 rl..
No. 50—Daffy Duck and Egghead 3506	Jan. 1,'38†	.7....
No. 51—My Little Buckaroo 3507	Jan. 29,'38†	.7....
No. 52—Jungle Jitters (2-5-38) 3508	Feb. 19,'38†	.7....
No. 53—Sneezing Weasel, The (2-26-38) 3509.....	Mar. 12,'38†	.7....
No. 54—A Star Is Hatched 3510	Apr. 2,'38†	.....
No. 55—Penguin Parade (4-30-38) 3511	Apr. 23,'38†	.7....
No. 56—Now That Summer Is Gone 3512.....	May 14,'38†	.....
No. 57—Isle of the Pingo Pongo 3513	May 28,'38†	.1 rl..
No. 58—Katnip Kollege 3514	June 11,'38†	.1 rl..
PICTORIAL REVUES		
No. 1—Racing—Wrestling —Cheese (9-11-37) 3801.	Sept. 18,'37.	10....
No. 2—Mauch Twins—Table Tennis 3802	Oct. 16,'37†	.....
No. 3—Dogs—Hollywood Rides (11-13-37) 3803...	Nov. 13,'37†	10....
No. 4—Boxers—Dolls 3804.	Dec. 11,'37†	.....
No. 5—Ice Cream—Jockeys (1-29-38) 3805	Jan. 8,'38†	11....
No. 6—Hockey—Shoes (2-5-38) 3806	Feb. 5,'38†	10....
No. 7—Dogs — Billiards — Lithography 3807	Mar. 5,'38†	10....
No. 8—Song Writers—Bowling 3808	Apr. 2,'38†	.....
No. 9—Silverware—Ice Boating (4-23-38) 3809..	Apr. 30,'38†	10....
No. 10—Beavers — Polo — Woolens 3810	June 4,'38†	.....
VITAPHONE NOVELTIES		
All American Drawback (11-20-37) ..... Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37†	11....
VITAPHONE VARIETIES		
Puppet Love (9-11-37) 3902	Oct. 2,'37†	11....
Salici's Puppets Roping 'Em Alive 3903....	Nov. 6,'37†	.....
Vitaphone Frolics 3904 (11-20-37) ..... Jack & Loretta Clemens	Dec. 4,'37†	10....
Unreal Newsreels 3905.....	Jan. 8,'38†	.....
Ski Flight 3908.....	Jan. 22,'38†	9....
Alibi Time (2-19-38) 3906. Radio Ramblers	Feb. 12,'38†	11....
Vitaphone Gambols 3907... Chaz Chase	Mar. 19,'38†	.....
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38†	9....
Juggling Fool, The 3910... Bobby May	May 14,'38†	.....

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)		10½.
Hong Kong, Gateway to China (2-19-38)		11....
Manila (2-26-38)		11....
Old Towns of Normandy (4-9-38)		10...
Resorts and Quaint Towns of the Blue Coast (5-21-38)		10½..
Singapore (2-26-38)		11....
HOFFBERG		
Skiing on Your Feet.....	Jan. 14,'38†	.....
Catalina Island	Nov. 12,'37†	.....
MODERN		
America Marching On (1-29-38)		10....
SANDERS		
Life in Lapland (2-12-38).	Feb. 18,'38†	8½..

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok ..... (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38†	.....
Jungle Menace (9-4-37) 8120 ..... Frank Buck-C. Henry (15 episodes)	Sept. 1,'37†	20.... (each)
Mysterious Pilot, The (12-25-37) 8140 ..... Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	21.... (each)
Secret of Treasure Island, The (4-9-38) 8160..... Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38†	19.... (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201.. Ralph Byrd (15 episodes)	Aug. 20,'38†	.....
Fighting Devil Dogs, The 7501 (5-28-38) ..... Lee Powell-Herman Brix	May 28,'38†	18.... (each)
Hawk of the Wilderness 7301	Dec. 3,'38†	.....
Lone Ranger, The 7401 (2-5-38) ..... Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	18.... (each)
Zorro Rides Again 6461... John Carroll-Helen Christian	Nov. 20,'37†	.....

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) ..... Johnny Mack Brown-E. Hansen	July 5,'38†	20.... (each)
Flash Gordon's Trip to Mars (2-19-38) 2581.... Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†	20.... (each)
Tim Tyler's Luck (11-37-37) 2881 ..... Frankie Thomas, Jr.—Frances Robinson	Dec. 27,'37†	.2 rls.
Radio Patrol (9-18-37) 2781. Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†	.2 rls. (each)

J. C. JENKINS—HIS COLYUM

Omaha, Nebraska

Dear Herald:

There now, we are at large again. We got tired looking at designs on the wallpaper and so we took the bull by the horns and threw him over the fence and broke out of the pasture. We'll betcha our doctor will get sore when he finds out that his payroll will be minus our name, but then if it weren't for the doctors what would a lotta storks do? Some of 'em would have to join the W.P.A., or go on home relief.

▽

We vividly recall the time when we had a lovely chicken dinner at the home of Mrs. Zorn of the Hippodrome theatre at Julesburg, Colorado. Somehow chicken dinners always leave a lasting impression on us, but then, we should remember Mrs. Zorn if she had fed us on beans and sowbelly. She writes us a very lovely letter and requests us to have the HERALD sent to her. Thanks, Mrs. Zorn, and regards to the whole family.

▽

Somewhere out in Oregon is a town called Nissa. We supposed we had visited about all the important towns of Oregon but we don't remember this one. Mr. J. B. Giezentanner operates the Nissa theatre and J. B. advises us that he needs the HERALD. Of course he does, everybody needs the HERALD, and J. B. is going to get it too.

▽

Phillipsburg, Kansas, is located in the midst of the largest wheat section on earth, and there is enough wheat growing around there to bring the price of bread down until the bakers won't have to add any sawdust to make a good sized loaf. Ralph Winship operates the Majestic theatre and also reads the HERALD from kivver to kivver, except this colyum.

▽

Two more have joined the HERALD family, (which family, by-the-way, just keeps on growing): C. Hoy Briggs of the Stuart theatre at Stuart, and J. N. Sutherland of the Eldorado theatre at Ewing, Nebraska. It seems that the importance of the HERALD is being recognized everywhere by those exhibitors who can read, and we never found more than one who couldn't and he couldn't even sign his name to a check.

▽

One of the most congenial and enterprising exhibitors we know of lives up in Holt county, Nebraska. She is Georgia Racely and she operates the Royal theatre at O'Neill. Georgia always gives us a very pleasant interview and invites us back to visit her. Not only that but she's a HERALD fan.

▽

Harold Schoonover lives in a mighty good town and Harold operates the Mazda theatre, but he says that business has been———well, he says that there isn't any to speak of. We can't savvy that, as Aurora, Nebraska, is located in a fine country and has a lotta fine people. Grab a root and hang on, Harold. Remember that "a more abundant life" is "just around the corner."

▽

We came down here to Omaha and slipped in under cover of darkness. The police force were busy on other jobs. Jess Merritt, manager of the Loyal hotel, said our credit for any amount was good provided we paid in advance. Walter Green, of the Fipco Advertising Company, was circulating around town like he was trying to dodge somebody or looking for someone else.

We met Colonel Creal on the street. You may not believe it but the Colonel was sober. He helps his son operate the Beacon theatre when he isn't out at the Ak-Sar-Ben race track counting the ponies.

We used to know the Colonel when he was counting heifers and Poland Chinas in Uncle Billy Gallaway's stock yards at Neligh. We don't know how he is of late, but at that time he could tell a bull calf from a sow pig.

If you want to meet a swell bunch of folks you ought to go up to the Variety Club rooms in the Fontenelle hotel. Frank Bigg is the steward of the club and he will get you anything from a pink lemonade to a divorce from your fourth wife. Here we met a lotta fine folks, so many, in fact, that we won't try to mention them.

▽

Then here come letters with checks from C. Ghelson, of the Burke theatre at Burke, S. D.; from Harold Scoonover of the Mazda theatre at Aurora, Nebraska; from N. J. Simmer of the Rex theatre at Woonsocket, South Dakota, all wanting us to renew their subscriptions to the HERALD.

▽

We don't know very much about it, but we'll betch our reputation against a coon dog that when we get back home we will have a pretty hot argument with our doctor, but we hope he looks up another customer. Ever since he has been prescribing for us, chalk and spavin cure have gone up 100 per cent. Doggone the doggone luck anyhow.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 76, Vol. 20.—King Emmanuel sees African pageant....Rex, anchored outside three mile limit, features roulette, card games.... Naval Academy has June week fete....Lloyd George irrigates the grounds of his estate....Civil War veterans fly over Gettysburg....Paris opens summer season with array of floats....Giant transport plane ....Parker Dam nearing completion ....Gehrig plays in 2,000th consecutive baseball game....Sweepstake winners.

MOVIETONE NEWS—No. 77, Vol. 20.—President presides at Annapolis graduation...Czechoslovakian president honored by army on his birthday....Eucharistic Congress in Budapest....U. S. largest plane gets first test....Plane sets record to Honolulu.... Fashions....Derby Day at Epsom Downs....Southern California wins College track meet....Lew Lehr.

NEWS OF THE DAY—No. 274, Vol. 9.—Annapolis has June week celebration....Chicago battle between infantry and air force held....Victor Emmanuel in Africa....Lloyd George takes up farming....The Woman's Page....Sweepstake winners....Roller skating fever hits west....Motorcyclists in thrilling race.

NEWS OF THE DAY—No. 275, Vol. 9.—Eucharistic Congress in Budapest....Notables join June wedding march....Congressmen turn farm hands....Czechs hail Benes on birthday....President at Annapolis graduation....Super-clipper meets mishap....Kidnap posses scour Everglades....China war in fireworks ....Epsom Downs' Derby.

PARAMOUNT NEWS—No. 87.—32 ton airliner completed....Gehrig plays 2,000th baseball game....King Emmanuel reviews African troops....Hippopotamus born in nation's capital....German prince and bride visit America....Dog show....French mass fleet in Mediterranean....G-Men rush action in new kidnapings....Jitterbugs hold jam session at Randalls Island.

PARAMOUNT NEWS—No. 88.—South Sea explorers off in 14 ton plane...."Iron Lung" boy returns home ....President presents diplomas at Annapolis.... Chicago Chinese stage fireworks show....Hearst's art collection on sale....Czech's firm stand eases war scares....Ickes and Menuhin in spring weddings.... Upset in Epsom Downs Derby.

RKO PATHE NEWS—No. 91, Vol. 9.—Hail stones ruin crops....Giant skyliner ready for test....Education goes back to nature....Suite for English royalty readied....Palm prints identify infants....Lloyd George whips drought....Big business of horse trading....Gehrig plays 2000th straight game.

RKO PATHE NEWS-No. 92, Vol. 9.—G-men search for kidnapers....Southern California wins track meet ....Largest airliner tested....Justice Roberts' daughter weds....Chinese fireworks start fund drive.... China's first lady seeks funds....President attends Annapolis exercises....Upset in English Derby.

UNIVERSAL NEWSREEL—No. 672, Vol. 10.—Florida aroused by kidnapping....Sweepstake winners.... Largest land plane ready....Middies hold color review....Army rehearses for war....Gambling ship in operation....Composite beauty pictured....Regal suite made ready....Gold from Spain arrives here....Cannery strike causes farmers to plow under crops.... Italy's king visits Africa....Roller skating derby held.

UNIVERSAL NEWSREEL—No. 673, Vol. 10.—President addresses Middies....Mishap mars airliner debut....Bois Roussel wins Derby....Trojans win track meet....Record manhunt in Florida under way.... Hold fete in Mexico rebel area...."Iron lung" youth back home....Congressmen frolic....Fireworks aid war victims.

Joins Twentieth Century-Fox Staff

Sid Blumenstock, publicity director of Warner Brothers Atlantic City Theatres for the past four years, has joined Twentieth Century-Fox in New York to handle exploitation.

Lasky and Kohn Work On Radio-Film Plan

Jesse L. Lasky and Ralph Kohn are associated in a radio-film production venture which, it is understood, they are now discussing with officials of several companies.

The plan, it was said, employs an original idea for production of a series of radio programs supplemented by film productions. The product, details of which were not disclosed, was understood to have been submitted to Paramount officials for consideration.

Hamilton Sails for London

Pierpont Morgan Hamilton, president of Dufaycolor Company in New York, sailed Tuesday to visit the home office of Dufaycolor in London. Mr. Hamilton recently took over control of the company in the United States and Canada.

Warren with Photocolor

H. W. Warren, for 12 years vice-president in charge of sales and production manager for National Studios, is now affiliated in a similar capacity with Photocolor Studios, New York. Miss Ullman, his assistant, is also with him.

Krellberg Sail

Alfred S. Krellberg, attorney and brother of S. S. Krellberg, sailed Tuesday for Europe to discuss film deals with French and English producers.

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ON PICTURE HERALD

SERVICE

The Hollywood Scene
On and Off the Set at the Motion Picture Capital

Showmen's Reviews
New Product from the Point of View of the Exhibitor

Productions In Work
Pictures Shooting and Editing, with Names of Writers, Directors and Players

Managers' Round Table
Wherein Are Pooled Showmen's Ideas That Make Box Office Dollars

In the Cutting Room
What the First-Run Exhibitor Wants to Know for His Billings

What the Picture Did for Me
In Which the Exhibitors Serve One Another with Information on Performance of Product

The Release Chart
A Short-Cut to All Information the Showman May Need on Productions Current and Forthcoming, with Reference Guide to Special Attentions in the Columns of MOTION PICTURE HERALD

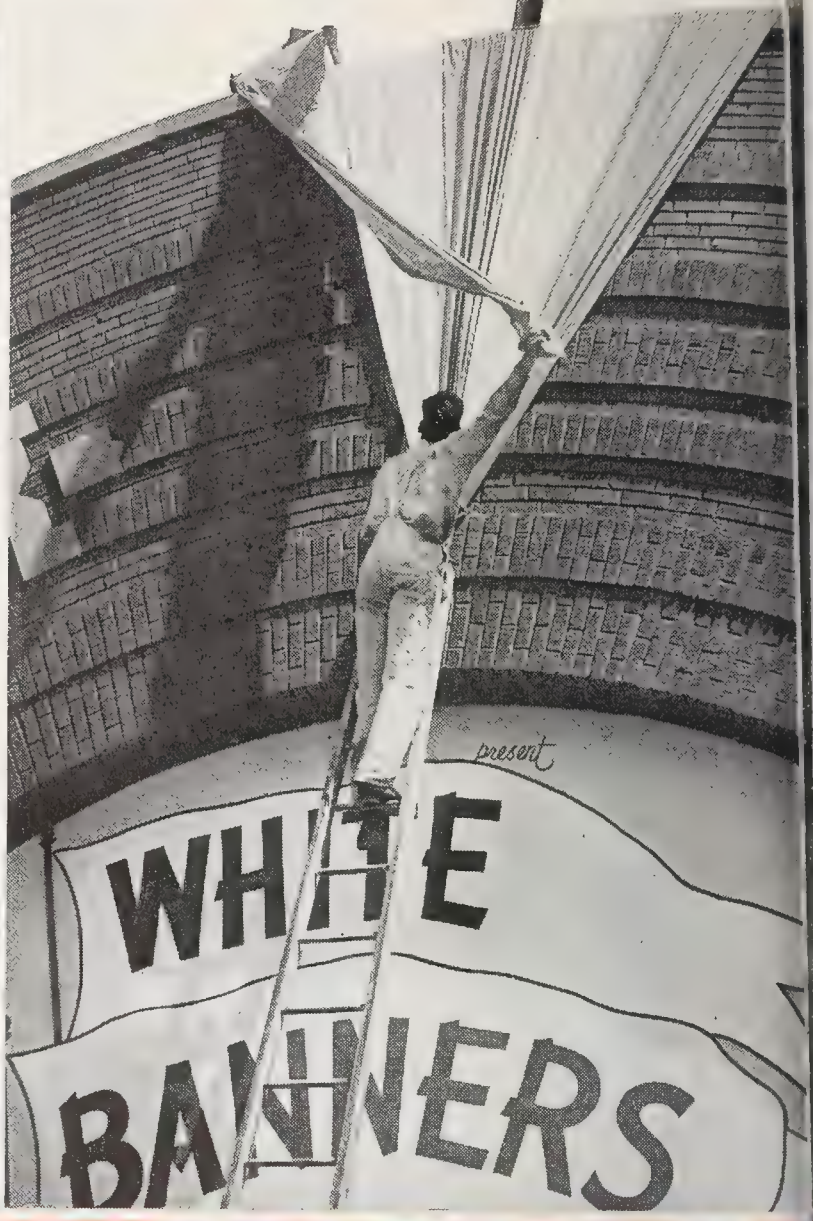
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'WHITE B

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By the man who wrote 'Magnificent Obsession' and 'Green Light'—with

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JACKIE COOPER • BONITA GRANVILLE
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ANNERS' HIS WEEK!

Nation-Wide Broadcast, Newsreels, All Newspaper Wire-Services Make World Premiere a National Event

'Adverse' Gross More Than Doubled and Civic Holiday Declared at Columbia City, Ind., Birthplace of Celebrated Author Lloyd C. Douglas, As His Greatest Story Reaches Screen

SIMULTANEOUS KEY OPENINGS THIS WEEK-END

With a blazing send-off that reaches a new mark in national advance notice, Warner Bros.' 'White Banners' sweeps into general release this week. The overwhelming publicity accorded the world premiere last Saturday night at the birthplace of its author, Lloyd C. Douglas, was headed by a stirring half-hour tribute over the 89-station Mutual Network.

Unprecedented press coverage included wired newspaper stories by U.P., A.P., and International News Service. Newsreel cameras and representatives of *Life*, *Time* and other top-ranking publications were among the thousands on hand for



the gala occasion that marked the first film engagement of this world-famous best seller.

Opening currently at N.Y. Strand and major situations from coast to coast, this stirring new drama will unquestionably prove to exhibitors the most important hit since Warner Bros.' release of 'Robin Hood' and 'Crime School'—as the world premiere has already established — as the week's key city box-office receipts will again establish!

WARNER BROS., *Proud Producers*

THE EXHIBITOR AND THE DESERT



AN EXHIBITOR started to the Market to buy his next year's Product. He was warned by the Soothsayers that his Journey would take him over the blazing hot summer Desert in which grew no Good Pictures to give him sustenance. Some of his friends had been lured into the Desert by a Mirage of false promises and there they had sickened and died.



But despite the Lamentations of the Soothsayers, the Exhibitor found his road across the Desert an easy one, and he was regularly refreshed at Oases made verdant and comforting by Big Pictures.

At last, full of Happiness, he entered the Market Place. There he learned that a certain Merchant, in his Wisdom and desire to Please the Exhibitor, had set up these Oases to make his road easy.



"Why should there be Lamentations and tearing of Robes?" asked the Exhibitor. "Lo! here is the Merchant who hath saved my Life. He did not lure me into the Desert with the Mirage of false promises. Instead he provided me with Box-office Food and Comfort."



So the Exhibitor bought all of the merchant's Next Year's Product and returned to his family rejoicing.

Moral: Let's look at the Record.



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 13 — June 25, 1938

LADY HOLLYWOOD

Lady Hollywood, the lovely but willful wench, is having the vapours again. She has been in such a pet and a pout all spring that little indeed has been heard from her among her many friends and admirers sometimes known as the customers.

The fact is that a great many have, in wistful memory, gone to the attic and the albums to thumb over her old pictures and the glamours of her more happy and inspired days of the past.

Part of the trouble seems to be that the Lady at last got her allowance cut, after a particularly splashy spending spree last autumn that fetched her up presently against the disagreeable information that her admiring friends over the other side of Cajon Pass were all indisposed with a malady called "recession." It was pretty annoying, too, to have this happen just when she had set her heart on ever bigger and better things, more charmingly colossal, more extensively expensive.

FOR a while it looked as though our Lady would slam the door of her satin quilted boudoir, see no one, and sit gloomily, cursing at fickle fate and twisting knots in her angel skin negligee.

But even artfully fragile ladies must eat, and more recently she has shown a disposition to talk things over and consider a return to her art—on terms.

Meanwhile Lady Hollywood has been getting herself talked about considerably.

This very week Lady Hollywood's long time friend, and one who has given her many of her prettiest things, Mr. Harry M. Warner, sent a piece to the papers about her, charging her with being a willful hold-out in just about so many words, charging her with bringing upon the country "a famine for grade-A entertainment," and causing "the motion picture theatres to enter a slump."

He says she wants to wait for winter audiences and high prices.

And you may be sure that there will be a lively lot of tossing that one about in the press for weeks to come.

There are, and will be more, answers, defenses, counter charges and alibis. Statements will be flying eastward like snowflakes through a windblown valley. But the answer will at last have to come in pictures. Lady Hollywood's patrons will settle for nothing else, after a summer of looking at the album of revivals and re-issues out of the attic.

THINGS, indeed, have come to a pretty pass for Lady Hollywood, the gorgeous huzzy, when another of her native friends, the urbane Dr. Attilio H. Giannini, the same who has these many years advanced her large sums and let her keep her rings, talks about her in such hard words as "discipline."

Regarding the misty skyline of Manhattan from the deck of the *Queen Mary*, and Europe bound, after a period of right intimate concerns with Hollywood, the generally amiable Doctor observed: "Hollywood will have to cut out extravagances and politics, and the leaks. Pictures will have to be made so there is something left out of the receipts. And the cutting will have to be done, too, without penalizing talent and genius."

That was a dangerous line about "talent and genius", because between those words every exponent of the status quo in Hollywood will find room to bracket himself.

Every one in Hollywood is a special case.

Of course Dr. Giannini does not believe that either. He made emphatic that the motion picture business is subject to all of the same basic laws and conditions as other industries, mentioning "steel, utilities and banking". One may wonder, incidentally, if he knows just how distasteful the word "banking" is in the ears of our Lady Hollywood. What she thinks about bankers!

She used to know just how to handle bankers when they came from the East. The rose-bowered motorcade met him when The Chief paused at Pasadena, and she sped him away to a party at Agua Caliente to get him into the atmosphere before the subject of business came up. Eventually the bankers found they could not win on the home grounds, so they do not go out any more. It is found that the hand which withholds the check in the home office down East has the more power.

THE situation, given special accent and point by Mr. Warner's somewhat exciting utterance this week, is directly related to the long developing issues between Production and Distribution. Distribution founded this industry, created it out of a decade of prior chaos. Distribution remained in charge for many years. When sound upset the technology of the art, bringing with it vast new investments, and incidentally new access to capital and credits, it was Hollywood that had to handle the job of assimilation, reaching a peak of power about three years ago.

More recently there has been a deal of talk about "moving the home offices to Hollywood". That is not precisely what is in development. Distribution is rather engaged in making a number of arrangements to be heard in the councils of the business again, and that seems to require being about the studios and having an eye on things more than formerly. It is a process of getting the customers, meaning exhibition and its customers, represented in the plans and making of the product they are asked to buy.

This page presented a lengthy outgiving on this coming situation just about a year ago now, in the issue dated July 17, 1937, in its first "Lady Hollywood" editorial, which concluded with the reply to Production's demand for more money, saying:

[Continued on following page, bottom of column 1]

This Week

MPTOA Warning

Edward Kuykendall, president of the Motion Picture Theatre Owners of America, in an organization bulletin this week warned distributors and exhibitors that Government regulation of trade practices is the only alternative to conciliation and mediation. He appealed to exhibitors individually to exert pressure on distributors to set up arbitration machinery. To the distributors he laid the responsibility of deciding "whether this effort shall be made or whether the industry shall face the prospect of regulation by statute and extensive litigation."

The statement is quoted in full on page 18.

"B" Pictures

"B" pictures have more down to earth realism than the super-productions, according to John Grierson of London, known as "the father of documentary films" in England. This holds true for Hollywood productions as well as those made in England, he maintained. Mr. Grierson was in New York this week after a trip to Ottawa and Montreal where he conferred with Associated Screen News and others. He is investigating documentary trends in the broad field of film production, including educational, governmental and entertainment films. The American public wants documentary elements, or realism, in films more than Hollywood producers think, Mr. Grierson declared.

Election Obstacle

Opposition to the election ordered by the National Labor Relations Board to determine the collective bargaining agency for screen writers crystallized further this week with the refusal of Screen Playwrights to allow its members to register for the voting.

The story is on page 29.

LADY HOLLYWOOD

[Continued from preceding page]

"There are about 12,000 exhibitors in the United States. If they do not know how much they can get from the public and how to get it, one fears that Lady Hollywood will not be able to tell them. Generally speaking, it is usually better not to let the lady with the pouting ruby lips into the office because she can't tell the difference between gross receipts and net profits, if she cares. Anyway, somebody might tell the lady that even if she cannot bother her pretty head with arithmetic — there is a limit."

But when she smiles, she's wonderful company.

—*TERRY RAMSAYE*

Occupancy Tax

A city occupancy tax ranging from $1 to $6 a year on rented business properties, including those occupied by film home offices and theatres, was voted by the New York City council Tuesday. The bill is designed to raise $600,000 which will guarantee interest on a $20,000,000 fund for slum clearance and construction of new housing. The city's program of housing is to supplement that of the Federal Government. Collections under the tax will start July 15th. Those properties having an annual rental value of $5,000 will pay the $6 and the range declines from that figure to the lower rentals with a minimum assessment of $1 a year. Tenants and lessees will pay the tax, which applies only to rented premises.

Hoarding Charged

In indirect answer to a charge from Harry Warner that rival studios were "deliberately withholding their important films until autumn" executives of other companies cited a 30 per cent gain in production over the corresponding period last year and pointed to their summer release schedules with examples of top calibre pictures to be released in the immediate future.

The Warner statement and a compendium of answers are on page 36.

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Tax Collections Drop

Showing a decline of $378,000 from the year's high of $1,773,075 reached in March, United States admission tax collections in May totaled $1,394,659, the lowest for any month since last January, it was disclosed Wednesday by the Bureau of Internal Revenue.

The month's collections were nearly $147,000 under the $1,541,518 received in April and nearly $142,000 under the $1,537,119 collected in May, 1937. For the first five months of the year, further collections of $7,722,309 were but $77,000 above the $7,645,239 reported for the corresponding period last year, although for the first 11 months of the Government's fiscal year, which ends June 30, receipts, at $19,176,326, showed an increase of $1,310,910 over the $17,865,416 for the same period in 1937.

Business throughout the country, while spotty, was generally at the level of the preceding month, it was indicated.

Figures for the Third New York District (Broadway) showed that total collections in May were $415,798, compared with $596,035 in April and $484,691 in May, 1937.

Surplus in Australia

A total of 172 films, mostly American product, are awaiting customs clearance in Australia with no one to claim them, Harold Auten, American representative for Greater Union Theatres and associated companies, said this week on his return to New York from Sydney. The films were consigned to theatres, but with current needs being met, the surplus is permitted to remain in customs, he said.

Anti-ASCAP Trial

E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, and Louis Frolich and Herman Finkelstein, members of the society's general counsel, left New York for Tacoma, Washington, this week to attend the trial of ASCAP's action to test the constitutionality of a state statute which prohibits the society from operating in the state. The trial which opens next Tuesday is on ASCAP's applications for a permanent injunction, restraining the attorney general and other state officials from enforcing the measure which was enacted by the state legislature in the fall of 1936. The hearing will be before a three-judge Federal constitutional court.

There is no possibility that the test case brought by the American Society of Composers, Authors and Publishers to test Nebraska's legislation to bar the collection of fees on copyrighted music, will go before federal court in Lincoln, until September, Barlow Nye, assistant attorney general, said this week.

Northwest Allied

Allied States exhibitors in the Northwest will press for passage of measures to legislate producers out of theatre ownership in Minnesota and South Dakota, paralleling the action in North Dakota now being fought over in North Dakota, it was decided at the unit's annual convention, held in Minneapolis last week. W. A. "Al" Steffes, reelected president, was supported by the convention in his demand that the Neely Bill to outlaw compulsory block booking be given full cooperation in the next Congress. He said that the cooperation measure would have passed in the House, as it did in the Senate, at the recently adjourned session but for the turnabout action of exhibitors who previously had pledged their support of the bill. Mr. Steffes declared that despite his appeals that exhibitors delay signing new contracts for films until prices were reduced, exchangemen had told him more contracts had been completed than last year at this time, and at higher rentals.

Story and picture on page 15.

36 Stories Bought

Twelve motion picture producers entered the literary mart last month and acquired the screen rights to 36 stories—23 originals and 13 novels. For the first time in more than a year, the month failed to bring the purchase of a single magazine story. The month also ranked as one of three months during the last 12 in which no plays were bought. Principal Productions acquired the greatest number of properties during the month of May.

Details on page 13.

Bank Night Ban

Florida this week joined the states who have declared Bank Night a lottery. A circuit judge in Tampa ruled that the plan comes under the "drag-net clause" of the state lottery laws prohibiting the "disposal by lot or chance of anything of value." In New York the Cocalis circuit dropped chance games from all its Westchester Ave. Bronx houses.

See page 46.

Anti-Trust Talk

Talk of the Department of Justice initiating a new anti-trust action against the film industry was heard in Washington this week. The department, it was said, wants to institute the action before turning over the contents of its files to the Congressional-executive committee, which is to investigate monopoly in all industries.

Francis L. Burt tells of the report on page 42.

Delusive Calm

Under the delusive calm in England following a hitch in proceedings for help for the "smaller exhibitor," the Cinematograph Exhibitors Association is far from content to let the matter drop. Records are being made of receipts and trading figures, and exhibitors are being invited to inform the Association if they would take advantage of any plan evolved. The campaign was launched on the eve of the Association's annual conference at Folkestone. Theatre owners had come away from the first conversations with the conviction that the problem was as good as solved, but soon they learned that the Kinematograph Renters Socitey was neither ready nor willing to agree upon a plan, though several individual members had expressed sympathy with the idea.

Aubrey Flanagan's article is on page 39.

Religious Films

Contending that there is no central source of supply for films suitable for showing at church functions, the National Lutheran Council this week disclosed it is considering the establishment of a film library to serve its 4,500,000 constituents in 17,000 congregations in the United States. The plans call for the gathering of all available films and in addition the production of films dealing with the history of the Lutheran church.

Details of the plan are on page 83.

MOTION PICTURE HERALD

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Television Standards

A code of standards for televison equipment has been agreed upon by the Radio Manufacturers' Association and will be submitted to the Federal Communications Commission within the near future. The code, at present, has been returned by the RMA board to the committee which drafted it with the suggestion that the wording concerning synchronization be revised. Adoption of a code by the FCC would be one of the most important steps toward commercializing television. At present television stations operate on an experimental basis. There are an estimated 20,000,000 potential televiewers within the range of the stations now licensed, according to American Television Corporation which recently placed home receiving television sets on the market in New York.

These and other developments in the field of television are reported on page 14.

Operating Basis

In the face of adverse economic conditions, Paramount has improved its cash position and has established an operating basis, "sounder than any the company has enjoyed in a number of years," Barney Balaban, president, informed stockholders at their annual meeting in New York this week. The stockholders reelected all 14 members of the board of directors and, in addition, elected two others, John W. Hicks, Jr., vice-president, and Edwin Weisl, corporation counsel. The election of the two gives the management a majority representation, as heretofore there were seven management members and seven non-management members.

Details of the meeting and Mr. Balaban's complete report to the stockholders are on page 41.

Newspaper and Radio

The recurrent complaint of newspapers that by printing publicity concerning radio they are aiding an advertising competitor was voiced again last week when the Newspaper Advertising Executives Association met at the Book-Cadillac, Detroit, in conjunction with the 34th annual convention of the advertising Federation of America.

In the discussions, newspapers were urged to drop all radio publicity, including daily program listings. Preston Roberts, of O'Mara and Ormsbee, Detroit, predicted doing this would open up new advertising accounts for newspapers. Radio stations and sponsors then would be required to advertise to get listeners, he declared.

J. Frank Duffy, of the Gannett news papers, said that a ban on radio publicity should include publicity given to motion picture stars on newspaper amusement pages.

This Week In Pictures







DARRYL F. ZANUCK, production chief of Twentieth-Century-Fox, in England for business and pleasure, is welcomed by the British branch of his company and by representatives of the press at a reception in the Claridge, London. Greeting him above are Hope Williams, of the London office of Quigley Publications; Francis L. Harley, managing director of Twentieth Century-Fox in Great Britain, and Viscount Castlerosse, former Irish Guardsman, heir of the Earl of Kenmare and a director of Lord Beaverbrook's London Daily Express.

At the extreme left the Viscount engages Mr. Zanuck in a moment of serious conversation and at the immediate left is Sidney L. Bernstein, of England's Bernstein circuit.

Jack Cohn, Columbia vice-president, sees Joseph McConville, foreign manager, right, off for Great Britain and the Continent where he will survey the foreign market and visit Columbia's foreign branches.

Cosmo Sileo Photo







Miss Helen Morgan and Herman Addison, Jr., manager of the Walter Reade Paramount in Asbury Park, N. J., officiate at a first anniversary celebration in the Community theatre, Toms River, staged under the direction of Walter Reade, Jr.

Karl Hoblitzelle, of the Texas Interstate circuit and one of the incorporators recently of a company which has purchased the Dallas Dispatch *from Scripps-Howard and the Dallas* Journal *from G. B. Dealey. The combined newspapers will be published as the afternon* Dispatch - Journal *starting July 1st. Associated with Mr. Hoblitzelle in the venture are Alfred O. Anderson and John Moroney.*



Barney Balaban, right, Paramount president, told stockholders at their annual meeting Tuesday that the company has "established an operating basis which I believe to be sounder than any the corporation has enjoyed for a number of years." (See page 41.)



Exhibitor and star in Lewistown, Pa. Paul O. Klingler, manager of the Rialto in Lewistown poses with Tom Mix during an engagement of the western star's traveling circus.



Mr. and Mrs. A. H. Beubrig, Jr., left, board a steamer at Calcutta, India, for America after Mr. Beubrig had turned over the management of the Metro Cinema in Calcutta to his successor, Ben M. Cohen, right, former manager of Loew's College in New Haven, Conn.

RKO Plays a Date At a Country Club

THE home office executives and personnel of RKO foregathered on Tuesday at the Westchester Country Club, Rye, New York, for the company's fourth annual golf tournament. The divot-diggers and experts and their friends, including many exhibitors and circuit operators, played 18 holes of tournament golf, and had lunch and dinner at the club, the dinner being followed by awarding of prizes and entertainment. They are pictured on this page in various poses of rest and play.

(Photos on this page by Metropolitan)



Jules Levy, sales manager, kneeling above, with Dave Chatkin, Ralph Branton, Leon Netter and Robert J. O'Donnell, circuit operators.



Ben Grimm, Lou Gaudreau and Ralph Rolan of the advertising department discuss an out of bounds hole.



Barret McCormick, director of advertising and publicity; Al Barlow and Dave Strumpf, above.

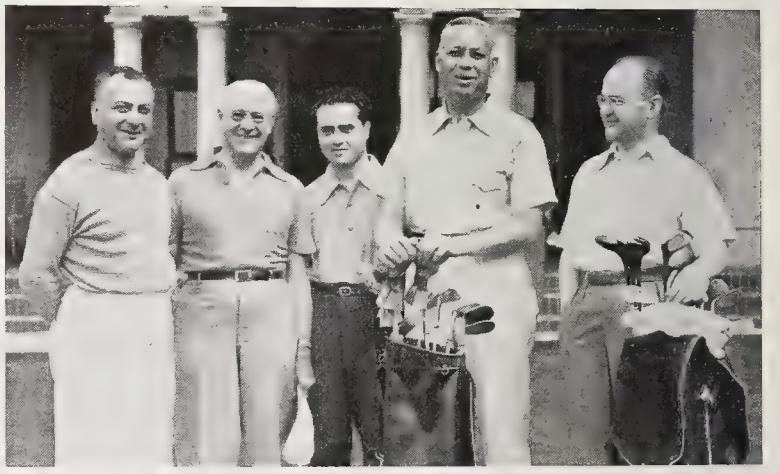


A smiling threesome, on the putting green, right, Ollie Doering, A. H. McCausland of Irving Trust and A. Christensen.

Harvey Day and Ned E. Depinet, vice-president of RKO Radio, left, on the first green and pausing before the putting.

Right, Fred Meyers, J. Henry Walters, tournament chairman; Maty Polan, Charles Koerner and John O'Connor, head of RKO Theatres.





HOLLYWOOD BUYS 36 MORE STORIES FOR EXHIBITORS' NEW SEASON

Purchase by Walt Disney of Lewis Carroll's "Alice in Wonderland" Books Is Reported in London Newspaper

Decisions having been made in virtually all cases as to the number of motion picture productions to be released during the 1938-'39 season, producers now are turning their attention to the acquisition of the literary properties needed to fill out their new programs.

Although buying was not heavy, 12 producers participated as against 9 last month. The 12 acquired a total of 36 stories, of which 23, or 63.6 per cent, were originals. The preference for original material was shown by producers in all but one month during the last year, but, for the first time in more than 12 months, producers failed to purchase a single magazine story.

The month also failed to bring the purchase of any stage plays, the buying being confined to the 23 originals and 13 novels.

Disney Gets Carroll Books

Although not included in the listing of the story purchases, acquisition by Walt Disney of the motion picture rights to Lewis Carroll's "Alice in Wonderland" books was reported in *The Daily Telegraph* in London. The rights were purchased, the newspaper said, for the production of a cartoon and the sale included the right to reproduce Teniel's famous illustrations on the screen.

The month's purchases numbered only one less than during the previous month but 25 less than in May, 1937, when 61 properties were bought.

Sol Lesser's Principal Productions proved the heaviest buyer of the month, taking the rights to eight properties. The Principal purchases included six stories based on George W. Peck's novel "Peck's Bad Boy," one other novel and one original story. Metro-Goldwyn-Mayer, the most prolific buyer of April, took second position in May by acquiring the rights to three novels and two originals.

The other producers who entered the literary mart were: Twentieth Century-Fox, four originals; Paramount, three novels; RKO, Warner Brothers and Republic, three originals each; Universal and Samuel Goldwyn, two originals each, and Edward Small, Monogram and Progressive, one original each.

Titles and Credits

The 36 purchases, with all available production credits, follow:

BAT OUT OF HELL, original by Crane Wilbur, purchased by RKO.

BIG HOUSE FOR THE LADIES, original by John Kobler, purchased by Universal.

BROADWAY CAVALIER, A, original by Dalton Trumbo, purchased by Warner Brothers.

CASTLE IN NORWAY, also known as "Love Interest" and as "Frozen Pudding," original by Gregory Ratoff and Frederick Kohner, purchased by Twentieth Century-Fox.

CHI HOUSE, THE, original by Mary Coyle Chase, purchased by RKO.

COBRA, original by Allan Vaughn Ellston, purchased by Monogram.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
June, 1937	28	8(a)	1	37
July	21	5(b)	0	26
August	27	6(c)	12	45
September	24	43(d)	1	68
October	22	16(e)	3	41
November	24	17(f)	7*	48
December	38	11(g)	5	54
January, 1938	24	8(h)	3	35
February	28	10(i)	0	38
March	14	9(j)	2	25
April	25	9(k)	3	37
May	23	13	0	36
TOTALS FOR 12 MONTHS	298	155(l)	37	490

(a) Including 7 published magazine stories.
(b) Including 1 published magazine story and 2 radio serials.
(c) Including 2 published magazine stories.
(d) Including 29 published magazine stories.
(e) Including 6 published magazine stories.
(f) Including 8 published magazine stories.
(g) Including 4 published magazine stories.
(h) Including 1 published magazine story.
(i) Including 1 published magazine story.
(j) Including 3 published magazine stories.
(k) Including 6 published magazine stories and 1 comic strip.
(l) Including 71 published magazine stories.

*Including the American rights to one German film.

EXILES, original by Vera Caspary and George Sklar, bought by Samuel Goldwyn. Jascha Heifetz will have a leading role.

FLYING CADETS, original by Julien Blaustein, purchased by Universal.

HANDS ACROSS THE BORDER, original, no author credits, purchased by MGM as a starring vehicle for Robert Taylor.

"Brinker" Novel Bought

HANS BRINKER, OR THE SILVER SKATES, novel by Mary Mates Boge, purchased by Principal Productions as a starring vehicle for Bobby Breen with Irene Dare. Release will be through Twentieth Century-Fox.

HOLD THE CO-ED, original by Karl Tunberg and Don Ettlinger, purchased by Twentieth Century-Fox. George Marshall will direct.

LOST VOYAGE, original by Ben L. Perry, purchased by Republic.

LOVE CARNIVAL, story by Ferenc Molnar, purchased by MGM as a vehicle for Nelson Eddy and Ilona Massey.

MISTER CORONADO, original by Dale Van Every and Tom Kilpatrick, purchased by MGM.

Another "Mr. Moto"

MR. MOTO IN THE PERSIAN OIL FIELDS, original by John P. Marquand, purchased by Twentieth Century-Fox.

MY OWN FUNERAL, screenplay by Gregory Ratoff based upon Leila Georgies' story "I Am the Man," purchased by Twentieth Century-Fox.

ONE OF THE FINEST, original by Tom Van Dycke and Henry Blankfort, Jr., purchased by Progressive. The authors will do the adaptation for release under the title "Trapped by Radio Police."

$1,000 WINDOW, original by Mark Hellinger, purchased by Warner Brothers as a starring vehicle for Edward G. Robinson.

PANAMINTS' BAD MAN, original, no author credits, purchased by Principal Productions to star Smith Ballew. Release will be through Twentieth Century-Fox.

"Peck's Bad Boy" Stories

PECK'S BAD BOY, six stories based on the novel by George W. Peck, purchased by Principal Productions for release through RKO. The titles are: "Peck's Bad Boy at the Circus," "Peck's Bad Boy at the Big Game," "Peck's Bad Boy at the Frisco Exposition," "Peck's Bad Boy at the Zoo," "Peck's Bad Boy at Summer Camp," and "Peck's Bad Boy at Coney Island."

PEOPLE'S CHOICE, THE, original by Lee Katz, purchased by Warner Brothers.

PERSONS IN HIDING, novel by J. Edgar Hoover, purchased by Paramount for the first in a series of three productions based on the adventures of the "G-Men" staff.

PICARDY MAX, original by Harold Shumate, purchased by RKO.

ROYAL CANADIAN MOUNTED POLICE, novel by R. C. Fetherstonaugh, purchased by Paramount for production in color. Dorothy Lamour, Ray Milland and Akim Tamiroff will head the cast.

SENOR VULTURE, original by Johnston McCulley, purchased by Republic.

SIXTEEN HANDS, novel by Homer Croy, purchased by Paramount as a starring vehicle for Bob Burns.

THREE LOVES, novel by Dr. A. J. Cronin, purchased by MGM.

UNTITLED ORIGINAL, by George Bruce, dealing with West Point life, purchased by Edward Small as a starring vehicle for Jack Dunn. Release will be through United Artists.

WENCH CRAVEN, original by Johnston McCulley, purchased by Republic.

YARD, THE, original by Frances Manson, purchased by Samuel Goldwyn as a vehicle for Gary Cooper and Merle Oberon.

YEARLING, THE, novel by Margaret K. Rawlings, purchased by MGM.

Court Approves Distribution Pact

Court approval was granted in Los Angeles this week to the Grand National contract with Fine Arts Pictures, Inc., calling for the distribution by Grand National of a minimum of 26 films each year for five years. The 26 films include eight westerns.

William P. James, federal judge, allowed Edward L. Alperson $500 weekly as trustee of Grand National Films and the subsidiary, Grand National Studios, and a like amount was awarded to the law firm of Omelveny, Tuller & Myers, acting for the trustee. The petition of Carpenter, Babson & Fendler, attorneys for Grand National creditors, for $3,500 in fees, was taken under advisement by the court.

Grand National will release four pictures during July, and an additional one has been set for August release, Mr. Alperson and Loyd Wright, co-trustee, said.

TELEVISION STANDARDS READY SOON; 20,000,000 TELEVIEWERS PREDICTED

Radio Manufacturers' Proposed Code Going to Commission As Soon as Synchronization Revisions Are Completed

One of the most important steps toward commercializing television is to be taken soon when the Radio Manufacturers Association submits its recommendations for a code of standards to the Federal Communications Commission.

The RMA proposed code, drafted by a subcommittee and submitted to the Association's board for its approval, is back in the hands of the committee for minor revision of the wording of suggestions for synchronization. Immediately the changes are made, the proposed code will be forwarded to the FCC for action, probably early in July. Text of the code will not be made public until after its submission to the FCC.

Within the range of the television stations now licensed to operate on an experimental basis, there is a total of 20,000,000 potential televiewers, according to radius surveys conducted by American Television Corporation, which formerly operated as Communicating Systems, Inc., and recently placed television sets on the market.

In the New York and Philadelphia region four transmitters are, or soon will be, equipped to create two overlapping "circles" of television radius, according to the company. This range will serve two-thirds of a population of 16,000,000 in the territory. The company also pointed out that on the lower west coast, potential televiewers are within call of the Don Lee station in Los Angeles.

The General Television Corporation, according to the ATC, is prepared to broadcast to owners of receivers in that area.

Other plans reported by the company included the move by Zenith Radio Corporation to obtain permission to construct a telecasting station in Chicago, the assembling by General Electric of a station in Albany, two units in Schenectady and one in Bridgeport. Also, American Television announced, several universities in various parts of the country are engaged in, or planning, television tests.

American Television Corporation, after placing its sets on the market in New York within recent weeks, plans to be the first company to introduce video sets to Boston and Philadelphia.

"Philadelphia probably will provide the largest pioneer audience for television," Samuel M. Saltzman, president, said. "In its neighborhood are the Farnsworth, RCA and Philco laboratories and transmitters."

Charles H. Sterenfeld, vice-president and general manager of American Television, voiced optimism for the future of television.

"The ATC has shown its readiness in bringing practical video sets at popular prices to the American family within broadcasting range," he said. "It is our immediate plan to provide an audience in the radius of every telecaster. With the improvement of the portable-mobile or truck-borne transmitter and consequent outdoor televising, great impetus will be given to the new industry, which will soon employ thousands."

The corporation, in a statement, announced that "in connection with standards for television equipment, it is anticipated that the Radio Manufacturers Association will recommend the 441-line frame which now gives clear definition to the image received on the ATC home video sets."

Although the RMA declined to reveal any of its recommendations until after they have been submitted to the FCC, one member said that the standards suggested differ in some degree from those employed now by Radio Corporation of America for its experimental station in New York City. As to whether the proposed changes could be considered radical, the RMA spokesman pointed out that "any changes in television equipment standards at present are considered radical."

To date, all television has been conducted on an experimental basis and the new rules, when and if adopted, will standardize transmission of programs and the manufacture of television receiving sets.

RCA Action Awaited

After American Television Corporation placed its sets on the market in New York two weeks ago, RCA said it had not placed any receiving sets on the market because no code of standards had been adopted by the FCC. For this reason, it is generally believed that immediately a code is adopted by the FCC, RCA will start manufacturing sets for sale. At present all RCA sets are in the homes of company officials or engineers.

In connection with its work in television RCA's National Broadcasting Company this week announced that a television exhibit will soon augment the guided tours through the NBC studios in Radio City.

RCA's transmitter, in the tower of the Empire State Building, is being remodeled. When the alterations are completed late in July or early in August, one of the telecasts which will be presented will be a motion picture of life on Pitcairn Island. The film according to NBC, was made expressly for the NBC television department by Grenville Lindley, who was one of two American engineers who recently made a trip to the Pacific Island to install a modern radio station.

Television was the chief subject of discussion at last Friday's session of the Institute of Radio Engineers convention at Hotel Pennsylvania, New York. The reports submitted were all from RCA and were concerned with the improvement of television pickup and reproducing tubes to make possible brighter and clearer images at the receiver with less illumination of the subject televised. The reports were by Dr. R. B. Janes, W. H. Hickok, Dr. R. R. Law, H. Iams, Dr. G. A. Morton, Dr. V. K. Zworykin and J. A. Rajchman.

The week also brought the announcement by Actors Equity Association that it is claiming jurisdiction over television. In its publication, Equity, the association pointed out that the international board of the Associated Actors and Artistes of America recently ruled that every union is required to organize the fields assigned to it by its charter "on pain of losing such jurisdiction."

"To forestall any possible claims that Equity has neglected this jurisdiction (over television) and does not deserve to hold it, the council wishes it to be known that Equity intends to organize this field as and when it develops and that it is preparing plans for its organization which will permit it to cope with whatever situation may arise during that development."

The article continued with a plea for information from its members as to how many of them are working in television, under what conditions they are engaged, have auditions, rehearse and play, and what they are being paid for it.

"There is no doubt in the Council's mind that it intends to exercise the jurisdiction it holds over the field of television," the article continued. "How quickly it can do so, and how well depends to no small extent upon the cooperation it receives from its own members."

GIANNINI CAUTIONS ON STUDIO EXPENSE

Dr. A. H. Gianinni, who recently resigned as president of United Artists, before sailing on the Queen Mary this week for an extended vacation in Europe, said that studios must scale down costs and discipline their executive production personnel in making pictures.

"Talk to people in the steel industry, in the utility field or in banking; they will all tell that their businesses are affected alike by conditions," he said. "The conditions in the film industry are not peculiar to it. It is simply undergoing an experience that all others are. It is not going to the bowwows."

Dr. Giannini said he had no plans for an affiliation with a film company. He said he has been going to Europe every year for the past 30 years and that his trip, with his wife and son, is purely a vacation.

600 Attend Visual Education Session

The National Conference on Visual Education and Film Exhibition opened its eighth session at the Francis W. Parker School, Chicago, this week, with more than 600 persons registered for the various sessions held.

The session opened Monday morning with the showing of two one-reel films, "German North Sea Coast" and "Bavarian Alps." A welcoming address was then delivered by Homer Buckley, president of the Buckley Dement Company, Chicago, and was followed by Herman A. DeVry, president of the DeVry Corporation of Chicago.

During the conference, which lasted until Thursday, more than 50 film subjects were shown, the majority of them being advertising and educational pictures.

Dr. I. E. Deer, representing the Motion Picture Producers and Distributors of America, spoke in conjunction with the showing of the two-reel subject, "Practical Ethics from Feature Films." He told the members that a series of educational one-reel films is being made from films successful in former years.

The meeting was climaxed with a banquet at the Sherman Hotel Wednesday night held in honor of Herman A. DeVry's 25th anniversary in the film business. He was presented with a bronze plaque.

ALLIED REELECTS STEFFES ON NEELY BILL PLATFORM; NEW ALBANY UNIT

Favors Theatre "Divorcement" Actions in Minnesota and So. Dakota; Says Own Members Fought Block Sales Bill

by MERLE POTTER
in Minneapolis

Allied Theatres of the Northwest, one of the most active of the Allied affiliates, and the stamping ground for national Allied's "Fighting Al" Steffes, this week in convention at Minneapolis voiced its determination to continue advocacy of the Neely-Pettengill anti-block selling and anti-blind buying bill in Congress, "with all of the vigor" at its command.

The convention also with strong resolutions directed its officers to sponsor theatre "divorcement" bills both in Minnesota and South Dakota at the next sessions of the legislatures of these states. It is the first time since national Allied's Pittsburgh convention that a state affiliate has bespoken the Allied policy of correction of trade problems by legislation.

On this platform the organization, assembled at Minneapolis' Nicollet Hotel, returned Mr. Steffes to the presidency for another term.

The state-law theatre divorcement program sponsored by national Allied now is awaiting a test in North Dakota, only state where a bill has been enacted to date. Enforcement has been withheld, however, until the federal courts there rule on arguments entered two weeks ago by Paramount and distributors against the state on grounds of illegality. It is generally expected that upon the outcome of that decision rests national Allied's future policy on divorcement legislation.

In his report to the 100 members Mr. Steffes listed as accomplishments of the organization such things as the preventing of new theatres being built in Minneapolis during the year, the preventing of unionization of the front-of-the-house employees, and the preventing of widespread unionization of operators, janitors, cashiers, ushers, doormen, stage hands in all small town theatres.

"We have been instrumental in keeping the wage scale down for crafts now unionized in the Twin Cities," the report said, "and have been directly responsible for securing a reduction from the operators in St. Paul. The organization was directly responsible for forcing Paramount to make adjustments on all existing contracts of the 1936-37 period through the effects of the 'buying strike,' and furthermore, was directly responsible for forcing all companies with the exception of one, to sell pictures on flat rentals.

"The organization assisted materially in bringing about the passage of the Neely bill in the United States Senate, and would have been successful in the House of Representataives if it had not been for the fact that several members and officers of our own organization double-crossed us by sending letters to their Congressmen and giving letters to exchange managers asking their Congressmen to vote against the bill.

"The organization officers spent weeks and months in preparation for the hearing at Fargo, N. D., on the divorcement bill. They also made special effort to pass a similar bill in Minnesota, and would have been successful if it had not been for some of the same men who opposed the Neely bill taking it upon themselves, contrary to the wishes of the organization, and contacted their senators and representatives in the state legislature requesting them to vote against the bill. Others did not go this far, but advised the members from their home towns that it wouldn't make any difference to them whether or not the bill became a law.

"We have continually pounded at theatre owners, urging them not to purchase product early in the season, but we are informed today by some of the film companies that they have sold more contracts this year than they had at the same time last year. Not only have they secured more contracts, but each and every exchange manager tells us that they have contracted to get more money for the producers

"There is some talk of organizing a Northwest buying circuit. My recommendation is that this be discontinued for the present. In the first place, it is too late to do anything for the current year, and in the second place, with the government investigations now in progress, there might be an investigation of members of such a circuit being indicted for conspiracy."

Mr. Steffes said that if the three judges who heard the arguments and evidence in the North Dakota divorcement case ruled against the constitutionality of the bill, the matter would be taken to the U. S. Supreme Court. Allied also voted to continue the fight against percentage contracts.

Officers elected in addition to Mr. Steffes included E. L. Peasley, Stillwater, vice-president; Ben Ashe, Minneapolis, secretary; Paul Mans, Minneapolis, treasurer. Directors-elect are Andy Anderson, Detroit Lakes; William Glaser, Faribault; John Pillar, Valley City, North Dakota; George Grandstrom, St. Paul; William Frank, Minneapolis; Sidney Blackmore, Duluth; W. Gowan, Ortonville; Hiller Hoffman, St. Paul, and W. Hamilton, Minneapolis.



Photo by Cosmo-Sileo

W. A. (Al) Steffes, fresh from his reelection to the presidency of Northwest Allied in New York for the Louis-Schmeling fight with a party including Minnesota and St. Louis exhibitors. Seated, left to right, are Mrs. James Newman, Merle Potter, MOTION PICTURE HERALD *correspondent in Minneapolis;Mr. Steffes, George Cranstrom. Standing are James Newman, Theodore Hays, Sherman Rosoff, Bennie Berger, Harry Sherman, of New York; Harry Dryer and Jack Dempsey, at whose eating place the party celebrated. Mr. Dempsey is in the middle of the front row.*

Allied Organizes Unit at Albany

Allied's new New York state organization, after several months of preparation, this week invaded upstate with a regional unit. In Albany, Monday, 17 exhibitors met in the DeWitt Clinton Hotel to formulate matters of policy.

Presiding was Max A. Cohen of New York, state head of the new Allied group, who covered the ground of reasons, purpose and unity. Mr. Cohen said that Allied was not antagonistic to any other theatre group.

Legislative aims were outlined by Harry Kosch, New York attorney for Allied, who will handle the work in Albany during sessions of the State Legislature. Mr. Kosch spoke of the North Dakota theatre divorcement situation, of anti-ASCAP measures introduced in northwest, southern and other states, including New York, where the Piper-Esquirol bill held attention in the closing days of the 1938 session.

Mr. Kosch explained the Rossi matron and seating bills, as well as the Moran film tax, "full crews" measure, and many others. Likewise, the Neely bill and its consequences were discussed.

Plans for a state convention, to be held in Saratoga Springs late in September were discussed and the Albany group endorsed the suggestion.

E. Thornton Kelly, in charge of Allied's upstate drive for members, told the gathering that more than 60 exhibitors were already in line.

Among those in attendance were Abe Stone and Harry Hellman, of Albany; James Wilson, Troy; Mike Dewar, Schenectady; Mitchell Connery, Ravena; Irving Sherman, Pearl River; Dayton La Pointe, Chatham, and M. A. Quigley, of Coxsackie.

Champions for May at the Box Office

THE ADVENTURES OF MARCO POLO: Produced by Samuel Goldwyn. Directed by Archie Mayo. Screen play by Robert E. Sherwood based on a story by N. A. Pogson. Art director, Richard Day. Film editor, Fred Allen. Photographed by Rudolph Mate. Cast: Gary Cooper, Sigrid Gurie, Basil Rathbone, George Barbier, Binnie Barnes, Ernest Truex, Alan Hale, H. B. Warner, Robert Grieg, Ferdinand Gottschalk, Henry Kolker, Hale Hamilton, Lotus Liu, Stanley Fields, Harold Huber, Lana Turner. Released March 4, 1938.



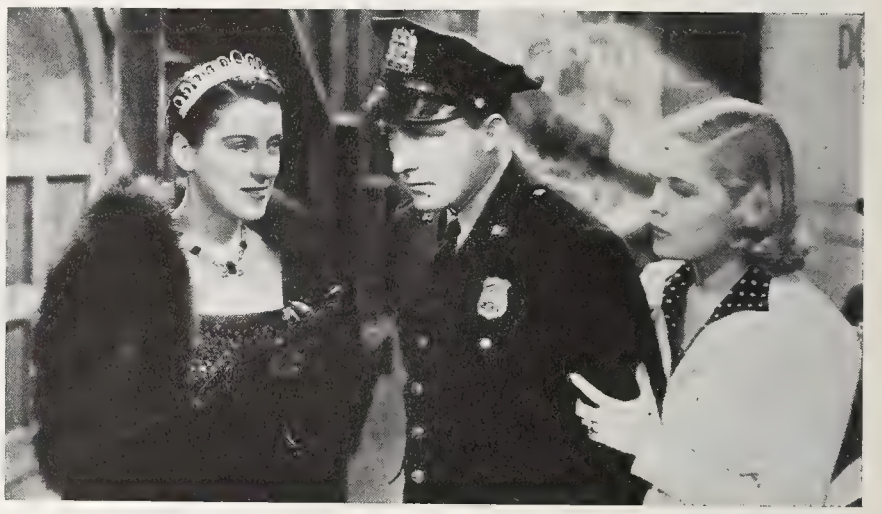
ADVENTURES OF MARCO POLO United Artists

THE ADVENTURES OF ROBIN HOOD: Produced by Warner-First National. Associate producer, Henry Blanke. Original screen play by Norman Reilly Raine and Seton I. Miller. Directed by Michael Curtiz and William Keighley. Assistant directors, Leeman Katz and Jack Sullivan. Photographed by Sol Polito and Tony Gaudio. Technicolor color director, Natalie Kalmus. Art director, Carl Jules Weyl. Film editor, Ralph Dawson. Technical adviser, Van Den Ecker. Sound, C. A. Riggs. Costumes by Milo Anderson. Unit manager, Al Alborn. Music by Eric Wolfgang Korngold. Cast: Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles, Alan Hale, Eugene Pallette, Herbert Mundin, Melville Cooper, Una O'Connor, Martin Lamont, Hal Brazealle, Ivo Henderson, John Sutton, Jack Deery, Paul Power, Val Stanton, Ernie Stantin, Olaf Hytten, Alec Harford, Peter Hobbes, Edward Dew, Sidney Baron, Harry Cording, Montagu Love, Robert Noble. Released May 14, 1938.



ADVENTURES OF ROBIN HOOD Warners-FN

DR. RHYTHM: Produced by Emanuel Cohen. Executive producer, Herbert Polesie. Directed by Frank Tuttle. Assistant director, Russell Matthews. From a story by O. Henry. Screen play by Jo Swerling and Richard Connell. Music by John Burke and James V. Monaco. Arrangements by John Scott Trotter. Dance ensembles by Jack Crosby. Musical direction, George Stoll. Photographed by Charles Lang. Cast: Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine, Rufe Davis, Laura Hope Crews, Fred Keating, John Hamilton, Sterling Holloway, Henry Wadsworth, Franklin Pangborn, Harold Minjir, William Austin, Gino Corrado, Harry Stubbs, Frank Elliott, Charles Moore. Released May 6, 1938.



DR. RHYTHM Paramount

FOUR MEN AND A PRAYER: Associate producer, Kenneth MacGowan. Director, John Ford. Screen play, Richard Sherman, Sonya Levien and Walter Ferris. From the novel by David Garth. Photographed by Ernest Palmer. Art directors, Bernard Herzbrun and Rudolph Sternad. Film editor, Louis Loeffler. Costumes by Boyer. Sound, E. Clayton Ward and Roger Herman. Musical direction, Louis Silvers. Cast: Loretta Young, Richard Greene, George Sanders, David Niven, C. Aubrey Smith, J. Edward Bromberg, William Henry, John Carradine, Alan Hale, Reginald Denny, Berton Churchill, Mary Fitzgerald, Claude King, Cecil Cunningham, Frank Dawson, John Sutton, Lina Basquette, Frank Baker, William Stack, Harry Hayden, Will Stanton, Winter Hall. Released April 29, 1938.



FOUR MEN AND A PRAYER 20th-Fox

THE productions listed and exemplified pictorially on this and the opposite page are those which obtained the highest ratings in a point percentage analysis of gross box office receipts for the month as compiled by MOTION PICTURE HERALD. *The receipts are those of theatres in representative key cities throughout the country.*

IN OLD CHICAGO: A Darryl F. Zanuck production. Associate producer, Kenneth MacGowan. Directed by Henry King. Screen play by Lamar Trotti and Sonya Levien, based on a story by Niven Busch. Special effects scenes staged by Fred Sersen, Ralph Hammeras and Louis J. Write. Special effects directed by H. Bruce Humberstone. Music and lyrics by Mack Gordon and Harry Revel and Lew Pollock and Sidney D. Mitchell. Assistant director, Robert Webb. Film editor, Barbara McLean. Musical director, Louis Silvers. Photographed by Peverill Marley. Cast: Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Brien Donlevy, Phyllis Brooks, Tom Brown, Sidney Blackmer, Berton Churchill, June Storey, Paul Hurst, Tyler Brooke, J. Anthony Hughes, Gene Reynolds, Bobs Watson, Billy Watson, Madame Sultewan, Spencer Charters, Rondo Hatton, Thelma Manning, Ruth Gillette, Eddie Collins. Released April 15, 1938.



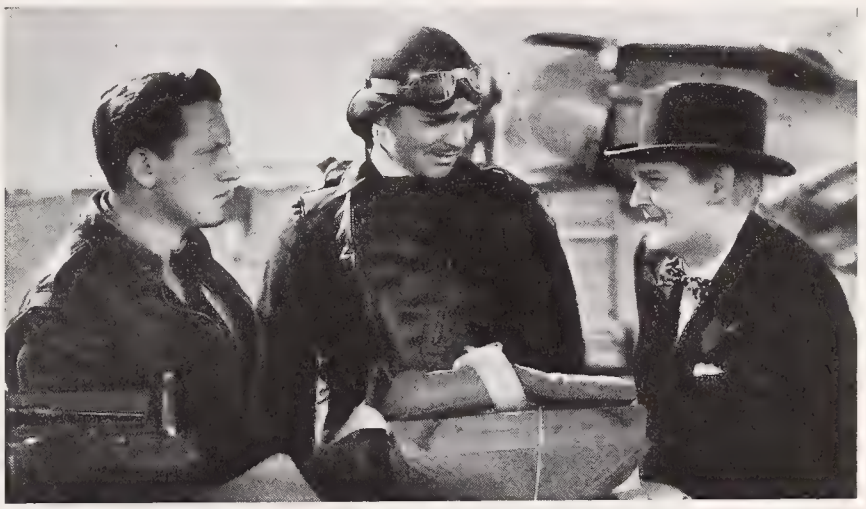
IN OLD CHICAGO — 20th-Fox

KENTUCKY MOONSHINE: Associate producer, Kenneth MacGowan. Directed by David Butler. Screenplay by Art Arthur and M. M. Musselman. Original story by M. M. Musselman and Jack Lait, Jr. Additional dialogue and comedy songs by Sid Kuller and Ray Golden. Photographed by Robert Planck. Art directors, Bernard Herzbrun and Lewis Creber. Edited by Irene Morra. Costumes by Roger. Musical director Louis Silvers. Lyrics of "Moonshine Over Kentucky," "Reuben, Reuben, I've Been Swingin'" and "Sing a Song of Harvest" by Lew Pollack and Sidney D. Mitchell. Cast: Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville, John Carradine, Wally Vernon, Berton Churchill, Eddie Collins, Cecil Cunningham, Paul Stanton, Mary Treen, Francis Ford, Brian Sisters, Clarence Hummel Wilson, Claude Allister, Frank McGlynn, Jr., Jan Duggan, Si Jenks, Joe Twerp, Irving Bacon, Olin Howland. Released May 13, 1938.



KENTUCKY MOONSHINE — 20th-Fox

TEST PILOT: Produced by Louis D. Lighton for MGM. Directed by Victor Fleming. Screen play by Vincent Lawrence and Waldemar Young. Story by Frank Wead. Art director, Cedric Gibbons. Musical score by Frank Waxman. Montage by Slavko Vorkapich. Film editor, Tom Held. Photographed by Ray June. Cast: Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Samuel S. Hinds, Marjorie Main, Ted Pearson, Gloria Holden, Louis Jean Heydt, Virginia Gray, Priscilla Lawson, Claudia Coleman, Arthur Aylesworth. Released April 22, 1938.



TEST PILOT — MGM

VIVACIOUS LADY: Produced and directed by George Stevens. Screen play by P. J. Wolfson and Ernest Pagano. Story by I. A. R. Wylie. Song by George Jessel, Jack Meskill and Ted Shapiro. Musical score by Roy Webb. Assistant director, Argyle Nelson. Film editor, Henry Berman. Photographed by Robert de Grasse. Cast: Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn, Frances Mercer, Phyllis Kennedy, Franklin Pangborn, Grady Sutton, Jack Carson, Alec Craig, Willie Best. Released May 13, 1938.



VIVACIOUS LADY — RKO-Radio

MPTOA URGES SPEED ON "REFORMS"; SEEKS MEDIATION, NOT ARBITRATION

Exhibitors Asked to Write to Distributors, Warned That Federal Control Is Inevitable Unless Industry Acts

Theatre owners were urged Tuesday by the Motion Picture Theatre Owners of America to write to distributors urging speed in the adoption of the industry trade practice program which the companies now are quietly formulating.

In a statement sent out from MPTOA headquarters in New York, over the signature of Edward L. Kuykendall, president, it became apparent that the basis of the program will be "mediation" of disputes, not arbitration. This conclusion is drawn in view of the unofficial admission some time ago from a distributors' spokesman that the three-year-old MPTOA "ten-point" proposals would be largely followed by the distributors in the drafting of the program which the companies will present to exhibitors this summer.

Warning that federal control is inevitable unless the industry acts during this "breathing spell" between Congressional sessions, the MPTOA declared it is now prepared to go ahead with any definite and constructive program, adding: "We welcome and urge the backing and support of every exhibitor and every other exhibitor organization in the country for this program, regardless of affiliation."

"The only important exhibitor complaints and grievances brought out since the original program was drafted, in 1936, are those on which no practical, definite and effective solution has been suggested, such as undue theatre expansion by the construction of new competing theatres, non-delivery of pictures that are announced for production but not identified in the license agreements, arbitrary allocation of unidentified pictures to price groups on the exhibitor's contract so as to raise the average film rental by juggling prices, unfair radio competition of Hollywood programs," the bulletin said.

"While these grievances may be vital and very important to the theatre owner, they are omitted from our written proposals and complaints as presented to each distributor, for reasons that are quite obvious. They would merely serve to confuse the rest of the program. It's quite plain that if any proposals are to be adopted it will be through concentrating on specific, practical proposals, not by dissipating our efforts on grievances impossible of solution under present conditions and circumstances.

Conciliation, or Arbitration?

"There has been much talk of arbitration and of impartial boards to 'decide' complaints and controversies. MPTOA from the very beginning has been the advocate in exhibitor circles of arbitration in this business. No one has more consistently supported the principle of arbitrating disputes. And we still just as ardently favor that method.

"But we are convinced that it is not possible at this time to have genuine arbitration on these matters, and we believe it only confuses matters to advocate arbitration at this time. Actual arbitration requires certain steps or conditions that cannot be obtained at this time. There is no way in most cases to secure a binding submission to arbitrate the complaint from each of the parties involved in most of the controversies with which we have to deal. There is no means available of giving the local board or committee the unquestioned authority and jurisdiction required by an arbitration proceeding, which culminates in a final decision as to who's right and who's wrong and what shall be done about it. There is no way of effectively enforcing a decision or award, which would make it a meaningless gesture," the statement continued.

Mediation Now Best Method

"It is only because of these insurmountable obstacles that we have recommended and urged organized, systematic conciliation and mediation of local trade disputes and complaints rather than arbitration. If these obstacles can be overcome and the indispensable conditions for an arbitration can be met in any particular situation, arbitration proceedings can be easily and promptly instituted. Any local board of conciliation can readily be converted into an arbitration board whenever a binding agreement to arbitrate is signed by all the parties to the complaint.

"The essential difference between mediation or conciliation and arbitration must be kept clear," it was said. "Any settlement of a complaint or dispute worked out by mediation of a local board must be arrived at by consent and by mutual agreement of the parties involved.

"Conciliation and mediation is very difficult to explain. But it can be demonstrated in actual practice, and will be a lot easier to understand when it is in operation. It's an entirely new idea in this industry, yet goes on constantly in a haphazard, unorganized fashion. In every territory public-spirited exhibitor leaders and unselfish branch managers are quietly straightening out the other fellow's troubles and difficulties by intelligent understanding and persuasion. This goes on constantly, unnoticed and unacclaimed. This is conciliation in principle.

"We propose to put the same thing on an organized, systematic basis, to make it readily available, to encourage its use and to develop its usefulness to the fullest extent possible.

"The MPTOA trade practice complaints and proposals were drafted and endorsed by the entire Board of Directors in session at Miami in March, 1936. In April and May, 1936, these written proposals were presented by the MPTOA Executive Committee to each of the distributing companies, and were announced to the whole industry. We have never ceased to urge their acceptance by the distributors. They were restated in full in the MPTOA General Bulletin of Oct. 11, 1937.

"Regrouped to show the relationship of conciliation, the proposals and complaints embrace:

"1. The establishment of local joint boards of conciliation to mediate complaints on:
   a. Competitive overbuying of pictures.
   b. Unreasonable clearance.
      (1) Ultimately clearance and zoning limits.
   c. Unfair cut-rate competition between theatres.
   d. Designated play dates on pictures unsuitable in fact.
   e. Unfair non-theatrical competition.
   f. The forcing of excess short subjects with features.
   g. Other complaints not involving film prices agreed upon.

"2. An irrevocable option to cancel twenty (20) per cent of the feature pictures bought in groups of ten or more, printed in the contract and without conditions.

"3. Abolition of the separate score charge on all contracts.

"4. A simplified, short form of exhibition contract for optional use, one the exhibitor can reasonably understand."

OMAHA OWNERS FORM NEW ORGANIZATION

Owners and managers of Omaha's 27 theatres have organized the Omaha Theatre Owners and Managers Association. William Miskell, manager of the Orpheum, was elected president at the first meeting held Monday.

Sam Epstein, of the Epstein circuit is vice-president; Lawrence Grobeck, owner of the Muller, alternate vice-president, and Walter Creal, owner of the Beacon, secretary-treasurer. The group will meet once a month at one of the downtown houses.

The first project will be to oppose Mayor Butler's proposed city ordinance which would give the city censor board extended powers of control over stage and film theatres and all other forms of amusements.

The group stems from the Omaha Motion Picture Exhibitors' Association, inactive since the passing of chance games a year ago.

More French Films For United States

Anticipating a widening American market for French motion pictures, Albert N. Chaperau, of Paris, co-producer of "Mayerling," and E. L. Lopert, president of Pax Films, of New York, are arranging for importation of six films which Mr. Chaperau is producing in France.

Mr. Chaperau, who has been in the United States for two months surveying the market, will return to Paris aboard the S. S. Normandie, next Wednesday. Mr. Lopert will accompany him. He distributed Mr. Chaperau's "Mayerling" over here. Both will return to New York in the fall.

Pax will first distribute the three Chaperau films, "The Courier of Lyons," "Princess Tarakanova" and "Werther."

Mr. Chaperau said Tuesday, at his quarters in the Hotel Pierre, that he hopes to dispose to American producers the remake rights to his other French pictures, including "Fauteuil 47," "Balthazar," "A Nous Deux Madame La Vie," "Quatre Heures du Matin," "Boissiere," "Le Club des Aristocrates," "Venus d' Or," "L'Homme A Battre," among others.

The Chaperau-Lopert arrangement is the second extension of French film distribution in this country within a few weeks, following the foreign film importation project announced recently by John E. Otterson.

There Is

A LAW

Against

HOARDING

GOLD

That Would Work For

PICTURES

Too!

If there ever was a time when the best entertainment that money and brains could provide was an absolute necessity, that time is

NOW!

If there ever was a time when every **PRODUCING COMPANY** should do everything in its power to meet this necessity, that time is

NOW!!

IT IS **UNFAIR**
FOR ANY PRODUCER
WITH THE MEANS TO
PROVIDE IMPORTANT
ATTRACTIONS THIS
SUMMER TO
DELIBERATELY
DELAY DELIVER-
ANCE OF THESE
PROPERTIES UNTIL
THE FALL!

Therefore

WARNE

Announce An Entirely Unprecedented Plan To

PRIME THE BO

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In this way—and this way *only*—can the industry smash once and for all the devastating product famine facing the motion picture theatres of America!

Every One

Originally

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R BROS.

OFFICE PUMP

By Releasing For Summer Exhibition

TION TO
UMMER SCHEDULE

f These Giant Attractions
cheduled for Leaders of
n for Next Fall and Winter!

THE GREATEST PL

Samuel Spewack's
"BOY MEETS GIRL"
Stage Play Produced by George Abbott — starring
James CAGNEY
and Pat O'BRIEN
with
MARIE WILSON
RALPH BELLAMY
FRANK McHUGH
DICK FORAN
Directed by Lloyd Bacon
Screen Play by Bella and Samuel Spewack

From Fannie Hurst's Story
"SISTER ACT"
with
CLAUDE RAINS • JEFFREY LYNN • JOHN GARFIELD
FRANK McHUGH • MAY ROBSON • GALE PAGE
and THE LANE SISTERS
Priscilla, Rosemary and Lola
Directed by Michael Curtiz
Screen Play by Julius J. Epstein and Lenore Coffee
From the Cosmopolitan Magazine Story
Music by Max Steiner
A First National Picture

CAGNEY *meets* O'BRIEN *again* in "BOY MEETS GIRL"

For Your Labor Day Screen! After 2 Whole Summers and 2 Whole Winters on Broadway!

NO STORY EVER LIKE IT! AN ABSOLUTE SENSATION!

"WOMEN COURAGEOUS"

with

CLAUDE RAINS • THE LANE SISTERS
PRISCILLA, ROSEMARY and LOLA
AND A GREAT CAST

US YOU EVER SAW!

A Great Case of Murder!

EDWARD G. ROBINSON

in

"THE AMAZING Dr. CLITTERHOUSE"

Labeled a *smash* by every Hollywood previewer!
From the most unique stage play in 10 years!

EDW. G. ROBINSON in "THE AMAZING DR. CLITTERHOUSE" with CLAIRE TREVOR HUMPHREY BOGART ALLEN JENKINS DONALD CRISP • GALE PAGE • An ANATOLE LITVAK Prod'n • Screen Play by John Wexley and John Huston • From the Play by Barre Lyndon A First National Picture

Only *WARNER BROS.* Do It!

These *EXTRA* smashes added to the complete summer line-up already announced!

We're putting our *blue chips* on the screen now—because *now* is when they'll do the most good!

Open Those Vaults,

Mr. Distributor

See if you, too, can't take this revolutionary step and join

WARNER BROS.

PROSPERITY PLAN

Only *Part* of your June-to-Labor Day Program!

Bella and Samuel Spewack's
'BOY MEETS GIRL'
Stage Play Produced by George Abbott—Starring
JAMES CAGNEY and **PAT O'BRIEN**
(Marie Wilson, Ralph Bellamy, Frank McHugh, Dick Fora

EDW. G. ROBINSON in
'The AMAZING Dr. CLITTERHOUSE'
(Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp, Gale Page. An Anatole Litvak Prod'n)

'RACKET BUSTERS'
(Humphrey Bogart, Geo. Brent, Gloria Dickson, Allen Jenkins, Walter Abel)

Lloyd C. Douglas'
'WHITE BANNERS'
(Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville, Henry O'Neill, Kay Johnson, James Stephenson)

'MY BILL'
(Kay Francis, Bonita Granville, Anita Louise, Bobby Jordan, John Litel, Dickie Moore)

'CRIME SCHOOL'
(The 'Dead End' Kids, Humphrey Bogart, Gale Page)

'COWBOY FROM BROOKLYN'
(Dick Powell, Pat O'Brien, Priscilla Lane, Dick Fora Ann Sheridan, Johnnie Davis, Ronald Reagan)

Errol FLYNN · Olivia de HAVILLAND
Rosalind RUSSELL · Patric KNOWLES
in **'FOUR'S A CROWD'**

Fannie Hurst's Greatest Story
'WOMEN COURAGEOUS'
(Claude Rains, The Lane Sisters—Priscilla, Rosema and Lola—Jeffrey Lynn, John Garfield, Frank McHug

THE HOLLYWOOD SCENE

Tucson Invites

Hollywood, deep in the throes of a money saving campaign, wherein personnel staffs are being skeletonized, old properties revived for remaking, big budgeted productions being scrutinized for all possible corner cutting and things eliminated which heretofore were considered sacred necessities, has found that other places are willing to advance monetary considerations to have its actors and camp-followers around while they are making pictures.

When Harry Sherman announced "The Mysterious Rider," up popped George Butler, city manager of Tucson, Arizona, to announce that his community was prepared to make inducements equalling or surpassing those of Lone Pine or Kernville, Calif., which have been the background sites of many Sherman pictures, if the producer would make his picture there.

Assuring Mr. Sherman that he had the backing of the Chamber of Commerce and the endorsement of the mayor, Mr. Butler promised that not only would Tucson build a complete western street, but would add to it almost anything in the way of sets that might be desired.

Last year, motion picture companies making outdoor action pictures spent $100,000 in Lone Pine and close to that amount in Kernville, and while there was not much wear and tear on the scenery, it became more and more difficult to get authentic backgrounds. Tucson, it seems, is not only anxious to get a grip on some of this Hollywood cash, just as it is eager to cash in on the publicity value of having a picture made there, but it offers the added inducement of fresh scenery.

Only the scenery, however, entered into the interview we had with the city manager. He preferred to discuss the natural advantages his town offered for the making of outdoor films. "They're second to none between the Atlantic and Pacific Coasts," he said, "and if a Hollywood company is going to spend about $25,000 in a town in ten days, they might as well do it in Tucson where it won't make anybody mad."

On the Upbeat

Production hit its highest peak in 10 months in mid-June when 13 new pictures went into work. A recapitulation of the several studios shows 48 films in various stages of production. This number, added to the approximately 60 that are being edited and the 25 which are scheduled to start within the next month, is encouraging. While the present activity will have no effect in alleviating the current shortage of product, it is a definite indication that the famine will not be continued much longer. While the 13 were being started, 8 were finished.

Because of his prominence in the industry, it is interesting to note that Samuel Goldwyn resumed operations after a seven month layoff. His picture is "The Lady and the Cowboy" in which Gary Cooper and Merle Oberon will be starred and Patsy Kelly, Walter Brennan and Fuzzy Knight featured.

Two pictures were started at 20th Century-Fox. First to get under way with George Marshall directing was "Hold That Co-Ed" in which John Barrymore, Marjorie Weaver, George Murphy, Jack Haley, Joan Davis, Donald Meek and Billy Benedict will be seen. Jane Withers started "Down to Earth" in which she will be supported by Robert Kellard, Jean Rogers, Eddie Collins, Nana Bryant, Joan Woodbury, Joseph Sawyer and Gene Lockhart.

RKO-Radio also started two productions. "Birthday of a Stooge" will present Kay Sutton, Frank Albertson, Eleanor Lynn, Allan Lane and Adrienne Ames. George O'Brien is the star of "Painted Desert" in which Maud Allen, Ray Whitley, Stanley Fields, Fred Kohler, Sr., and Lloyd Ingraham will also be seen.

Work Resumed After Injury

In addition to resuming work on "Love Finds Andy Hardy," delayed because of Judy Garland's injury, MGM put two pictures before the cameras. The more important, "Sweethearts," will star Jeanette MacDonald, Nelson Eddy and Frank Morgan. Cast for "The Chaser" includes Dennis O'Keefe, Florence Rice, Lana Turner, Nat Pendleton, Louis Stone, John Qualen and Ann Morris.

Along with Universal, Republic joined the studios which started two pictures. There, "Western Justice," last of the present "Three Mesquiteers" series was given the starting gun. Priscilla Lawson will be featured with the regular trio of Bob Livingstone, Max Terhune and Ray Corrigan. In the second picture "Come On, Leathernecks," Richard Cromwell, Leon Ames, Bruce MacFarlane and Marsha Hunt will be seen in the principal roles.

At Universal the starting signal was given to the long-talked about Hope Hampton picture, "The Road to Reno." Randolph Scott will play the leading role opposite Miss Hampton and the cast will further include Alan Marshall, Helen Broderick, Glenda Farrell and David Oliver. "Youth Takes a Fling" will feature Joel McCrea, Andrea Leeds and Dorothea Kent.

For Paramount distribution Harry Sherman started "The Mysterious Rider." The cast includes William Boyd, George Hayes, Russell Hayden, Charlotte Field, Douglas Dumbrille, Sidney Toler, Weldon Heyburn and Glenn Strange.

Grand National started "Utah Trail," an Ed. Finney production. Tex Ritter is the star and Horace Murphy, Snub Pollard, Ed Cassidy and Charles King are in the supporting company.

Eight Completed

Republic and 20th Century-Fox each were credited with two of the eight completed productions. The Republic pair are "Army Girl" and "Gold Mine in the Sky." First named picture will present Madge Evans, Preston Foster, James Gleason, Ruth Donnelly, H. B. Warner, Neil Hamilton, Ralph Morgan, Heather Angel, Billy Gilbert, Guinn Williams, Ralph Byrd, Barbara Pepper and Robert Warwick. Gene Autry is the star of "Gold Mine in the Sky" which will also present Smiley Burnette, Carole Hughes, Craig Reynolds, Golden West Cowboys, Stafford Sisters, Robert Homans, Leroy Mason, Frankie Marvin and James Corey.

"My Lucky Star" was completed at 20th Century-Fox. Sonja Heine is the star. Important roles will be carried by Richard Greene, Cesar Romero, Buddy Ebsen, Joan Davis, Patricia Wilder, George Barbier, Arthur Treacher, Elisha Cook, Jr., and the Brewster twins. Gloria Stuart, Michael Whalen, Douglas Fowley, Chick Chandler, Robert Kellard, Jean Rogers and June Gale are the principals in "Meridian 7-1212."

RKO Radio turned "The Affairs of Annabel" over to the cutting room. Jack Oakie is starred with Lucille Ball and the support lists Bradley Page, Fritz Feld, Jack Arnold, Anthony Warde, Thurston Hall, Granville Bates, Elisabeth Risdon, Lee Van Atta, Ruth Donnelly and James Burke.

Harry Sherman finished "Return of the Fox." A "Hopalong Cassidy," it will feature William Boyd, Russell Hayden and George Hayes with Paul Sutton, Betty Amann, June Clayton, Al Garcia, Glen Strange, Trevor Bardette, Anna Demetrio and Tony Roux.

"Prison Walls" was completed at Universal. Barton MacLane and Glenda Farrell are featured with Constance Moore, Edward Pawley, George Cleveland, John Russell and Ward Bond.

Last of the completed pictures, "Sister Act," Warner Brothers, teams the three Lane sisters, Lola, Priscilla and Rosemary, with Jeffrey Lunn, May Robson, Claude Rains, Gale Page, Dick Foran, Frank McHugh and John Garfield.

FOREARMED

Like the toy-making industry and women's fashions, Hollywood prepares itself well in advance for the seasonal fixtures which are as dependable as the equinoxes. Indicating that the annual autumnal gridiron craze will not pass without attention from the studios Paramount this week was to start its yearly football picture, the 1938 version of which will be "Touchdown, Army," a companion piece to 1937's "Hold 'Em Navy." In the cast will be Robert Cummings, John Howard, Mary Carlisle, Owen Davis, Jr., Benny Baker and Minna Watson, all alumni of last year's version. Kurt Neumann will direct.

Gulliver's Travels

It was inevitable that Walt Disney's "Snow White and the Seven Dwarfs" would not stand long as the sole feature length animated cartoon. All the cartoon makers have been looking around for ideas. Today Max Fleischer and Paramount Pictures announced completion of plans for the production of "Gulliver's Travels," a full length cartoon to be filmed in color with third dimensional effects.

Arrangements have been made for Ralph Rainger and Leo Robin to write the lyrics and music for the feature. Although production of the film will start in New York, work will be transferred to Fleischer's new plant in Miami, Florida, upon its completion in September.

Scheduled for release on Paramount's 1939-1940 program, it is anticipated that "Gulliver's Travels" will be eighteen months in the making.

Women's Clubs at Sharp Odds over "Birth of a Baby"

Two large Los Angeles organizations, one whose principal interest is the promotion of decency on the screen and the other whose interest in motion pictures is an incidental phase of its primary activities, were divided this week as to the suitability of the public showing of "The Birth of a Baby," which opened at the Paramount (*) Theatre, largest open film house in Los Angeles, Thursday.

The opening of the film, which has been banned from exhibition in New York State and elsewhere, was preceded by a private screening on Tuesday morning. It was after this showing that Mrs. W. A. Burk, president of the Southern California Motion Picture Council, composed of representatives of more than 40 organizations, declared that "our executive board has agreed that the picture has scientific and educational merit but is not suitable for public exhibition."

An opposite viewpoint was expressed by Mrs. Leo B. Hedges, chairman of the California Congress of Parents and Teachers. She declared that her reviewing committee of 25 members had reported favorably upon the picture. She also said her organization approved of the control over showings exercised by the owners of the film, the American Committee on Maternal Welfare, Inc. The committee bans the showing of the picture on a double bill or with a stage show and prohibits children under 16, who are not accompanied by adults, from seeing it.

Mrs. Burk conceded that the film was produced in good taste but added: "I see nothing in the film which would lessen any dangers connected with motherhood as the sponsors contend but I do see a strong plea that persons employ doctors regularly."

"It is a shame," she continued, "that legitimate film producers and distributors cannot force a theatre to stop showing 'The Birth of a Baby.' Should they violate the Production Code they would hear about it from all sides. But when a thing like this happens there seems to be nothing that can be done about it. Persons and organizations who endorse public showings of this film are blind to the fact that this is a wedge to open theatres to all sorts of propaganda. We are discouraged about our failure to do anything to prevent it from opening Thursday in Los Angeles but we are determined that the film shall not play neighborhoods and suburbans."

—

In New York, Bernard L. Shientag, supreme court justice, this week granted the application of the American Committee on Maternal Welfare, Inc., for a temporary injunction pending trial against Jewel Productions, Inc., Samuel Cummins and Burt Lewis, officers and stockholders, restraining the defendants from exhibiting any motion or still pictures similar in title to the plaintiff's picture, "The Birth of a Baby."

The committee also successfully prosecuted Howard G. Underwood, film distributor, in chancery court, Atlantic City, for exhibiting and advertising a film as "The Birth of a Baby." The court held that Mr. Underwood was attempting to profit by the publicity obtained by the plaintiff's picture.

(*) *The Paramount theatre in Los Angeles is under lease to Fanchon and Marco, which, not being a member of the MPPDA, is not required to abide by the organized industry's regulations not to show any picture without a code seal.*

The Big Bad Mystery

Inquiries in Berlin, Paris, New York and Washington this week failed to disclose the reason for the Nazis' banning of Motion Picture Herald *in Germany, as reported on June 15th by* United Press *in a dispatch from Berlin.*

A cable to Germany went unanswered, and at both the German Embassy in Washington and the German Consulate in New York, no notification of the ban had been received, nor could the identity of the individual or agency in Germany responsible be determined. The Embassy said the action was "probably merely routine".

Foreign representatives of the MPPDA did not notify New York until queried.

The State Department at Washington likewise received no report, explaining that such notification is not necessarily filed, since Germany bans papers whenever something carried displeases Hitler or his government.

"The ban ordinarily applies only to the offending issue," said a State Department spokesman, adding: "Apparently there is no fixed procedure followed."

From Berlin via Paris came word that the banning actually took place on June 8th, but was not made public until June 15th.

Consul Mueller, at the German Consulate in New York, said the German diplomatic service in this country would not be officially apprised of the ban probably for several weeks, until receipt here of the issue of the Nazis' "Official Gazette" listing the action. He could give no reason other than the publication of a "terrible article", and said that usually single issues of publications containing such articles are confiscated, but that the ban is then lifted. However, he added, when every issue of a publication prints "something terrible, like 'The Nation', then all issues are banned". He cited a single issue of the New York Times *as having been confiscated for publishing "something terrible".*

(Motion Picture Herald cannot, at the moment, recall what it may have said that was "terrible."—The Editor.)

Starr Pays Radio Tribute to Quigley

Martin Starr, Inter-City Networks commentator, this week paid tribute to the conferring upon Martin Quigley of the honorary degree of Doctor of Literature by Loyola University. Mr. Starr, in his broadcast Tuesday night over Station WMCA, New York, and the Inter-City stations, said:

"When the lawmakers of Washington closed their books for the season, several theatre and movie bills died. Movies, more than the legitimate theatre, in the past few years, innocently became the political football of lawmakers. Censorship was even discussed quietly behind closed doors at times. This year, Washington whispered little of such a probability, and reporters, like your humble movie critic, know many of the reasons in back of the reasons. One, for instance, and an important one, is the splendid intra-industrial work that has been done by a publisher, a man whom you movie fans may not hear much about, but a man of great importance in the motion picture business. He publishes a strong, powerful weekly, Motion Picture Herald, and the fearless and courageous *Motion Picture Daily.*

"In an industry that makes a business of commercializing art, an art with a mass appeal more popular than most of the other man-made arts combined, it was natural that many innocent errors were made in the name of art. But the movies soon came to the realization that upon its own shoulders rested the responsibility of safeguarding its morals.

"In a way it had to become its own moral guardian, a kind of self-governed policeman. To do it properly, it created a Production Code, a sort of laundry for all the soiled picture linen. And it took a man in the field of journalism to foster such a move, the publisher of Motion Picture Herald and *Motion Picture Daily,* Martin Quigley. He used his powerful, fearless publications to establish a self-censorable code.

"It was fitting and proper that out at Los Angeles, Loyola University should pay tribute to Martin Quigley. The university recognized not only the literary but the social value of Mr. Quigley's contributions to the progress of a great industry. They conferred upon him the honorary degree of Doctor of Literature."

Independents Benefit By UA Shift in Canada

Independent theatre owners reputedly will benefit by the transfer of distribution in Canada of London Films productions from Regal Films, Ltd., Toronto, it was pointed out this week.

Regal is controlled by N. L. Nathanson of Toronto, who is president of Famous Players Canadian Corporation, which has numerous theatre subsidiaries. A year ago Mr. Nathanson and United Artists Corporation, Ltd., failed to reach an agreement for a renewal of booking contracts with the result that independent exhibitors, many of them in key situations, signed 10-year rental franchises.

With the change in Canadian distribution of London Films productions, a number of important British pictures will not be added to the available list as first run attractions for independent theatres which also are in the position of being able to secure subsequent runs of much other product from different exchanges. UA has branch offices in six key centers in Canada.

Monogram Adding Division Managers

Monogram Pictures will augment its sales organization by adding division managers in certain sections of the country, W. Ray Johnston, president, said this week. Cecil E. Maberry, former general sales manager for Columbia, has been named central western division manager, in the first appointment to be made under the new policy.

No decision has been made as yet on the number of additional division managers to be designated nor the territories which may be involved, it was said, but additional appointments probably will be made in the near future.

Mr. Maberry will make his headquarters in St. Louis. Included in his territory in addition to that exchange are the Kansas City, Cincinnati, Cleveland and Pittsburgh branches. He will work under the supervision of George W. Weeks, Monogram general sales manager.

Mr. Maberry left this week for a tour of the territory for conferences with D. J. Selznick, Pittsburgh manager; Nate Schultz, Cleveland; William Onie, Cincinnati; Robert Taylor, St. Louis, and Lester Durland, Kansas City, with whom he will be associated on his new assignment.

Since leaving Columbia in 1930 Mr. Maberry has been in business for himself.

Monogram's Des Moines exchange held open house in its new, larger quarters at 515 Tenth Street this week. A screening of "Romance of the Limberlost" was one of the events of the celebration, with Mr. Weeks in attendance.

Five-Year Contract Signed by Wobber

Herman Wobber, recently appointed general manager of distribution for Twentieth Century-Fox, has signed a five-year contract calling for his supervision of the company's sales activities in the United States and Canada.

When he first was appointed to succeed the late John D. Clark, it was generally believed Mr. Wobber would remain in the position only temporarily. The theory was partly supported by the fact that Mr. Wobber had expressed a desire to return to his home in San Francisco and that he was remaining to supervise the sales department at the insistence of S. R. Kent, president of Twentieth Century-Fox.

Mr. Kent subsequently issued a statement that the appointment was permanent, and this was followed by this week's announcement that Mr. Wobber had signed the five-year contract.

Before his appointment on June 6th Mr. Wobber was district manager, with headquarters in San Francisco. His plans call for supervision of the western territory from New York.

Bergen-McCarthy to Manila

Edgar Bergen and his dummy, "Charlie McCarthy," left New York by plane last Friday night for Manila for a personal appearance at the State theatre in conjunction with the opening of "The Goldwyn Follies."

PLAYWRIGHTS REFUSE NLRB REGISTRATION

Group Contends Impending Election Is Not Authoritative; Academy Drops Code

The impending election to determine a bargaining representative for screen writers met with an additional obstacle this week when the Screen Playwrights, Inc., notified Dr. Towne Nylander, regional director of the National Labor Relations Board, that the organization's members would not register as to whether they were working on June 4th.

Dr. Nylander, under whose supervision the election is to be held next Tuesday, had set this Thursdry and Friday as registration dates. After obtaining a complete list of writers in Hollywood, he asked that they appear at three polling places to make affidivits declaring whether they were under contract or employed in studios as of June 4th.

In announcing this method of determining eligibility of the writers, Dr. Nylander declared: "Failure of the studios to cooperate in giving us a list of writers employed June 4th will not deter the election. It is unfortunate that we have to go to this trouble to determine eligibility of those who vote."

The Screen Playwrights' refusal to register was made by John Lee Mahin, president. The organization contends it took this position because the association holds that film writers are not employees under the meaning of the Wagner Act, that they do not come within the jurisdiction of the NLRB, and that they do not consider the election authoritative.

The election was ordered two weeks ago by NLRB to settle the dispute over jurisdiction between the Screen Playwrights and the Screen Writers' Guild.

Academy Abandons Code

The board of governors of the Academy of Motion Picture Arts and Sciences this week notified the seven studios which are signatories to the assistant directors' code governing working conditions, that it no longer would administrate the code.

The move dissolved the Academy's final tie to the economic activities of the industry. The Writers' and Actors' agreements on working conditions which the Academy formerly held, were taken over by the Screen Playwrights, Inc., and Screen Actors' Guild, respectively, last year.

The letter to the seven companies, Twentieth Century-Fox, Metro-Goldwyn-Mayer, Columbia, Paramount, RKO, Universal and Warner Brothers, declared that the board hoped that conditions under the agreement would remain general industry practice. The contract was signed in 1934.

To Study Need of Conferences

Pat Casey, producer's labor representative, will confer with major company heads and presidents of unions which are signatories of the five-year basic agreement with the studios to determine whether there is a need of holding the annual negotiations on wages and hours provided for under the agreement, he announced when he arrived in New York from the coast.

No decision has been made as yet on the need for a meeting this year, Mr. Casey said. It is generally understood that while some of the unions desire a meeting others are indifferent due to the fact that increases are considered highly unlikely.

Decide on Arbitration

The Screen Actors' Guild and the producer signatories to the actors' agreement, having failed to agree on some of the demands made by both sides have decided to arbitrate the entire schedule of readjustments in the terms of the contract.

Murray Kinnell will represent the guild and B. B. Kahane will speak for the producers. The American Arbitration Association will be the third party, as agreed in the contract last year. Three or four weeks will be necessary to prepare the cases of both sides.

AFM Board Plans Drive for Jobs

Although the delegates to the American Federation of Musicians convention in Tampa, last week, failed to formulate definite plans toward alleviating unemployment among their members, they voted authority to the organization's executive board to work out an agreement with theatres and producers that would put musicians back to work.

In line with this plan, the Federation adopted a resolution favoring the substitution of "living music" for the second film of double feature programs. The board then was instructed to work out agreements with double feature houses. It was also proposed by James C. Petrillo, business agent of the Chicago local, that the Federation might succeed in its drive to find jobs for musicians by exerting pressure on motion picture studios.

Joseph N. Weber, president, was unanimously reelected head of the organization. Other officers chosen were Charles E. Bagley, vice-president; Fred W. Birnbach, secretary and Harry E. Brenton, treasurer.

The reported differences between Mr. Petrillo and Mr. Weber, which were supposed to have been instigated by a New York City newspaper article quoting Mr. Petrillo as making derogatory remarks about Mr. Weber and the AFM, were settled when Mr. Petrillo denied having made any statement reflecting on the president or the Federation. The delegates greeted the statement and the shaking of hands by Mr. Petrillo and Mr. Weber with thunderous applause.

900 on Warner Club Outing

Bear Mountain Park was the scene Wednesday for the annual Warner Club outing. Over 900 club members and their guests were aboard the S. S. Peter Stuyvesant for the ride.

The outing was run under the direction of Ralph W. Budd, personnel director.

Disney Specials On Regular List

There will be no change in Walt Disney's policy on short subjects despite the success of "Snow White and the Seven Dwarfs" and extensive plans for future features.

Mr. Disney made this clear this week when he arrived in New York from the coast, enroute to receive honorary degrees from Yale and Harvard Universities on Wednesday and Thursday, respectively.

"As a matter of fact," Mr. Disney declared, "not only are we not letting up on shorts, we are putting more emphasis on them than ever before. Shorts are box-office. I believe in putting entertainment on the screen. That's my business. It's what the public expects from Disney and it's what they will get more and more of.

"Among the 18 shorts scheduled for the coming season will be six that are 'specials', shorts of unusual character. Under ordinary circumstances these would be sold as separate subjects. I'm going to put these six specials into the regular group for release."

Exploitation Planned

Mr. Disney also said that the six specials will be backed by exploitation and publicity on a par with that given "Snow White." With the release of the short subjects, he said, there will be national merchandising tieups. The cartoons, he continued, will have seasonal appeal and will be released to synchronize with a new series of comics based on the individual pictures to be syndicated nationally by King Features.

The Disney release schedule includes "Brave Little Tailor," September 23rd; "Ferdinand the Bull," set for Thanksgiving and through the Christmas season; "Mother Goose Goes Hollywood," Christmas; "The Practical Pig," continuing the adventures of "The Three Little Pigs," February 22; "The Ugly Duckling," Easter; "The Autograph Hound," a Donald Duck, July 21st, 1939.

The other 12 subjects will all be timed to have definite seasonal appeal, Mr. Disney said.

He hopes to have his second feature, "Pinocchio," ready for next year. The third will be "Bambi," the story of a deer.

Mr. Disney's great adventure, he said, will be a picture which may be seven years in the making, a musical feature in six units. Two units are in production now.

In addition to receiving honorary degrees from Yale and Harvard, Mr. Disney, two weeks ago, was awarded an honorary Master of Science degree by the University of Southern California.

Mr. Disney was elected an honorary member of the Harvard class of 1928 and "Snow White and the Seven Dwarfs" was the class reunion motif. During the graduation exercises Wednesday the '28 class members staged a "Doin' the Dopey" dance on the campus. "Snow White" was played by Class Baby Barbara, daughter of John Chase, captain of the '28 hockey team, and the class members were the "dwarfs."

Service from Coast

S. Charles Einfeld, director of publicity and advertising for Warner Brothers, this week notified editors of magazines and newspapers throughout the country that hereafter all the company's feature news and feature art services will be released from the coast. "Spot" news releases, however, will continue to emanate from the New York office.

Yellow Fever Hero Again Honored, Thanks to Loew's Publicity Men

John R. Kissinger is back at his home in Huntington, Ind., this week, after having been drawn out of many years of comparative obscurity by the publicity men of Loew's Theatres.

Recipient of the Congressional Medal of Honor for his part in the yellow fever experiments conducted in Cuba 38 years ago, Mr. Kissinger was located by the New York office of Loew's. He was taken to New York for personal appearances at the Capitol Theatre in conjunction with the showing of the Metro-Goldwyn-Mayer film, "Yellow Jack."

Mr. Kissinger returned home, but two weeks ago he was invited to Washington where again he was honored, in conjunction with the opening of the picture in that city. The Indiana resident, now 61 years old, was interviewed by reporters, saw his picture in virtually all Washington's newspapers and was guest of honor at a dinner given by Senator Frederick Van Nuys of Indiana.

Nor did the activities of the publicity department end there. Senator Van Nuys proposed to the District of Columbia Commissioners that a street in the national capital be named in honor of Mr. Kissinger. Then Representative Glenn Griswold of Indiana introduced a bill "authorizing the President of the United States to appoint Private John R. Kissinger a major in the United States Army and place him on the retired list."

Passage of the bill would have meant an increase of Mr. Kissinger's $125 monthly pension.

Mr. Kissinger, first to volunteer to subject himself to yellow fever when Major Walter Reed began the battle to prove that a certain kind of mosquito carried the germ, retired from the Army in 1901 as a private. He was paralyzed from the hips down for 14 years. At first he received only $12 a month pension but a few years after he retired he received the Congressional Medal and his pension was set at $125.

"I was glad to get a chance to save lives instead of ending them, which is usually considered the work of an army man during war," Mr. Kissinger said.

In New York the exploitation campaign for the picture was under the supervision of Oscar Doob, Loew's Theatres advertising director. In Washington, Carter Barron, division manager, and Ray Bell, district publicity head, had charge.

Injunction Sought Against Director

Jewel Productions, Inc., Social Hygienic Films of America, Inc., and Samuel Cummins are seeking application for a temporary injunction against Irwin Esmond, New York state motion picture director, who recently revoked a permit issued in 1921 for the film, "Animated Diagrams of the Human Body." The action is returnable in Supreme Court, Albany, Friday.

On an appeal, the special subcommittee of the board of regents of New York, this week screened "Human Wreckage," in the New York projection room of the motion picture division of the Department of Education. Mr. Esmond recently denied the film a license and the distributors, Cinema Service Corporation, brought the appeal.

Judell Closes with Thomas

Ben Judell, in New York to arrange distribution for product of his new independent company, on Wednesday sold New York rights to Harry Brandt and Times Film Exchange on "Delinquent Parents," "Slander House" and "Rebellious Daughter," and also sold United Kingdom rights to Arthur Dent's Associated British Pictures, of London.

Columbia this week announced it has sold privately $1,500,000 of 6-year 4¼ per cent sinking fund debentures, due May 1, 1944, and retirable at the rate of $250,000 annually.

March of Time May Make Other Films

The March of Time is experimenting with production of films other than its monthly release.

Louis de Rochemont, producer of March of Time, said over the weekend that wide approval of the devotion of the monthly release to one subject, as the current "Men of Medicine," may lead to more individual films of this type. The subject has been endorsed by the Board of Trustees of the American Medical Association, as governing body of the Association's 100,000 physician members.

Henry R. Luce, president of Time, Inc., which includes March of Time, Life and Time, returned to New York this week from Europe. He said the theory that the screen should be confined to "escapist themes is stupid." In this country, he said, "the industry holds to the philosophy that audiences want only fairy tales and 'Alice in Wonderland' themes, that only such material can be entertainment." Mr. Luce said he believed this point was made by Will Hays in his annual report last spring.

The publisher said that pictures dealing with reality "can also be entertainment."

Beginning July 8th, The March of Time will be broadcast every Friday evening, instead of Thursday, and will be carried at 9:30 p. m. EDST over a coast-to-coast network of the National Broadcasting Company. Life magazine wil sponsor the radio series.

Six compelling subjects . . . issued every other month . . . outlining in vivid, arresting scenes the highlights of the sport season to come. Made even more thrilling by the voice of Ed Thorgersen whose vital personality, terse delivery and authoritative knowledge of the sports world have made him a favorite on the radio and in short and feature productions. Photographed in a new and dramatic technique. Peopled with outstanding names and teams. High-tension boxoffice from the flash of the gun to the break of the tape.



These are the
20th CENTURY-FOX SHORTS

Every one a 20th Century-Fox feature
in everything but length:

6 Lowell Thomas'
MAGIC CARPET OF MOVIETONE*
Narrated by Lowell Thomas
Edited by Lew Lehr

•

4 Vyvyan Donner's
FASHION FORECAST*
In TECHNICOLOR
Edited by Vyvyan Donner

•

6 Ed Thorgersen's
SPORTS PREVIEW*
Narrated by Ed Thorgersen

6 Lew Lehr's
KINDERGARTEN*
Edited and narrated by Lew Lehr

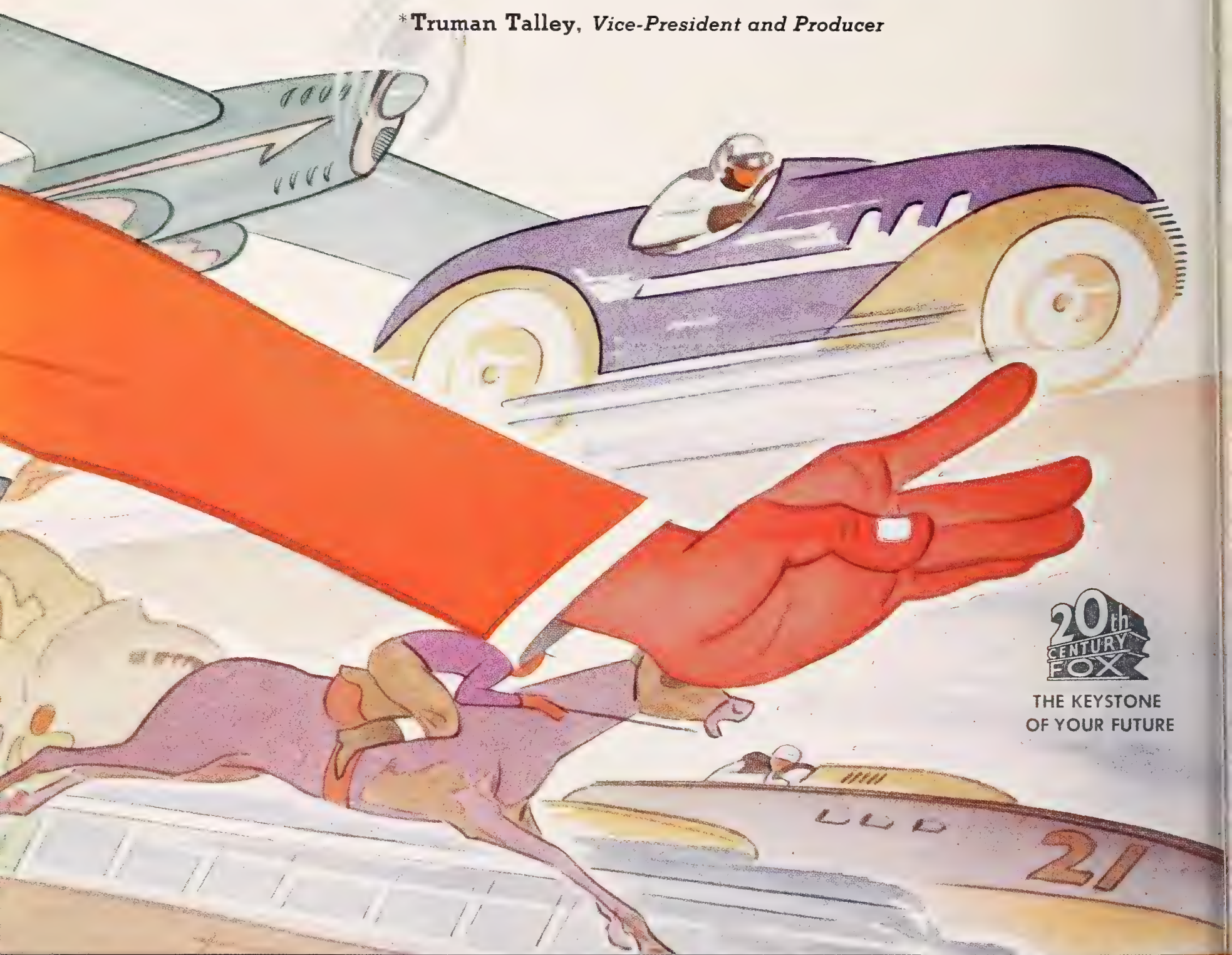
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Narrated by Lew Lehr
Edited by Russell Shields

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26 TERRYTOONS
At least 6 in TECHNICOLOR
Produced by Paul Terry

*Truman Talley, *Vice-President and Producer*



20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

Eighty Independents in Exhibitor's Largest Partnership

Three Griffith Brothers in Business in Southwest 23 Years This Month

In the great Southwest oil fields is a theatre circuit operating with 80 individual working partners, the largest circuit partnership in motion pictures. And while each partner has in his contract a "buy or sell" option to exercise in case of the dissatisfaction of either party, only once in the long years of the associations has the option been used.

Headed and directed by the three Griffith brothers—L. C., R. E. and H. J.—themselves in business 23 years this month—the Griffith group of theatres extends through Oklahoma, Texas and New Mexico, pledged to improved showmanship and personal relationships with the public by its partners, whose combined experience in film exhibition totals 1,587 years.

Not even the farflung Paramount circuit structure, largest in the business, with its 1,200 or more properties and dozens of interlocking operating arrangements, equals in size the partnership venture of the Griffiths from the standpoint of working ownership manpower.

Into Fourth State

Recently the company announced that the R. E. Griffith division had undertaken the purchase of a partnership interest in the Long Circuit of Arizona, extending operations into a fourth state, acquiring 17 non-competitive towns with 20 theatres, among them the San Carlos theatre at Coolidge, Arizona, which opened on April 29th; a new theatre which is under construction in Superior, Arizona, and another to be added in one of the other 17 towns

Louis F. Long will continue operation in these towns as general manager, which is the usual Griffith partnership procedure.

Probably the most unusual observation on the growth of the Griffith properties is the manner in which the Griffiths and their field lieutenants, by their close personal dealings with all assocites, have welded together in friendly and wholehearted cooperation the 80 partners, all of whom were former independent exhibitors. In practically every community where the Griffith theatres operate will be found the local Griffith partner (formerly the independent owner) still active in the direction of the theatres in his own chosen location. The three brothers are together in the assertion that "in these partner-managers will be found a personal loyalty to the balance of the organization that is unprecedented in the business world."

Laemmle's Share

In 1926, the Griffith brothers sold a one-half interest in their then small group of theatres to Universal Chain Theatrical Enterprises, Inc. At that time, the corporation known as Griffith Amusement Company was formed. It was Carl Laemmle's first experience in circuit operation.

Because of the hesitance of Universal in approving the acquisition of additional theatres, however, it became advisable, in 1929, to organize a separate and distinct company, in order that the Griffiths' own expansion program could be continued. As a result, Consolidated Theatres, Inc., came into being. The 51 theatres subsequently acquired by Consolidated are now operated under contract by Griffith Amusement Company.

The year 1931 brought another company into the picture, the R. E. Griffith Theatres, Inc., with headquarters in Dallas. This company was organized to handle the Griffith brothers' expansion program in Texas and New Mexico. The R. E. Griffith theatres now number 65, which include the subsidiary companies: Westex Theatres, Inc., and Long-Griffith Theatres.



L. C. GRIFFITHS



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Through the years, the Griffith brothers had plans in formulation to make it possible for their managers, including salaried managers, to own an interest in their respective houses. Accordingly, in 1935, they organized the Associated Investment Company. A portion of the stock of Western States Theatres, Consolidated Theatres, and R. E. Griffith Theatres, was sold to this company and made available to employees, payment for the stock being derived from salary bonuses and dividends earned by the three companies, thus actually costing the employees nothing. Today the Griffith theatres employ 1,681 people.

Investments outside the theatre industry have also proved profitable to the Griffiths, and have made available additional capital for their theatre expansion. In 1937, Mr. L. C. Griffith, in partnership with the Kadane family, formerly exhibitors in Frederick, Oklahoma, financed the extension of the giant K.M.A. oil field near Wichita Falls, Texas. The Kadane-Griffith holdings are in the center of this prolific pool, and all wells drilled there have been among the top producers in the field. "L. C." has made the capital from this source available for theatre expansion and improvement. Because of this, a large number of additional theatres have been added and improvements made during the past year.



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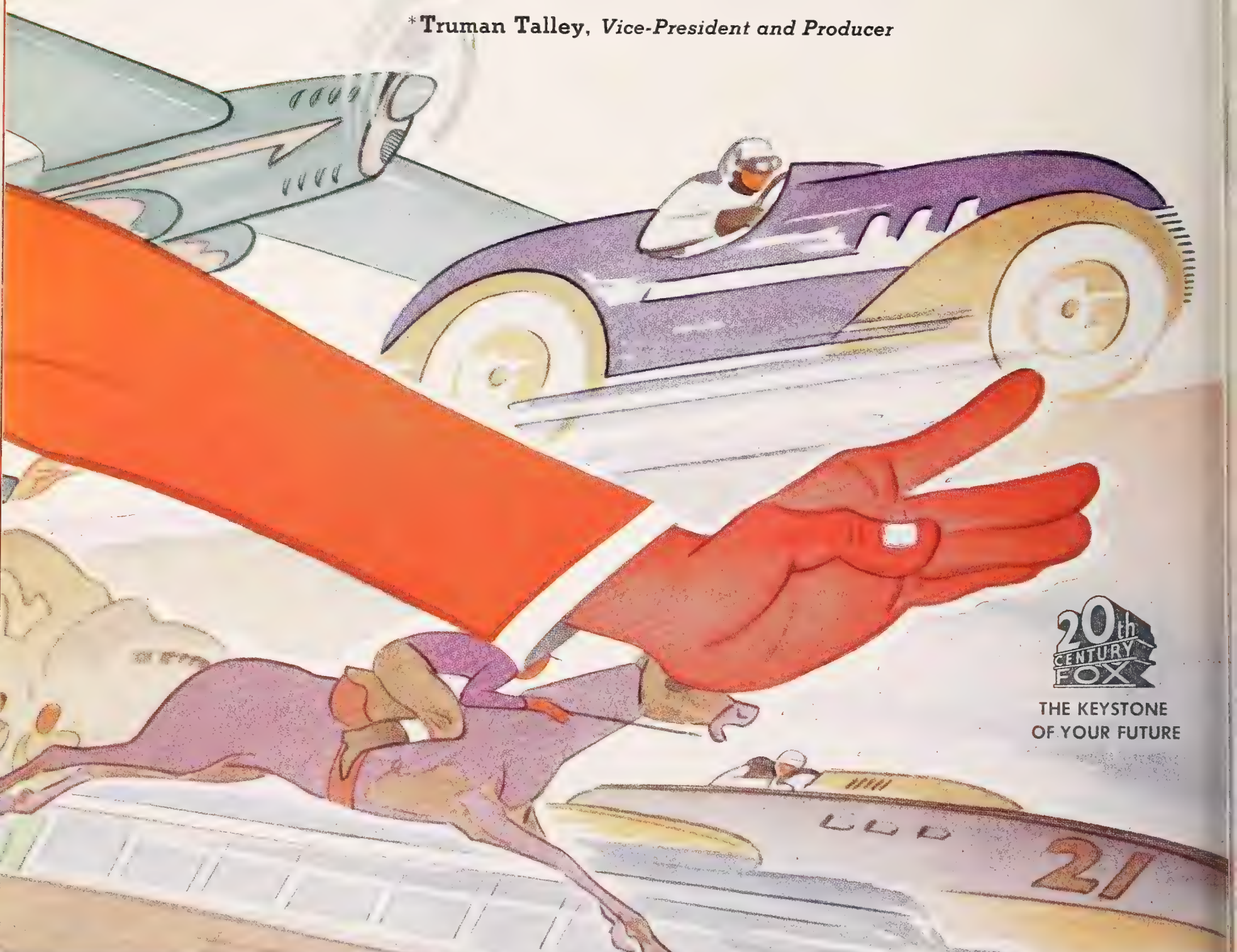
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(*Continued on following page*)

CIRCUIT EXTENDING INTO 4th STATE

(*Continued from preceding page*)

pin" in his particular situation, still the home office force is available 24 hours a day to assist, advise and present ideas for improved management and showmanship.

A weekly Griffith Circuit magazine, called "Contact," gives exploitation ideas, suggestions for special events, and technical advice on care of equipment and theatre upkeep, as well as numerous other items of interest to theatre operators. Most of the exploitation material is submitted by the managers and partners and merely edited by the home office staffs in Oklahoma City and Dallas. Everyone in the organization is expected to submit ideas and suggestions for the "Contact."

Available, also, for the partners and managers, are a company-operated poster department; repair department, with full-time engineers and mechanics; and a decorating department, furnishing, at cost, lobby boards, light fixtures, decorative panels, and dozens of other items all manufactured in the Griffith shops in Oklahoma City. The warehouse stocks innumerable theatre supplies, buying in large quantities and passing the saving on to the individual theatres.

Must Be Active in Community

Every Griffith manager or partner is required to be an active member of his local Chamber of Commerce, as well as at least one civic club. He must stand on his own feet, accept responsibility, and be a leader in his community. He makes his own decisions and is merely aided and assisted by the home office.

Accounting and report work in the theatres has been placed at an irreducible minimum, averaging less than one hour weekly of the manager's time per theatre.

Promotion from the ranks is the rule, practically all department heads having risen from the ranks, ushers, doormen, operators.

Several years ago, an Employees Benefit Trust Fund was established. While contribution to this fund by employees is entirely voluntary, the plan includes all the Griffith group of theatres, as well as the home office employees. The Trust Fund is administered by the Griffiths and their three top salaried executives, acting as trustees, who pass on all claims submitted to the fund, and make distribution of the funds to those employees who find themselves in need. During the life of this fund, $21,000 have been distributed.

Two years ago, when the Griffith brothers were celebrating their 21st anniversary in exhibition, they called in virtually the entire field organization to Oklahoma City to participate in the celebration, and published a 32-page brochure giving pictures and life-sketches of partners and managers so that the identities of each might be made known quickly to the other.

Typical of Griffith annual "conventions" is the full day's session devoted to the exchange of ideas and methods of operation between the partners. "Cooperation and Coordination" is listed always as the convention keynote, and on that subject the partners speak freely.

Structure and Personnel

The structure of the Griffith partnerships today shows Griffith Amusement Company operating 68 theatres in 27 towns; Consolidated Theatres, Inc., with 51 theatres in 20 towns; R. E. Griffith Theatres, Inc., in 21 theatres and 12 towns; Westex Theatres, Inc., operating 34 theatres in 19 towns; Long-Griffith Theatres conducting 10 theatres in six towns, and the new acquisition, 20 additional Long theatres, in 17 towns. Of the total, only two are so-called "subsequent" runs. Only 17 of the 204 properties are in idleness, an unusually low number considering the times. Their locations are easily visualized when one scans the list of theatre properties and notes such names as Aztec, Inca, Bison, Texan, Yucca, Poncan, Tall Chief, Spur, Navajo, Cactus, Chief, etc., etc.

Among the more active Griffith partners today and the towns in which they operate, are:

MR. AND MRS. I. G. KILLOUGH, Ada and Norman, Okla.
BERRYMAN BROTHERS, Bartlesville, Okla.
RALPH LEACHMAN, Blackwell and Stillwater, Okla.
H. G. STETTMUND, Chandler, Okla.
R. F. WILBERN, Duncan and Frederick, Okla.
H. R. FALLS, Elk City and Hominy, Okla.
C. C. EZELL, Enid, Okla.
W. G. UNDERWOOD, Enid, Okla.
A. R. POWELL, Guthrie, Norman, and Frederick, Okla.
LESTER DOLLISON, Kermit, Texas.
MALCOLM COOK, Okmulgee, Okla.
A. F. HORNBECK, Shawnee, Okla.
CLAUDE LEACHMAN, Blackwell and Stillwater, Okla.
F. E. MORLEY, Wink and Kermit, Texas.
W. T. SPEARS, Altus and Frederick, Okla.
W. P. MORAN, Chickasha, Okla.
P. R. ISLEY, Chickasha, Okla.
W. J. MOORE, Fairfax, Vinita, Claremore, Okla.
F. G. ROBERTS, Clinton, Okla.
J. D. LINDSEY ESTATE, Lubbock, Texas.
J. HOWARD HODGE, Midland, Texas.
MRS. LOTTA SANDEFUR, Oklahoma City, Okla.
JAMES ZARTALUDES, Sapulpa, Okla.
GEORGE STOVALL, Sayre, Okla.
JOHN TERRY, Wewoka, Okla.
H. M. LOWENSTEIN AND BROTHERS, Ardmore, Okla.
H. A. WALLING, Bristow, Okla.
A. V. WADE, Gainesville, Texas.
GEORGE COLEMAN, Miami, Okla.
MR. AND MRS. GEORGE P. ROBERTSON, Alamogordo, N. M.
C. W. BARTLETT & SON, Carlsbad, N. M.
HARDWICK BROTHERS, Clovis, N. M.; Olney, Spur and Hereford, Texas.
GEORGE A. DOWDLE, Deming, N. M.
C. C. CALDWELL, Eunice and Jal, N. M.
H. T. HODGE, Ballinger, Merkel, Odessa, Stamford, Winters, all in Texas.
H. H. CLUCK, Belton, Texas.
R. L. WALKER, Belton and Lampasas, Texas.
CHAS. BAKER, Brady, Texas.
F. L. WOLF, Clarksville, Texas.
O. A. ENGELBRECHT, Clarksville and Georgetown, Texas.
LYNN SMITH, Gonzales, Texas.
S. T. DONNELL, Lampasas, Texas.
H. G. STEIN, Luling, Texas.
FOSTER MCSWAIN, Plainview, Texas.
C. C. LINDSEY ESTATE, Plainview, Texas.
W. C. DOFFLEMYER, San Saba, Texas.
J. G. LONG, Alvin, Bay City, El Campo, Texas City, Victoria, Wharton, all in Texas.

GRIFFITH BROTHERS STARTED IN 1915

In 1915, the Griffith Brothers embarked in show business through the acquisition of the old Grand Theatre Opera House in San Marcos, Texas. From this beginning, they forged on through the years, selling film and showing it at the same time, until now the combined companies operate 184 *theatres in Oklahoma - Texas - New Mexico.*

In the early days, L. C. and R. E. Griffith sold film for Metro and First National, and also ran the Oklahoma Film Exchange.

Louisiana House Passes Chain Tax

By a vote of 70 to 11, the Louisiana House of Representatives this week passed a bill levying a graduating tax on chain motion picture houses but theatre operators of the state were favored by withdrawal of a second bill which would have heavily taxed houses using commercial trailers in communities of more than 25,000 population. Likewise, apparently headed for the trash can, is a House bill which would fix admission charges for children under 15 years of age to theatres at one-half price for adults.

Large Interests Hit

The chain bill is based on the national holdings of a circuit and hits hard at several of the larger interests in the state. Probably hardest touched by the bill is the Saenger people with 16 units in the state, due for levying total of about $1,600, while the affiliated United Theatres of New Orleans would have to pay out about $1,800 and Southern Amusement Company $1,900. Joy Theatres would also be in the higher brackets. The law provides for following ratio: two to five houses, $50 tax each yearly; six to ten, $75; ten to 20, $100; 20 to 30, $125; 30 to 40, $150; 40 to 50, $155, and above 50 the maximum of $200 each.

Governor Richard Leche announced this week that the state's new one per cent general sales tax, affecting film admissions, would probably go into effect on July 1. In New Orleans, theatres are already paying a two per cent relief tax on admissions above 35 cents and will also be forced to pay an additional citywide sales tax of one per cent.

A bill in the Louisiana Senate would prohibit bands and musical organizations from appearing in public functions with paid musicians.

Taxes and Fees in Ohio

Two more bills were introduced in the Ohio Legislature this week. One calls for an increase in the censorship fee from $3 per reel to two cents per lineal foot on all film publicity shown in the state. The other bill would give cities and towns authority to levy a seven per cent tax on theatres and other amusement places. It is estimated that $700,000 would be collected in Cleveland alone.

Bill Miskell, Orpheum theatre manager, Omaha, has been named president of the Omaha Theatre Owners and Managers Association, newly-formed organization "to protect the theatre interests from unjust censorship and legislation."

As a result of West Haven, Conn., authorities refusing to reinstate money games, it is estimated the town will lose $100,000 in amusement licenses and allied income, and taxes will have to be raised two mills. Theatre operators find theatre attendance has also dropped off as a result of lack of attendance at amusement concessions since the game prohibition.

IN THE CUTTING ROOM

Little Miss Broadway

(20th Century-Fox)

Shirley Temple

Nowadays it has reached the point where an advance consideration of a Shirley Temple picture resolves itself into a mere listing of who is going to be in it with her and what kind of a story it is, because most exhibitors know they will do capacity business with it.

In the case of "Little Miss Broadway" Shirley gives a new lease of life to a lot of broken down old vaudeville players, makes a poor girl love a rich boy, melts the heart of a crabbed old dowager, and turns a court of law into a hippodrome. All is done amid music, dancing and a play upon the heart strings.

In this case exhibitors have the opportunity also to talk about George Murphy, Phyllis Brooks, Jimmy Durante, Edna Mae Oliver, George Barbier, Edward Ellis, Jane Darwell, El Brendel, Donald Meek, Patricia Wilder and Claude Gillingwater who are the principal supports. Also among those who will be seen are George and Olive Brasno, Charles Williams, Charles Colemen, Russell Hicks, the Brian Sisters and Brewster twins, Robert Gleckler, Eddie Collins, Syd Saylor, Heinie Conklin, Jerry Colona and Ben Weldon.

Harry Tugent and Jack Yellen wrote the screen play. Music and lyrics are by Walter Bullock, Harold Spina and Jimmy Durante. Nick Castle and Geneva Sawyer supervised the dance routines and Irving Cummings ("Poor Little Rich Girl" and "Curly Top") is directing.

Release date: *July* 29, 1938.

Fast Company

(Metro-Goldwyn-Mayer)

Mystery Melodrama

Mystery, melodrama, suspense, excitement, comedy, romance thrills and action are the elements being woven into this crime story. The merging into a coherent pattern will follow the technique as established in "The Thin Man" idea.

The story told in the picture finds its ancestry in a book written by Marco Page, a best selling piece of crime fiction which won the Red Badge Editors $1,000 Prize Mystery Contest last spring. The author worked on the screen play along with Harold Tarshis, Harry Ruskin and Marion Parsonnet with the idea of adapting all the elements of a good mystery yarn into a good piece of screen entertainment and merchandise. A tense story in which every sequence has a full measure of menace and suspense and which includes a smart witty whirly romance, it has, however, a comedy black out for a finale.

A dealer in rare books is murdered. Another rare book dealer who has indulged in various bits of sleuthing, comes into the case which has baffled the police. His suspicions are logical, but he is unable to solve the case until his wife, resentful of the amount of her husband's time a blond menace is taking up, wraps it up for him.

As he was in "There's Always a Woman," Melvyn Douglas is the amateur sleuth who combines all the talents of super Sherlock Holmes and Philo Vance. His wife is Florence Rice, who has been coming to the forefront rapidly. The rest of the cast, practically every member of which is a principal, includes Claire Dodd, Shepherd Strudwick, Louis Calhern, Nat Pendleton, Douglas Dumbrille, Mary Howard, George Zucco, Minor Watson, Donald Douglas, Dwight Frye, Thurston Hall and Horace MacMahon.

The picture, which is being built to showmanship specifications, and one which the force at MGM is anticipating with considerable interest has at its head the producing-directing team of Frederick Stephani and Edward N. Buzzell who turned out "Paradise for Three."

Release date: *July* 8, 1938.

Western Trails

(Universal)

Adventure and Romance

In less than a year, during which he made four pictures, "Last Stand," "Border Wolves," "Singing Outlaw" and "Courage of the West," Bob Baker has established himself as one of the screen's foremost cowboy actors.

"Western Trails" has the hero in a series of perilous situations on the trail of the man who killed his father. While action and suspense will predominate in the detailing, the story also tells a tale of conflicting romance as two men who are forced to become apparent enemies are in love with the same girl. But a blazing gun duel in which the heavy is slain as is the hero's romantic rival, Bob's father is avenged and the girl is won.

The principals supporting Baker are Marjorie Reynolds, recently in "Delinquent Parents" and "Wayward Daughters," Carlyle Moore who was seen in "Overland Express," several of the "Jones Family" series and "Two Against the World" and Franko Corsarro who was in "Mad About Music," "Prescription for Romance" and "Nurse From Brooklyn." Other players important in the action are Jack Kennedy, Jack Rockwell and Murdock MacQuarrie. The film also will feature "Apache," Baker's camera-wise horse and the German shepherd dog, "Smoky."

Norton S. Parker who has written scores of screen plays including "Courage of the West" and "Border Wolves," prepared the original screen play. Musical numbers which Baker and chorus will sing are credited to Fleming Allen. The director is George Waggner who for more than twenty years has been a Hollywood writer, actor and composer. This is his first picture as a director.

Release date: *July* 22, 1938.

Little Tough Guy

(Universal)

Social Melodrama

The play, the picture and "Crime School" have given the "Dead End" kids an importance in Hollywood which Universal is convinced is equally prevalent in the ranks of exhibitors and theatre-goers. Hence "Little Tough Guy."

In composition and production expansion, the story is a social study. After a series of discouraging economic and labor happenings the head of a family is convicted on a murder charge. Try as the elder daughter does, she cannot keep the family in the living condition to which it was accustomed and it is forced to move into a slum environment. The son falls into bad company and, as the girl's romance is blighted, he becomes a vicious juvenile gang leader. His crimes finally catch up with him, and with his pals he is sent to reform school. The boys, at first bitter, rebellious and troublesome, gradually, through the wisdom and fair-mindedness of the superintendent, regain their confidence in human nature. As her brother is released, the girl sets her wedding date.

The boys are Billy Halop, who is featured, Huntz Hall, Gabriel Dell, Bernard Punsley, David Gorcey and Hally Chester. Their spoiled rich boy ally in their career of crime and punishment is Jackie Searl. Part of the girl is played by Helen Parrish, who was the mean girl in "Mad About Music." The young man with whom she is in love is Robert Wilcox, seen lately in "Reckless Living," "Armored Car" and "Young Fugitives." Marjorie Main has a role as the girl's and boy's mother that is similar to the parts she played in "Dead End" and "Boy of the Streets." The father is Edward Pawley.

The story was written by Brenda Weisberg, who collaborated with Gilson Brown on the screen play. The director, Harold Young, gained experience in handling melodramatic subjects through "Let Them Live," "Woman Trap" and "Without Regret."

Release date: *July* 29, 1938.

The Barefoot Boy

(Monogram)

Juvenile Heroics

The story bears no relationship to John Greenleaf Whittier's poem of the same title. It follows a modern idea, and while it has a definite bucolic savor, it nevertheless takes on a semi-gangster motif to provide its chief punch.

A released convict brings his spoiled son to a farm where a group of children are leading a normal country life. A haunted house is the big thrill of their lives. It develops that the house is the hideout of a criminal who stole the bonds for which the city boy's father was imprisoned. They find the bonds and secrete them in another place. As the city boy is being reclaimed by his mother, he is discovered by the crooks. The country kids lead a sheriff's posse. As bullets fly the crooks are captured, the city boy is reunited with his father, and the doctor announces that the country hero will recover.

The picture will star Jackie Moran, who played in "Tom Sawyer" and "Mad About Music," as the barefoot boy with Bradley Metcalf, who was in the "Hoosier Schoolboy" as the spoiled youth. Marcie Mae Jones who was with Moran in "Mad About Music" is the objective of both boys' puppy love. Other principals are Ralph Morgan, Claire Windsor, Matty Fain and Frank Puglia. Members of the supporting cast include Charles D. Brown, Helen MacKellar, Marilyn Knowlden, Henry Roquemore, Roger Gray, Earle Hodgins and Johnnie Morris.

An E. B. Derr production, the screen play was prepared by John T. Neville, who did "Little Miss Roughneck." The production is being directed by Karl Brown, who made "Michael O'Halloran" and "In His Steps."

Release date: *August* 3, 1938.

WARNER CHARGES FILM "HOARDING"; HOLLYWOOD POINTS TO ITS RELEASES

Company's President Says Other Studios Are Withholding Important Films, Causing "Famine" for Grade-A Entertainment

Warner Brothers Pictures' publicity department at the studios in Hollywood and home office in New York on Saturday issued the following statement to the trade press, national press, wire services and to newspapers throughout the country:

"In a stormy statement which Harry M. Warner directed at other Hollywood producers whom he did not mention by name, the president of Warner Brothers Studios today excited Hollywood by accusing some rival studio heads of 'deliberately withholding their important films until autumn while their course of action has placed the country in a famine for grade-A entertainment, and has seen the motion picture theatres enter a slump.'

"$8,000,000 Effort"

"While bitterly reproaching the 'heads of certain producing organizations' for 'foolish and wilful' conduct, which, he declared, was in large part responsible for the slump which has affected various branches of the film industry, Mr. Warner pledged his own organization to an $8,000,000 effort in which it will attempt, single-handed if necessary, to pull the motion picture business out of the industry's condition of grief.

"Mr. Warner was blunt in his discussion of 'the unfair policy of hoarding pictures.' Such a policy, he said, helped force the substantial drop in motion picture theatre patronage which has recently been marked in the financial statements of the major film corporations. These figures have within the past weeks disclosed that all film companies were off in earnings for the first three quarters of this year, with some firms as high as 40 per cent behind last year.

"In his blast at the film companies for 'hoarding' their top flight productions Mr. Warner announced that his own company is making available for rapid release a group of productions aggregating in excess of $3,000,000 in investment in order to supplement the summer production output of $5,000,000 worth of complete pictures, which had already been scheduled for distribution during July and August making a total of $8,000,000 worth of films available almost immediately for the theatres of America.

"Warner called on other producers to follow suit.

Refers to Reissues

" 'The theatre market must very quickly be furnished with sufficient Grade A pictures to take up the slack which is now forcing exhibitors to play old and reissued films,' he said, as operator of more than 450 theatres throughout the country.

" 'It is up to the industry in Hollywood to help to do something for the theatre end of the business and it will have to be done fast,' Mr. Warner said.

" 'The public which has supported this industry since its inception is entitled to our best efforts at all times regardless of weather or the conditions in other businesses,' he said. 'It is not playing fair with the public and the exhibitors to withhold the fine pictures which are being 'saved' for a later time.

" 'We might have held back our own smash picture 'The Adventures of Robin Hood' for the autumn," he said, 'but we felt it was our duty to play ball with the theatres and the public, and give it to them as quickly as possible.

Cites Eight Productions

" 'Warner Brothers already had planned to give the theatres eight big productions during July and August. These films include 'Cowboy From Brooklyn,' starring Dick Powell and Pat O'Brien with Priscilla Lane and Ann Sheridan; 'White Banners,' the Lloyd Douglas Cosmopolitan story with Fay Bainter, Claude Rains, Jackie Cooper and Bonita Granville; 'My Bill,' with Kay Francis, Anita Louise, Bonita Granville, Bobby Jordan, Dickie Moore and John Litel; 'Racket Busters,' with Humphrey Bogart, George Brent and Gloria Dickson; and 'Four's a Crowd,' starring Errol Flynn with Olivia de Havilland, Rosalind Russell, Walter Connolly, Patric Knowles and Hugh Herbert.

" 'Recognizing the deplorable lack of big-calibre productions, however, our company has decided to also release an additional group of important films during July and August.

" 'We will release these pictures so that they may be seen on the screens of America's theatres on the following dates: June 25, 'White Banners'; July 2nd, 'Men Are Such Fools'; July 9, 'My Bill'; July 16, 'Racket Busters'; July 30, 'Amazing Dr. Clitterhouse'; August 6, 'Cowboy From Brooklyn'; August 20, 'Four's a Crowd'; August 27, 'Sister Act'; Sept. 3, 'Boy Meets Girl.'

Pushing Completion

" 'We are now calling upon our studio organization to go to work on a 24-hour basis to rush the aforementioned pictures to completion so that they can be made available to the theatres throughout the country on the specified dates.'

" 'Reissuing the old productions which have been played the length and breadth of the country, is not going to satisfy the entertainment needs of the public,' he asserted."

WARNER BOOKERS MEET IN JULY

Warner Brothers will hold its second annual series of regional exchange bookers and ad salesmen conventions during July.

At the meeting, which will take place in New Orleans, July 9-10, San Francisco July 16-17; Chicago, July 23-24, and in New York July 30-31, problems of merchandising the forthcoming lineup of "action" pictures of the company and further details as to the working out of the company's accessories rental plan will be discussed. Those attending the meets from the home office include: A. W. Schwalberg, supervisor of exchanges; Stanley W. Hatch, advertising accessories sales manager, and I. F. Dolid, assistant to the Vitaphone sales manager.

Executives on Both Coasts Cite Titles of Pictures Being Made Available to Exhibitors This Summer

Hollywood masticated Harry Warner's charges of "hoarding" of "big" films with Monday morning's breakfast and then went about its business of shooting 52 pictures now before the cameras in a 30 per cent production upswing from the May 30th level.

No one chose to reply directly to the assertions made in Mr. Warner's statement. All restricted themselves to discussion of their own programs.

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, said: "It has never been the policy of this company to hold back important product for any reason. We haven't missed a picture scheduled for the season and will not miss any. We are releasing 'Alexander's Ragtime Band' in August and our July schedule includes such pictures as 'Always Goodbye,' 'Little Miss Broadway' and 'I'll Give a Million.' "

Walter Wanger declared: "I cannot speak for anyone but myself, but two of the biggest pictures I have ever made are being released in June and July, and I am not worried about the gamble I am taking with the summer slump bugaboo. 'Blockade' is now doing splendid business and 'Algiers' will follow in July. There is nothing wrong with our business that good pictures properly exploited and presented will not cure."

Clifford Work, new general manager of Universal Studio, pointed to "Rage of Paris" and "A Letter of Introduction," July releases, and "That Certain Age," set for August issuance.

Nate Blumberg, Universal's president, in New York, announced: "Within a releasing period of the current three summer months, the company is issuing four of the most important productions on its schedule."

Added to the three mentioned above by Mr. Work is "Little Tough Guy."

"A release of four such highly budgeted pictures within such a comparatively short period will be welcomed. It is made possible only by adjusted studio conditions facilitating production.

"The summer problem is not so much bad business as it is weak business. It seems to me the industry is crying with two loaves of bread under its arms."

Paramount in Hollywood directed attention to the fact that "Professor Beware," "Tropic Holiday," "The Texans," "Spawn of the North" and "Give Me a Sailor" are July and August releases, and all represent large budgetary outlays.

Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, in New York declared, so far as his company is concerned: "There is no such thing as 'summer hoarding.' Among other strong features that we will release this summer are 'Shopworn Angel,' 'The Crowd Roars' and 'Too Hot to Handle.'

"As a matter of fact we have no spring, summer, autumn or winter policy. It is all year 'round with us. You will recall that we released 'San Francisco' in midsummer and it did very well."

George J. Schaefer, general sales manager of United Artists, said at the sales convention in Chicago: "We will release two of our biggest pictures within the next four weeks, 'Algiers' (Walter Wanger) and 'The Young in Heart.'

HEART DRAMA GREAT WITH INSPIRED PERFORMANCES

. . . and the star of "Stella Dallas" at her greatest!



"Yes, I'll always love you!... and that will be my penalty ... remembering always how we said goodbye for my boy's sake . . . the boy I can never claim for my own!"

Always Goodbye

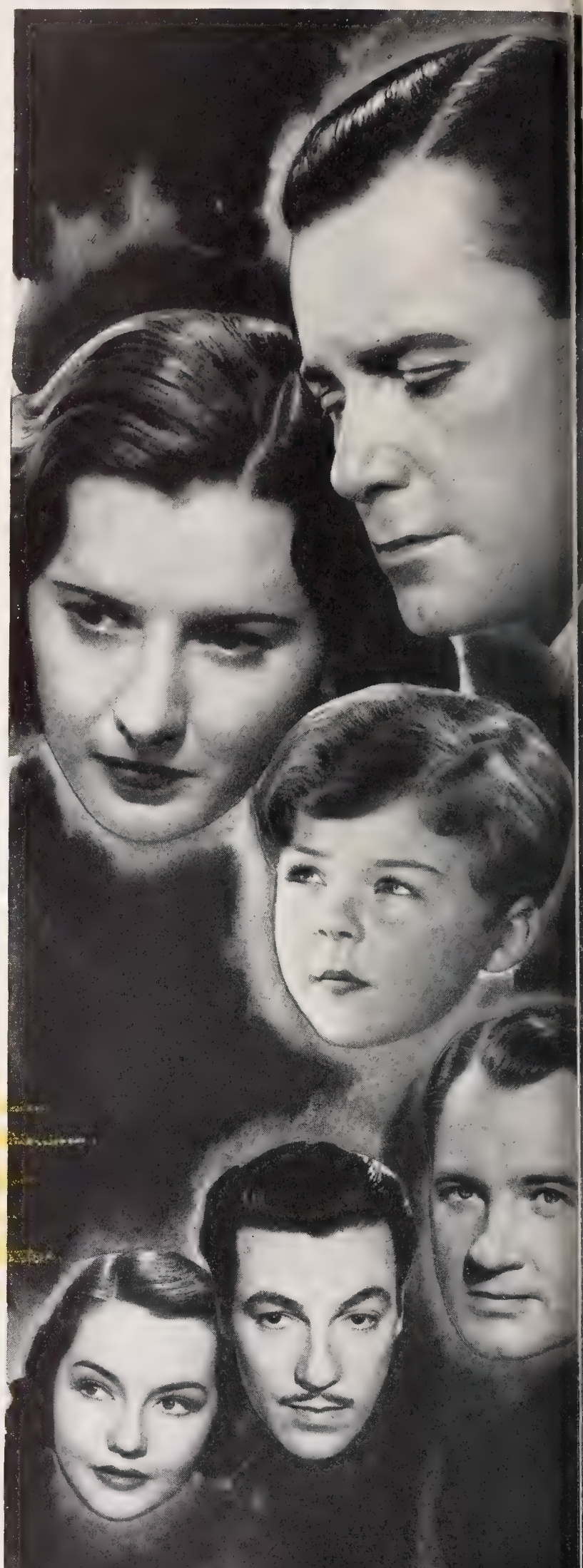


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Barbara
STANWYCK • *Herbert* MARSHALL

in

Always Goodbye

with

IAN HUNTER

CESAR ROMERO • LYNN BARI
BINNIE BARNES • JOHN RUSSELL

Directed by Sidney Lanfield

Associate Producer Raymond Griffith. Screen play by Kathryn Scola and Edith Skouras. Based on a story by Gilbert Emery and Douglas Doty.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

DELUSIVE CALM COVERS BRITISH FIGHT TO AID "SMALL EXHIBITOR"

Renters Found Balking at New Collective Plan While Trading Conditions of Independents Grow More Acute

by AUBREY FLANAGAN
in London

Though these are early days for retrospective analysis, it would seem already that the recent joint conversations between the Kinematograph Renters Society and the Cinematograph Exhibitors Association, born of that abounding spirit of good will which so swiftly followed the conclusively ended war on grading, reveal that when the lion lies down with the lamb it takes some time to agree on who is going to direct the feast.

Failure has come, abruptly and discomfortingly, to achieve any reciprocal solution of the problems of the "small exhibitor." From the first serious conference between the two parties exhibitors came away convinced, following the amicability and conciliation professed by the distributors, that the "small man's" problem was a good as solved.

Within a few days they discovered that their optimism was far from justified, that the KRS, in fact, was neither ready nor willing to agree on any collective plan which might be applied to the smaller exhibitor, whose trading conditions are more acute than they were when the matter was tackled abortively some time back. It was a matter, they suggested, which exhibitors should fight out for themselves in individual instances with the respective renters.

Long memories—and in this instance they need not be so long—recalled the essential pivot of the CEA's anti-grading fight, the claim that the renters as a body had no ethical or commercial right to impose trading conditions as a collective policy—and sourly saw the principle coming back as a boomerang aimed at their own heads.

Certain individual renters expressed their willingness to agree on special trading terms for the smaller exhibitors, whose houses took less than a certain agreed average, but the KRS as a body offered no corporative gesture.

CEA's New Campaign

At this point, however, the battle does not end. Flushed with their recent grading victory, the CEA have been unwilling to let the matter drop. A new campaign was quickly organized and was opened with a comprehensive and exhaustive gathering of data, records of takings and trading figures, explanations of what the old scheme meant, and what the modified proposals asked for, and a request that exhibitors tell their Association if they would avail themselves of any plan which might be evolved.

Tactically the propaganda was launched on the very eve of the Annual Exhibitors Conference at Folkestone.

A peculiar and in some respects misleading aspect of the situation has been the utter calm and composure with which the situation has been received. It is, however, a delusive calm, for back of the composure and equanimity is a hard spirit of determination, harder for its accompanying knowledge of unity and strength. Representatives of the circuits have sat in on the talks, and are among the most active and aggressive members of the CEA negotiating committee. Quietness, in fact, is far from being acquiescence. The CEA realizes that it has to make a out a case for action, and a convincing and conclusive case.

With the formation of the new Films Council it would seem that should the KRS fall into line and support the CEA in a direct appeal, the matter in all probability would be brought before the new body for consideration and appropriate action. The new Films Act, despite exhibitor efforts at the outset, contains no reference, either direct or indirect, to theatre building and licensing, but the powers of the Films Council are wide and considerable. Faced with a solid trade front the Council certainly would be compelled to consider the matter.

The renters have long twitted their exhibitor disputants with the need for action against overbuilding, protesting with undoubted justification and no small logic, that such matters as film hire and grading were aggravated by and indeed inextricably wrapped in the excessive and uncontrolled building of picture houses. Now the CEA —who, let it be remembered, have long battled, if on the losing side, against redundancy and the overbuilding issue, who have asked the renters to withhold product, who have fought local battles in the licensing courts, who have appealed to the KRS for a joint consideration of the matter are carying the battle back to the KRS camp. Faced with this direct appeal the KRS will find itself hard put to refuse.

Problem for Both

That it is very definitely a distributors problem as well as an exhibitors problem will be contended by the CEA. They will seek to show the distributors, as of course they know already, that the big film does not now pull in as much as it should or as it did, that receipts are toppling collectively and individually. There being only a limited amount of revenue which will accrue to the business, it follows that the more avenues there are of influx, the less will be the pickings of each.

The exhibitor, they will claim, pays his high percentages for the "super," and takes less, while the distributor himself makes less than the film merits. "Quickies" are receiving undeserved exploitation and the inferior is drawing excessive revenue away from the "super." In a country so compact and comparatively closely populated as England, where, as in a town such as Brighton, densely populated watering resort on the Sussex coast, there is a seat for every five inhabitants, it is understandable when the patron, in general an underpaid and abstemious genre, prefers to go to a "fleapit" next door rather than spend twopence or threepence in bus fares to reach the "super" downtown.

Related to Circuit Growth

The problem, too, is directly related to the speedy and intensive growth of the circuits, long a thorn to the distributor, by its economic manipulation of the processes of film hire. Here we find that, out of four theatres built, three immediately and the fourth eventually are absorbed into circuit control, a manifestation of redundancy which is making the distributor's headache less bearable every week.

Britain has an exceptionally large number of cinemas compared with its gross acreage.

There is little doubt that this problem of gratuitous building of cinemas has become increasingly urgent from the point of view of exhibitor, distributor and producer—as well as public—and the CEA should have little difficulty in persuading the KRS to back it up in the demand for conclusive action.

BRITISH PRODUCTION ATTACKED BY SPEAKER

At the Wednesday session of the CEA summer conference at Folkestone a scathingly acid criticism of British film production was levelled by Philip Guedalla, a member of the new Films Council. His most telling comments were made on "the contemporary hay fever of historical epics and pretentious absurdities." He protested that the need was not for British or American but for good films. The United States has no particular advantage in executive brains, he said, but is ready to buy them. The center of Britain's second-hand trade still is Wardour Street, he added. His paper concluded with a plea for trade unity behind the new Council.

In the afternoon Charles Metcalfe, ex-president, read a paper surveying lightly and without acrimony the problems of the trade. He insisted that the paramount objective of the majority of exhibitor movements was the increasing of aggregate income, and criticized long programs and blind booking. He said he believed the rentals problem had reached the limits achievable by negotiation and suggested that the solution rested with individual exhibitors, in that they should refuse to pay exorbitant rentals. He added that he hoped one day to see the majority of bookings for independents in the hands of one individual.

The conference previously had considered without important action the report on the Association's negotiations with renters relative to the "Small Exhibitors' Terms" plan.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Gladiator"	Story based on a novel by Philip Wylie. Screen play, Adele Buffington, Charles Melson. Director: Edward Sedgwick.	Joe E. Brown, June Travis, Robert Kent, Dickie Moore, Lucien Littlefield.	Shooting
METRO-GOLDWYN-MAYER			
"Honolulu"	Dance sequences in production. Director: unassigned. Producer: Jack Cummings.	Eleanor Powell, Allan Jones, Una Merkel, Helen Troy.	Shooting
"Boys' Town"	Screen play by John Meehan and Dore Schary from the facts supplied by Father Flanagan. Director: Norman Taurog.	Spencer Tracy, Mickey Rooney, Henry Hull, Gene Reynolds, Bobs Watson, Sidney Miller, Jimmy and Andy Cain.	Shooting
"The Great Waltz"	Screen play, Samuel Hoffenstein. Director: Julien Duvivier.	Luise Ranier, Fernand Gravet, Miliza Korjus, Henry Hull, George Houston, Lionel Atwill, Hugh Herbert, Minna Gombell, Bert Roach, Sig Rumann, Herman Bing, Greta Meyer.	Shooting
"Just a Jiffy"	Director: John Blystone.	Laurel and Hardy, Patsy Kelly.	Shooting
"The Chaser"	Original, Howard Emmett Rogers and Chandler Sprague. Screen play, Everett Freeman. Director: Edwin L. Marin.	Dennis O'Keefe, Ann Morris, Lewis Stone, Nat Pendleton, John Qualen.	Shooting
"Sweethearts"	From the operetta by Victor Herbert. Screen play, Dorothy Parker and Alan Campbell. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer, Herman Bing.	Shooting
MONOGRAM			
"Barefoot Boy"	Original screen play, Jack Neville. Director: Karl Brown.	Jackie Moran, Claire Windsor, Marcia Mae Jones, Ralph Morgan, Charles D. Brown, Helen MacKellar, Bradley Metcalf, Frank Puglia, Matty Fain, Marilyn Knowlden, Henry Roquemore, Roger Gray, Earle Hodgins, Johnnie Morris.	Editing
PARAMOUNT			
"Artists and Models Abroad"	Director: Mitchell Leissen.	Jack Benny, Joan Bennett, Yacht Club Boys, Mary Boland, Charles Grapewin, Joyce Compton.	Shooting
"Paris Honeymoon"	Director: Harlan Thompson.	Bing Crosby, Franciska Gaal, Ben Blue, Akim Tamiroff, Edward Everett Horton, Shirley Ross, Georges Rigaud, Rafaela Ottiano.	Shooting
"Mysterious Rider"	Original, Zane Grey. Screen play, Maurice Geraghty. Director: Lesley Selander.	Russell Hayden, Sidney Toler, Weldon Heyburn, Douglas Dumbrille, Charlotte Field, Monte Blue.	Shooting
PRINCIPAL			
"Breaking the Ice"	Original story, Jack Grundy. Screen play, Mary McCall, Jr., Manuel Seff, Bernard Schubert. Director: Edward Cline.	Bobby Breen, Irene Dare, Dolores Costello, Charlie Ruggles, Robert Barrett, Dorothy Peterson.	Shooting
"Terror of Tiny Town"	Screen play, Fred Myton. Director: Sam Newfield.	Billy Curtis, Yvonne Moray, Little Billy, Billy Platt, Johnny Bamburg.	Shooting
REPUBLIC			
"Come On, Leathernecks"	Director: James Cruze.	Richard Cromwell, Edward Brophy.	Shooting
"Western Justice"	Director: George Sherman.	Robert Livingston, Ray Corrigan, Max Terhune, Priscilla Lawson, LeRoy Mason, Maston Williams.	Shooting
RKO RADIO			
"Smashing the Rackets"	Original, Forrest Davis. Screen play, Lionel Houser. Director: Lew Landers.	Chester Morris, Frances Mercer, Bruce Cabot, Rita Johnson, Eduardo Ciannelli, Louise Beavers, George Irving.	Shooting
"Birthday of a Stooge"	Original, William Wormser. Screen play, Dalton Trumbo. Director: Les Goodwins.	Frank Albertson, Eleanor Lynn, Adrienne Ames, Bradley Page, Allan Lane, Richard Lane, Jonathan Hale, John Harrington, Cecil Kellaway.	Shooting
"Painted Desert"	Screen play, John Rathmell. Director: Dave Howard.	George O'Brien, Laraine Johnson, Ray Whitley, Stanley Fields, Maude Allen.	Shooting
TWENTIETH CENT.-FOX			
"Straight, Place and Show"	Director: David Butler.	Ritz Brothers, Phyllis Brooks, Ethel Merman, Richard Arlen, George Barbier, Sidney Blackmer.	Shooting
"Down to Earth"	Director: Joseph Santley.	Jane Withers, Robert Kellard, Jean Rogers, Eddie Collins, Nana Bryant, Joan Woodbury.	Shooting
"Hold That Co-ed"	Screen play, Karl Tunberg and Don Ettlinger. Director: George Marshall.	John Barrymore, George Murphy, Marjorie Weaver, Jack Haley, Joan Davis, Donald Meek, Billy Benedict.	Shooting
UNITED ARTISTS			
"The Young in Heart"	From the novel by I. A. R. Wylie. Screen play, Paul Osborne, Charles Bennett. Director: Richard Wallace.	Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson.	Shooting
"There Goes My Heart"	Original screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod.	Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette.	Shooting
"The Lady and the Cowboy"	Original, Leo McCarey and Frank R. Adams. Screen play, S. N. Behrman. Director: William Wyler.	Gary Cooper, Merle Oberon, David Niven, Walter Brennan, Thomas Mitchell, Patsy Kelly, Fuzzy Knight.	Shooting
UNIVERSAL			
"Missing Guests"	Screen play, Charles Martin, Paul Perez. Director: John Rawlins.	Paul Kelly, Constance Moore, William Lundigan, Edwin Stanley, Patrick Kelly, Selmer Jackson, Florence Wix	Shooting
"Youth Takes a Fling"	Screen play, Myles Connolly. Director: Archie Mayo.	Joel McCrea, Andrea Leeds, Dorothea Kent, Helen Parrish, Frank Jenks, Marion Martin.	Shooting
"Road to Reno"	Screen play, Ray Chanslor and Adele Comandini. From the novel by I. A. R. Wylie. Director: S. Sylvan Simon.	Randolph Scott, Hope Hampton, Helen Broderick, Glenda Farrell, Alan Marshal, David Oliver.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"The Sisters"	From the novel by Myron Brinig. Screen play, Milton Krims. Director: Anatole Litvak.	Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Alan Hale, Ian Hunter, Donald Crisp, Lee Patrick.	Shooting
"For Lovers Only"	Director: Ray Enright.	Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins, Melville Cooper, Isabel Jeans, Bonita Granville, Patric Knowles, Penny Singleton.	Shooting

PARAMOUNT'S OPERATING STATUS BEST IN YEARS, SAYS BALABAN

Cash Position Maintained in 1937 and Improved $1,500,000 Since Then, President Tells Stockholders' Meeting

"Paramount Pictures has now established an operating basis which I believe to be sounder than any the corporation has enjoyed in a number of years," Barney Balaban, president, told Paramount stockholders Tuesday afternoon at the corporation's annual meeting, at the home office at Times Square, New York.

The company maintained its cash position in 1937, Mr. Balaban declared, and since then "we have improved it to the extent of approximately $1,500,000 in the face of adverse conditions."

The stockholders elected two new directors, John Hicks and Edwin Weisl, and reelected all 14 members of the former board. Mr. Hicks is vice-president in charge of the foreign department and Mr. Weisl is corporation counsel.

The election of the two gives the management a majority representation on the board. Previous to the meeting, there was an equal division of management and non-management members. In addition to the two new directors, the management members are: Adolph Zukor, who was reelected chairman; Mr. Balaban, president; Stanton Griffis, chairman of the executive committee; Neil F. Agnew, Y. Frank Freeman and Austin C. Keough, vice-presidents, and E. V. Richards, head of the Saenger Circuit, the company's largest southern theatre affiliate.

Non-management members are Stephen Callaghan, Harvey D. Gibson, A. Conger Goodyear, Duncan G. Harris, John D. Hertz, Earl I. McClintock and Maurice Newton.

Mr. Balaban, in his annual report, outlined prospects. His report follows:

"The period since the last meeting has been an unusually trying one to the entire nation as well as to the individual industries in it. The motion picture business and Paramount have been no exception to this situation. The economic trend at our last meeting was rising income with even more rapidly rising costs of materials and salaries and wage rates.

"This situation was at least favorable to immediate earning power. The last half of 1937 brought an extraordinarily sharp reversal of trend in business conditions with the result that such margins of profit as had developed with respect to our business were very rapidly eaten into.

Factor of Production Time

"It is a very unfortunate factor in a situation of depression which develops as rapidly as the one which we are now in that a period of from six months to a year must elapse between the time a picture is planned and commitments are made with respect to its production, and the time when the income from its exhibition in theatres comes in. We are releasing pictures now which were being planned and for which commitments were made at about the time of our last annual meeting. We have liquidated unprofitable production commitments and concentrated operations, thereby making possible reductions in overhead. We have now established an operating basis which I believe to be sounder than any the corporation has enjoyed for a number of years.

"For the benefit of those who do not recall our operating results for 1937, I shall review them briefly. Our consolidated earnings for the year were $6,045,103, after all charges but not including approximately $625,000, representing Paramount's net interest as a stockholder in the undistributed earnings of partly-owned companies, nor items of $1,650,000, representing settlement of litigation instituted during the period of reorganization, nor $150,000 profit realized on the sale of a parcel of real estate. The total of these items is $8,470,000. Most of these earnings arose during the first nine months. As soon as indications of fourth quarter business levels were available a policy of retrenchment was immediately adopted.

1936 Figures Compared

"Comparable figures for the year 1936 are Consolidated earnings of $6,012,250, approximately $331,000 representing interest as a stockholder in undistributed earnings, but includes $2,000,000 credit due to reversal of reserves deducted from earnings of 1935. The net total of these items is $4,343,000 for 1936.

"During the year 1937, a wholly-owned subsidiary acquired all the assets of Olympia Theatres, Inc., a former approximately wholly-owned subsidiary of Paramount then in receivership. The result of this transaction was that the fixed asset items and liabilities on the balance sheet remained approximately the same on the published balance sheets although an actual reduction of debt of approximately $4,000,000 took place. Inventory of films, as the result of rising costs and an increased reserve of completed pictures on the shelf awaiting release, arose $5,500,000. Approximately $4,000,000 was spent on improvement and modernization of our theatre and production facilities, including air-conditioning, to meet the demands of our customers and to make up for delayed maintenance and improvement arising from the previous period of reorganization. Despite these expenditures our cash position was approximately maintained with a balance of $9,850,000 at the end of 1937 as compared with $10,475,000 at the end of 1936. This does not include Paramount's share of undistributed cash in non-consolidated companies.

"As will be noted from our balance sheet, we maintained our cash position in 1937. Since that time, we have improved it to the extent of approximately $1,500,000 in the face of these adverse conditions. The management intends to make every effort to maintain this healthy current situation. There are no important cash capital maturities or sinking fund requirements which would deplete our cash resources for a number of years.

"Since the nature of the industrial depression became apparent in the last quarter of 1937, we have been exerting every effort to adjust our costs to the possibilities inherent in such a situation. There has been a tightening up in studio operation and the elimination of non-productive and non-profitable units and personnel. However, there has been and will be no reduction in the quality, size and scope of the program for the 1938-39 season. We plan the same number of pictures for next season.

"Due to the six months to a year lag between planning and income which exists in picture manufacture and receipt of income, we find that we have not so far been able to reduce costs as rapidly as business has come down. To have done that, we would have had to start planning for the depression in January, 1937.

$830,000 Quarterly Earnings

"As a result of this situation, we have a record of earnings for the quarter ending April 2d of this year of $830,000, of which $806,000 represents our share earnings not declared out of partly-owned companies. In line with general business, box office income has continued to drop in the second quarter. Part of this is seasonal as the second quarter is, on the basis of past seasonal experience, the worst of the year. It is still too early to predict results of the world-wide operation for the second quarter.

"Sometime, the basic resources of the United States must exert themselves and there will be recovery of business and personal income. The conditions which make it necessary for high cost pictures to be released now in the face of decreased box office income will be reversed. If our cash resources are husbanded, we will be in a position to take advantage of this reversed situation.

"Consolidated interest expense for the year 1937 aggregated $1,995,430, which was a 27 per cent decrease from the $2,745,415 for the year 1936. This was effected by refunding and exchanging existing bonds and mortgages for new bonds at lower interest rates.

"Our theatre records indicate we have maintained our quality of product during this situation, so that we are maintaining our share of a market which will again be profitable.

"Unsettled political conditions in Spain, threats of a general war, and the conditions in China and Japan, have further tightened the restrictions on the movements of currency throughout the world, and depreciated the local currency in which our product must be finally sold to theatre-goers in foreign countries. In spite of these hindrances, we have been able to maintain our receipts from foreign sources by producing pictures with greater foreign appeal.

"We are continuing our efforts to make adjustments of operating conditions to the changing economic situation. In this connection, I wish to thank the executives and employees of the corporation who are so unstintedly giving their time and efforts to make the necessary adjustments."

British Plans Delayed

The completion of plans for Paramount's initial production activities in England were delayed this week after weekend conferences between Mr. Balaban and Mr. Hicks. It was indicated that final plans will not be set until David Rose, who recently was placed in charge of the company's British producing arrangements, arrives in New York from Hollywood. He is expected in New York in about two weeks and after conferences at the home office will sail to establish his headquarters in London.

BALABAN REPORTS DUAL BILLS GAINING

The double feature policy seems to be gaining, Barney Balaban, president of Paramount Pictures, said Tuesday in answer to a question put by a stockholder at the company's annual meeting of shareholders.

There is little prospect of the elimination of dual bills in the near future, Mr. Balaban declared.

In explaining that the dual bill policy appears to be gaining, Mr. Balaban referred to the distributor attempt to eliminate duals by contract in Philadelphia which was declared invalid by the Federal courts. An appeal from this decision has been taken to the Supreme Court.

NEW PROBE TALK IS HEARD AT CAPITAL

Reports Say Middle West Would Be Scene of Proceedings; Justice Department Denies Move

By FRANCIS L. BURT
in Washington

Initiation of a new anti-trust action against the film industry before the Department of Justice turns over the contents of its files to the joint Congressional-executive committee, which is to investigate monopoly in all industries, was talked of in Washington this week.

Signing of the O'Mahoney resolution by President Roosevelt shortly before the adjournment of Congress centered attention upon the Federal agencies which will be represented on the committee, as leading figures in the large industries sought advance information as to what might be expected from the Administration-controlled group which, in months to come, will delve into the practices of the motion picture, radio, oil, steel and other leading industries of the country.

Officials of the Department of Justice, as usual, refused to discuss the possibilities that new anti-trust proceedings might be anticipated. But that means nothing, since the department has been known officially to deny stories that it was about to bring a prosecution, only a few hours before another official statement announced the prosecution had been initiated.

Middle West the Locale

The reports of action against the film companies placed the scene of the new proceeding somewhere in the Middle West where, it was pointed out, the Government has been highly successful recently in prosecutions of the oil industry. Department of Justice officials feel that they get better treatment in some localities than in others and usually attempt to pick a jurisdiction in which they feel they have the best chance.

At the same time, it is understood the department is desirous of initiating an anti-trust proceeding so that it may put out, in the form it desires, one of the explanatory statements which it recently announced would be issued at the commencement of every case. While two statements have been issued, both related to cases already pending and were not considered exactly typical of the announcements which it is desired to make.

Reports that the department was casting its eyes over the film industry were given color by other reports that a least one industry leader has recently been in Washington on a quick, unpublicized visit in an effort to induce Thurman Arnold, assistant attorney general in charge of anti-trust enforcement, to hold up the case.

The "Little Businessman" Factor

Initiation of a few new anti-trust prosecutions was spoken of as "good politics" for the coming Congressional campaigns, making a showing of what the Administration is doing for the protection of the little business man who thus far, despite hearty promises, has received little real aid from Washington.

Considerable resentment is still felt over the fiasco of the "little business" conference staged some months ago by Secretary of Commerce Daniel C. Roper, the failure of the Administration to meet the complaints against high social security taxes, the heavy taxes on business income and the failure of the Government to make provision for "easy money" loans. The initiation of monopoly cases would possibly have some slight offsetting influence, and would carry out the department's promise that it would seek to preserve competition in such industries where it still exists.

The general monopoly investigation will be conducted by three members of the House of Representatives, three members of the Senate and one representative each from the Commerce, Justice, Labor and Treasury departments, the Securities and Exchange Commission and the Federal Trade Commission.

Those from the Senate who will take part are Joseph C. O'Mahoney, of Wyoming, sponsor of the investigation; William H. King, of Utah, and William E. Borah, of Idaho. The representatives are Hatton W. Sumners, chairman of the House judiciary committee, Edward C. Eichers, of Iowa, and B. Carroll Reece, of Tennessee.

"SMALL BUSINESS" HEAD DENOUNCES INQUIRY

Dewitt M. Emery, president of the National Small Business Men's Association, this week denounced the impending monopoly investigation voted by Congress, according to a Washington dispatch published in the New York Sun.

"I have said, and I still say," Mr. Emery declared, "that this monopoly investigation through which the Government is pretending to aid small business, is really nothing more than a punitive expedition, through which the Administration intends to strike at all business, both big and small.

"This idea that little business can thrive and prosper when big business is in the doldrums is just as fallacious as the idea that Congress can amend the law of supply and demand."

Adjournment Expected In Tampa Hearing

The anti-trust suit of Rivoli Theatres, Inc., against United Artists, other national distributors and two circuits, Casino Enterprises, Inc., and Consolidated Theatres, Inc., is expected to be put over until the September term of the United States district court in Tampa. The suit was scheduled to be heard this month.

Amendment and trial motions in the Ledirk-Strand anti-trust action against distributors will be head in United States district court, Newark, Monday.

On Saturday the first hearing of the defendants in the anti-trust suits brought by A. B. Momand will be heard in Oklahoma City. Mr. Momand is seeking approximately $5,000,000 in alleged damages.

Copyright Award Reversed in Canada

In a decision which Twentieth Century-Fox says will eliminate the possibility of having to retitle films shown in Canada, the court of appeals of Ontario last week reversed a lower court judgment awarded in a copyright action brought against the company for the use in Canada of the title "The Man Who Broke the Bank at Monte Cristo."

The judgment had been awarded to Francis, Day and Hunter, Ltd., music publishers, by the late Justice McEvoy, who ruled the plaintiff was entitled to $1,046.35 in damages for infringement of the plaintiff's half interest in a copyright of the musical work of that title.

"The owner of the copyright in the song suffered no wrong by what was done," W. E. Middleton, justice, wrote in his opinion for the court of appeals. "'The idea,' if any, of the song, its words and its music were not taken. I do not think the inclusion of the title in the copyright would give to the owner of the song and music such an ownership in the name as would prevent its use in a totally different type of work such as this moving picture. . . .

"Certainly the moving picture was not represented as the copyright song. No one could be misled or defrauded by what was here done. There was no passing off of the defendants' work as the work of the plaintiff. . . ."

It also was pointed out by the court of appeals that under the Canadian act, as amended in 1931, a title is protected as part of the work if the title is "original and distinctive."

Associate Justice Henderson concurred without comment in the opinion written by Justice Middleton. Associate Justice Masten wrote a separate opinion pointing out, in addition, that if Twentieth Century-Fox "had published a different song, under the title in question, or had given an oral performance of a different song to the public, the court might well have found infringement. . . . but to say that the movie picture produced by the appellant is an infringement of the respondents' performing rights in a song which is not sung by appellant seems to me an impossibility."

Edwin P. Kilroe of the Twentieth Century-Fox legal department remarked: "If the appellate court had sustained the lower court it would have caused great confusion in the industry and it might have been necessary in many cases to select a title of a picture in Canada different from the title of a picture used in the United States."

Talley Says Movietone Will "Americanize" Reel Abroad

Foreign editions of Movietone News will be "Americanized," with tempo speeded up and the stories narrated and departmentalized in the manner of the domestic reel, Truman H. Talley, producer of the newsreel, said this week. Mr. Talley returned with Mrs. Talley after several weeks in Europe, where he conferred with his staffs and sales managers on newsreel and short subject matters.

European coverage has been augmented by the addition of six narrators and other specialists, including three "name" commentators. They are Jean Toscane, chief news commentatior for the French edition; George Pieters, sports writer of the Paris Soir, and Leslie Mitchell, British Brodacasting Company announcer, who has joined the staff in England as chief announcer there.

Mr. Talley visited England, France, Italy, Germany, Czechoslovakia and Greece. While in Rome he witnessed the final steps in the re-equipping of the Movietone studios.



POST CARD

Having Wonderful Time

A great big money show at any time in the year—and a DOUBLE STAND-OUT FOR THE SUMMER!... RKO gives you one of Broadway's strongest plays—one of its most expensive properties—made into one of the finest pictures and most powerful attractions you'll play all year! A great summer-resort romance released right when everybody in the country's thinking about his or her own vacation and its possibilities!



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WITH

PEGGY CONKLIN · LUCILLE BALL · LEE BOWMAN
RICHARD (RED) SKELTON · ANN MILLER · DONALD MEEK

A PANDRO S. BERMAN *Production* *Directed by* ALFRED SANTELL

Screen play by ARTHUR KOBER
Adapted from his New York Stage success as produced by MARC CONNELLY

RKO RADIO PICTURES

LITHO U S A

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

EIGHT stars of yesteryear, and one director, on Monday petitioned Governor Frank Merriam of California to draft into law "Career Insurance," protecting future stars against penniless lives when their careers are ended.

The petition was signed by Jean Acker Valentino, Rosemary Theby, Harry Myers, Mahlon Hamilton, Alice Lake, Elinor Fair, Gertrude Astor, Ann Luther and Henry Otto, director names that drew millions into box-offices of old. Once they were rich and famous. Today they are playing "extra" roles.

"We who are now working as dress extras at Selznick International Studio, in a picture called 'Young in Heart,' once knew fame and fortune," said their petition. "We drew the highest salaries, got the choicest roles, heard the loudest cheers. All that is behind us.

"We ask that 'Career Insurance,' or a 'Mandatory Film Savings Law,' provide that studios be required to deduct from each star's salary check ten per cent of the total, this sum, in turn, to be handed over to the state treasurer for safe-keeping, against the time when a star's career is ended."

This marks the first time that any Hollywood group has asked for legislation of such a nature.

At the head of the list of signatures was Jean Acker Valentino. Not only was she the star of "Checkers," "Woman in Chains," "Brewster's Millions," "Lombardi, Ltd.," and many others, but, as the wife of Rudolph Valentino, she was the envy of women.

Mrs. Valentino left Hollywood and toured Europe. Suddenly, in 1929, she lost $300,000 in Wall Street. Back she went to Hollywood, to start again. She tried extra roles, but has been unable to again land in the higher brackets. The most for which an extra can hope is $16.50 a day in a "dress" role—and few get that.
and a "has-been," in the cold language of Hollywood. She earned $1,250 a week in her day, when she was a star and the wife of William Boyd. She saved her money, allotting herself only $50 a week. Enough was amassed by her, during ten years of top billing, to insure a lifetime of comfort. She had starred in "The Volga Boatman," "Yankee Clipper," "Bachelor Brides" and "Let 'Er Go Gallagher." So she retired. That was four years ago. She lost everything in wildcat stocks and poor investments. Now she's starting again.

Harry Myers and Rosemary Theby are man and wife, happily married for 15 years. Remember the original "Connecticut Yankee in King Arthur's Court"? They were the stars. Though only 55, Harry Myers has been in pictures since 1906. He looks back on "Up in Mabel's Room," "The Bachelor's Baby" and "Montmartre Rose." His wife recalls "Mills of the Gods," "So Big," and a dozen more.

Somehow, their money went as it came—in thousand-dollar quantities.

One of the hits of 1916 was "The Beast." Its star was Ann Luther. "Moral Suicide" was another. She had homes in New York and Los Angeles, a stable of racing ponies, fine cars. In 1923 she gave up the screen to marry Ed Gallagher, of the old team of Gallagher and Shean. Shortly after her husband's death, Miss Luther guessed wrong on the stock market.

Few comedy stars have made more people laugh than Gertrude Astor. She starred in 150 comedies, played dramatic roles in "Under Two Flags" and "The Cat and the Canary." Of the entire troupe that started with her in 1914 at Biograph, only she and J. Farrell MacDonald are living. Miss Astor drew $1,500 weekly at the top. Eight years ago a studio wanted to sign her for $2,000.

"I held off," she said, "and the deal fell through. The best I've had since is $50 daily for a bit."

To accept the extra call at Selznick, Alice Lake had to have a physician's approval at a rest home, where she has been convalescing from a nervous break-down, with film friends footing the bill. She's 42 years old. In the days of Bert Lytell and Roscoe Arbuckle she, too, drew $1,500 weekly.

"Sound pictures wrecked my career," she'll tell you. "A lot of us sort of got lost in the rush.

"Save my money? Of course not. You couldn't in those days."

Mahlon Hamilton is more fortunate. Since his starring days, when he made as high as $2,500 a week, in such pictures as "Daddy Long Legs," with Mary Pickford, "Earthbound," "Half a Chance" and "Truant Husband," he's had some parts in "horse-operas" and bits in feature pictures.

An eight-year illness dissipated the fortune accumulated by Henry Otto through many years of directing pictures, "Dante's Inferno," "The Miracle Woman," "Temple of Venus" and "Will o' the Wisp."

He now lives with a sister in Glendale, and his health has improved enough to permit him to work occasionally—as an extra. Otto claims to have discovered Valentino and to have given this "greatest of all screen lovers" his start.

"I was amused," he said, "when I took my first extra role in 'The Prisoner of Zenda.' An assistant director rushed up and showed me how to hold a staff. If I've shown one extra how to do that, I've shown a thousand of them."

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Metro-Goldwyn-Mayer's "Test Pilot" got as many enthusiastic notices in England as here. To repeat the highlights of critics' remarks on either side of the Continent would require more space than this book is long. One, however, sticks with us, from the London Daily Express, as follows:

"Lifts you right out of your seat & holds you firmly 6 inches above it for all of 2 hours."

▽

RKO, now in 77-B, has a new picture, entitled "Hockshop Blues."

▽

"Stand-ins have become a regular Hollywood institution," reports the Belgium "Filmgoer," adding, "There are stand-ins for dogs, birds, dummies, in fact for every kind of actor."

▽

Monogram's "Romance of the Limberlost" the other day received the Parents' Magazine medal for the best picture of the month. The award was made at a luncheon held following a screening at the Waldorf-Astoria.

The presentation was made by Dr. George Hecht, publisher of the magazine. With the medal in his hand, he turned at the dais to W. Ray Johnston, Monogram president, and said: "Mr. Johnston, I am mighty happy indeed to make this presentation to Republic Pictures."

INVESTIGATION of the Congressional Record's reports on the adjournment of Congress discloses that the staid House of Representatives, in the last hours before closing, ridiculed into oblivion the bill proposed by Representative Sirovich to establish a federal Bureau of Fine Arts to subsidize the stage in America.

The New York Congressman made the mistake of calling his bill up while a disappointed House was still reeling under the shock of a Senate fiat that the session should continue longer.

To introduce the subject, he made one of the speeches for which he is famous—full of little-known facts, such as "While geometry is everywhere alike, painting is not," and that La Place and Kant simultaneously but independently discovered the nebular theory of the solar system.

After an impassioned plea to the "patriotic spirit" of Congress to establish through his proposed Bureau of Fine Arts "the greatest and mightiest Nation in the world in culture and artistic development that will be a monument to our genius in the centuries to come," Representative Sirovich left the measure to debate, and then the fun began.

Representative Treadway demanded to know what "puppeteers" may be.

"A man who raises puppies," answered Representative Knutson.

Representative Knutson and Taylor charged Representative Sirovich with discrimination for not including acrobats. "We have to make some provision for some of those New Dealers," insisted Mr. Knutson.

"Down in my country the WPA has been hiring old maids to teach the mothers how to pin diapers on babies," advised Representative Short, from Missouri. "In San Francisco the WPA is actually holding classes to give women abdominal and pelvic exercises. I suppose," he concluded, "the Sirovich bill is intended to transfer such activities to a new Bureau of Fine Arts."

Mr. Short asked Representative Sirovich how 12,000,000 jobless persons and many more millions on Government relief could enjoy Puccini on an empty stomach, or enjoy listening to the strains of Mendelssohn with the seat of their pants out.

▽

Hollywood's open court cases involving the studio's pretty stars have many a funny twist. Simone Simon's suit against her secretary pointed up her "special" gold apartment keys. Connie Bennett's court tussle with Willy Pogany, artist, over his painting of Miss Bennett's portrait, highlighted the star's assertion that Pogany had made her thighs too large. Avoirdupois also came up in an agent's suit against Frances Farmer for commissions. He claimed he caused her to reduce, thus launching her career. Now Madge Bellamy appears in a courtroom, in a suit brought by a creditor against her father, and admits that she has thousands in a bank, but cannot remember the name of the bank.

▽

David Selznick has engaged one Jack Palmer as his studio projectionist. Mr. Palmer was formerly a magician in vaudeville. He should be very helpful on the "rushes."

FLORIDA JUDGE CALLS BANK NIGHT LOTTERY

Two Independent Circuits in New York Drop Chance Games in Several Theatres

Florida was added this week to the long list of states to declare theatre chance games a lottery. The games also lost ground in New York, where two independent circuits voluntarily abandoned the games in certain competitive situations, on the grounds that they have "lost their appeal," and in Philadelphia, where a plea by independents to restrain the city from enforcing a local ban was denied pending a State Supreme Court decision. The United Lutheran Synod, in session at Rochester, resolved against all forms of chance games.

Enjoins Theatres

Circuit Judge L. L. Parks in Tampa Monday ruled that Bank Night as conducted by the Sparks Theatres group here constitutes a lottery under the Florida statutes and enjoyed the Tampa and Victory theatres from any further use of the plan or any similar business inducement.

In his opinion Judge Parks said the plan comes under the "dragnet clause" of the state lottery laws prohibiting the "disposal by lot or chance of anything of value."

The Judge handed down his decision in a suit brought by Chester Ferguson, Tampa attorney, who filed the suit in his own name seeking to enjoin the theatres from holding Bank Night, Screeno, Question Box Revue and other forms of business stimulants, on grounds that they "constitute a lottery and a fraud against the public."

The ruling affected Bank Night only, since the theatres have discontinued Screeno and Question Box Revue since the suit was filed, and he held that a ruling was not necessary on those forms of giveaways.

T. M. Shackleford, attorney for the theatres, said he would appeal immediately to the Florida supreme court.

Dropped in Bronx Houses

Joseph Kannon, manager of the Crest theatre, a Cocalis house in New York, in a letter to the HERALD this week reported that Soteros Cocalis had eliminated chance games in the circuit's Westchester Ave. Bronx houses as a "gesture of good will." The circuit operates 12 houses on Westchester Ave. of which six were using the games. Mr. Kannon also said that "chance games have lost their appeal and business has not improved with money giveaways." His letter follows:

"Through the constant and persistent efforts of Walter L. Nolan, division manager for Consolidated Amusement Theatres, to eliminate chance games from that circuit, results have finally borne fruit.

"At a meeting of Mr. Nolan, Mr. Kannon and James Neville, manager of the Ogden theatre, a Consolidated house, it was mutually agreed to drop Screeno at the present, and ruled out other money games. This plan was sanctioned by each home office, Monroe Stein for Cocalis and Laurence Bolognino for Consolidated.

"This move on the part of small exhibitors is to rid the motion picture business of a headache self-inflicted.

"Mr. Cocalis has also eliminated money games from all his Westchester Ave. Bronx houses as a gesture of good-will in that direction.

"It has been found that chance games have lost their appeal and business has not improved with money giveaways."

The plea of the Roxy theatre, Philadelphia, for a restrainer against the city authorities relative to the local ban on all chance games, pending a decision by the state supreme court, has been refused again.

This marks the third refusal by the state court. The plea was prepared by former State's Attorney General Margiotti. Exhibitors are expected to drop any further attempts to seek a restraining writ, and the games probably will remain out of local theatres at least until the final supreme court hearing in the fall.

Calls Spanish Films Favored

Although the general outlook for American films in the Peruvian market during 1938 is considered to be favorable, present indications point to the fact that American pictures with English dialogue will steadily lose ground in the Lima neighborhood houses and in the provincial theatres to Mexican and Argentine productions, the American Commercial Attache in Lima said in a report to the Motion Picture Division of the United States Department of Commerce this week.

"It is estimated that 100 new Spanish talking pictures will be available during 1938 in this market, as compared with approximately 400 American productions and 84 others which include French, British and Italian pictures," the report stated.

"In the provincial towns the playing time of each film exhibited rarely exceeds one day, consequently the available supply of Spanish dialogue films, including reissues of old Spanish films, will not be sufficient to supply entirely the demands. American films of the type possessing universal appeal will receive the comparatively small percentage of the time not consumed by Spanish productions. When considering the provinces and the Lima neighborhood houses, it must be realized that a very large percentage of the public patronizing these theatres is composed of the illiterate working class, who are unable to even read the Spanish sub-titles on the American productions and naturally prefer Spanish dialogue films which they understand."

During the first three months of 1938 the report continued, Spanish productions took 50 per cent of the playing time in theatres in Lima, Callao and suburbs while American productions consumed approximately 45 per cent of the time. During the rest of the year distributors expect American films to recover to a level not exceeding 55 per cent of the total playing time.

Famous Players Canadian Corporation has taken Loew's largest house in Montreal, as a unit of its circuit. The theatre will remain dark "until further notice." Seating 3,115, the house is owned by Mansfield Theatres, Ltd., subsidiary of Famous Players.

Schaefer Again Hits 'Dissipation' of Films in Duals

Speaking at the western sales meeting of United Artists in Chicago, George D. Schaefer, vice-president in charge of distribution, this week reiterated his contention that the playing of two outstanding features on a dual bill is a "dissipation of product." The meeting, attended by about 80 delegates, was held at the Drake Hotel from Monday through Thursday.

The first two days of the meeting were devoted to an analysis of the 30 features and 12 color short subjects announced for the 1938-'39 season. Sales plans for the new season's lineup also were discussed, as was general business, including advertising, publicity and promotional ideas. During the last two days, the delegates held individual conferences with their branch and sales managers.

Harry Buckley, vice-president, spoke on exchange management and Jack Schlaifer discussed product. The new season's list was described by Mr. Schaefer, A. W. Smith, Jr., general sales manager; Mr. Schlaifer, Monroe Greenthal, director of advertising and publicity, and Paul Lazarus.

During the afternoon session on Tuesday, Hal Roach, producer, outlined his product plans. In the morning two features, "Algiers" and "Drums," and three short subjects were screened.

Meanwhile, before sailing for England on the *Normandie* last week, Maurice Silverstone, general manager and chairman of the executive committee for United Artists, disclosed that there is nothing in his new five year contract which would prevent his election as president or board chairman to succeed Dr. A. H. Giannini, resigned.

Mr. Silverstone said that Dr. Giannini's resignation came as "a great surprise" to him. It was anticipated that he would remain with the company, Mr. Silverstone said.

While in London Mr. Silverstone will wind up his duties as chairman and managing director of United Artists, Ltd. He will return to United States with his family on July 11th, according to his present plans.

Under this plan, Mr. Silverstone will not be present when a board meeting is held in New York July 5th, to dispose of several pending matters. One of the most important of these is a new long term contract for Mr. Schaefer. Mr. Silverstone had been negotiating the agreement for the company and it was generally understood that the pact had been substantially agreed upon. Before sailing Mr. Silverstone praised Mr. Schaefer, declaring "he can stay with UA as long as he wants."

In Hollywood, Samuel Goldwyn, United Artists owner-producer, this week removed William Wyler as director of "The Lady and the Cowboy" and suspended Mr. Wyler's contract. Production on the film continued without interruption with H. C. Potter and Mr. Wyler's place as director.

Mr. Wyler's contract with Mr. Goldwyn has more than a year to run, and will be resumed when another picture is ready. Mr. Goldwyn advanced no reason for his actions.

Legislation designed to ban itinerant film shows using standard film releases has been enacted in Nova Scotia. The law restricts the screening of standard width films to structures having permanently-installed projection equipment in approved booths. There is no restriction on the use of 16 mm. film of the safety type.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Tropic Holiday

(Paramount)

Musical Comedy Romance

In "Tropic Holiday" Paramount is delivering to exhibitors and theatregoers a high class package of screen merchandise. An entertaining audience show from opening sequence to final fadeout, it is also a showmanship show, cramful of easily adaptable exploitation material. Handsomely mounted, blending romance, comedy, and exotic, tingling Mexican music, peppy in its inclusion of clever dialogue and rich in picturesque production values, the picture features Bob Burns, Dorothy Lamour, Ray Milland, Martha Raye, Binnie Barnes, Tito Guizar and Elvira Rios in roles that bring out the best talents of all.

With comedy the keynote of practically all action, the theme has Ken Warren, Hollywood playwright, in Mexico trying to prepare a screen love story. But the spell of the tropical moon and the presence of Manuela take his mind off his studio responsibilities and he is soon in real love with the girl. Meanwhile an Oklahoma Senatorial candidate, Breck Jones, taking a few days off from his campaigning, crosses the border in search of a childhood sweetheart, Midge Miller. Breck contrives to get himself in trouble that lands him in the calaboose. Warren's romance with Manuela runs into difficulties when a Hollywood star, Marilyn Joyce, arrives on the scene. To get Breck out of the jam, Midge becomes a feminine bull fighter, and in a sequence packed with laughter she gives the bull a merry battle, only to have Breck emerge from the bastile and ride the bull to become her saving hero. As silvery voiced Ramon's singing does strange things to Marilyn's heart, Warren writes his own love story with Manuela.

Built to accommodate the preferences of both class and mass audiences, the show's music is entirely different from anything in recent attractions. Excellently sung by Miss Lamour, Guizar and Rios to orchestra and marimba band accompaniments, the melodies possess a haunting quality, strongly accentuating the film's varying moods. As the music is novel, so is the thematic content. Completely stepping out of all previously trodden ruts it has a unique appeal that somewhere or other along the line should pep up audience enthusiasm and appreciation. With high ranking cast names to decorate marquees, exploiteers can really go to town in assuring the patrons that "Tropic Holiday" is worth anyone's time.

Previewed at the Paramount Theatre, Los Angeles. The merry mood in which the audience watched the picture was carried out into the sidewalk conferences. As the attending stars were mobbed to the point where police protection was necessary, many of the crowd took opportunity to congratulate Adolph Zukor for an entertaining film presented in a manner that anyone can enjoy.—GUS MCCARTHY.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Director, Theodore Reed. Musical director, Boris Morros. Songs by Augustin Lara and Ned Washington. "Havin' Myself a Time" by Leo Robin and Ralph Rainger. "Guadalajara" by Pepe Guizar. Screen play, Don Hartman and Frank Butler, John C. Moffit and Duke Atteberry. Based on a story by Don Hartman and Frank Butler. Photographer, Ted Tetzlaff. Special photographic effects, Farciot Edouart. Production consultant, Manuel Reachi. Art director, Hans Dreier and Robert Usher. Edited by Archie Marshek. Dance direction, LeRoy Prinz. Costumer, Edith Head. Interior decorations, A. E. Freudeman. Sound recording, Earl Hayman and John Cope. P. C. A. Certificate No. 4121. Running time, when seen in Hollywood, 70 minutes. Release date, July 1, 1938. General audience classification.

CAST

Breck Jones	Bob Burns
Midge Miller	Martha Raye
Manuela	Dorothy Lamour
Ken Warren	Ray Milland
Ramon	Tito Guizar
Marilyn Joyce	Binnie Barnes
Felipe	Michael Visaroff
Rosa	Elvira Rios
Roberto	Roberto Soto
Joe	Matt McHugh
Pepito	Bobby Moya
Chico	Pepito Perez
Barrera	Fortunio Bona-Nova

and
San Cristobal Marimba Band
Ascencio del Rio Trio

Lord Jeff

(MGM)

Juvenile Comedy Drama

Billing of Freddie Bartholomew and Mickey Rooney as top names in the cast of this or any picture at this point of their respective careers would appear to the average eye to constitute one of the most dependable means of getting the screenwise to step up and buy tickets. Both boys steadily have been adding to their popularity on their own. Together they represent extraordinary marquee inducement.

They are seen here as fellow students in a Bernardo Home, somewhere in England, preparing for careers in the British merchant marine. The story of their preparation is a natural for juvenile interest and little if any less for adult consumption. The setting is new and the treatment of the material is, save for brief melodramatic bits at start and finish, impressively fresh.

"Lord Jeff" bears no surface similarity to "Captains Courageous" and is not likely to be compared with that film by the customers. It may be mentioned here, however, as a bit of trade information on the probable public response to the picture, that the two pictures possess in common important characteristics. As in his earlier success, Master Bartholomew enters the story as a snobbish and altogether unsympathetic character and encounters influences which effect his regeneration. As in that case, also, the sea and ships figure vitally as reformative inspiration. Here, again, the cast is predominantly male, and again another boy, played by Master Rooney, supplies an exemplary model for the refashioning of a distorted personality.

"Geoffrey Braemer" (Lord Jeff) is an orphan persuaded by "Jim Hampstead" and "Doris Clandon," jewel thieves, to work with them. He is caught in a robbery, while they escape, and is sent to a Barnardo Home for care and training. He resists discipline and escapes but is brought back after a fight by "Terry O'Mulvaney," a lad his own age and leader of the boys, who is detected returning after hours and demoted. When "Geoffrey" fails to assume the responsibility for "Terry's" offense the students ostracize him. Aware of the problem they have in "Geoffrey," the commandant puts him in charge of the boat crew and the school wins the coveted cup, but the boys maintain their attitude toward him. Finally the crooks learn that he is one of five boys chosen to join the crew of the "Queen Mary," and, when he declines to rejoin them, conceal jewels in his coat so that he unwittingly will smuggle them to America. They are discovered and "Geoffrey" ultimately gives the authorities information which leads to apprehension of the crooks. He and "Terry" win their berths on the "Queen Mary."

The picture is a Sam Wood production, directed by Mr. Wood and produced by Frank Davis. The screen play is by James Kevin McGuinness from a story by Bradford Ropes, Val Burton and Endre Boehm. The works of none of these gentlemen approach at any time the routine or standardized.

Adult characterizations are in the hands of Herbert Mundin, as the boys' immediate instructor; Charles Coburn, as commandant; Gale Sondergaard and George Zucco as the jewel thieves and Gilbery Emery as a magistrate. Terry Kilburn, among the boys in support, looks like prospective star material.

Previewed at the Uptown theatre, Los Angeles, to unmistakably genuine approval.—WILLIAM R. WEAVER.

Produced and distributed by MGM. A Sam Wood production. Produced by Frank Davis. Directed by Sam Wood. Screen play by James Kevin McGuinness from story by Bradford Ropes, Val Burton and Endre Boehm. Photographed by John Seitz. Film editor, Frank E. Hull. P. C. A. Certificate No. 4362. Release date, June 17, 1938. Running time, when seen in Los Angeles, 80 minutes. General audience classification.

CAST

Geoffrey Braemer	Freddie Bartholomew
Terry O'Mulvaney	Mickey Rooney
Captain Briggs	Charles Coburn
"Crusty" Jelks	Herbert Mundin
Albert Baker	Terry Kilburn
Doris Clandon	Gale Sondergaard
Benny Potter	Peter Lawford
Tommy Thrums	Walter Tetley
Ned Saunders	Peter Ellis
Jim Hempstead	George Zucco
Inspector Scott	Matthew Boulton
John Cartwright	John Burton
Mrs. Briggs	Emma Dunn
Jeweler	Monty Woolley
Magistrate	Gilbert Emery
Mr. Burke	Charles Irwin
Superintendent	Walter Kingsford

The Amazing Dr. Clitterhouse

(Warner Brothers)

Melodrama

"The Amazing Dr. Clitterhouse" is a most appropriate and accurate title for this picture, which approaches criminology from an entirely different viewpoint, and most interestingly. The production has Edward G. Robinson as "Clitterhouse," a part made to order for him, and there is melodrama and comedy in just the proper doses and in the most effective places. Of importance, too, is the fact that the Barre Lyndon play has been eminently successful on the stage.

The picture was directed by Anatole Litvak, and he has obtained excellent characterizations from all his cast. Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp, Gale Page, Henry O'Neill and the others, not forgetting Maxie Rosenbloom, fit their roles.

"Dr. Clitterhouse" is a reputable and well to do physician, who has nurtured secretly for

(*Continued on page* 50)



Danielle Darrieux

She's the 4

1. LOS ANGELES

Topping every opening in past year except two! HELD OVER!

TALK!

"If we can't have an installment of the French debt, then let's take La Darrieux! . . . She's certain to shine with the brightest!"

THE WASHINGTON TIMES

TALK!

"You . . . are completely bewitched!"

LIBERTY MAGAZINE

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A NEW UNIVERSAL PICTURE WITH
MISCHA AUER • LOUIS HAYWARD
HELEN BRODERICK

Original story and screen play by Bruce Manning and Felix Jackson

Directed by HENRY KOSTER

Produced by B. G. de SYLVA

CHARLES R. ROGERS
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HOLD OVER "RAGE"
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OPENINGS!

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Congress closes, Darrieux opens — It's a smash! HELD OVER!

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Hitting a three week pace! Predictions all broken! HELD OVER!

TALK!

"Crackles with originality!" CHICAGO HERALD & EXAMINER

"If F. D. R. thought Janet Gaynor cute as a button wait until he sees Darrieux in 'The Rage of Paris'!" CHICAGO TRIBUNE

TALK!

"An emphatic hit . . . she wins a large and immediate following!" LOS ANGELES HERALD

"Her beauty has exquisite freshness . . . intriguing . . . Picture is speedy and spicy!" BOSTON RECORD

(Continued from page 47)

several years a desire to write a medical treatise on the habits of criminals. To do this he becomes a burglar, noting his own reactions while committing his crimes. As the picture opens, "Dr. Clitterhouse" is "pulling" his fourth job, stealing the jewels of a wealthy friend while a music recital is in progress downstairs.

The doctor is interrupted by two burglars but makes an easy getaway with the jewels. When one of the burglars is caught and accuses "Clitterhouse" of stealing the jewels, the doctor and the police laugh. His next step is to find a "fence" through his friend "Inspector Lane" (Donald Crisp). The "fence" (Claire Trevor) and a criminal gang, led by "Rock" (Humphrey Bogart), are overwhelmed by "Clitterhouse" tactics and with the exception of "Rock" gladly accept him as leader. The doctor constantly experiments with the gang as guinea pigs, noting heightened nervous reaction under duress.

He pulls his last job and bids farewell to the gang and "Jo" who has fallen in love with him. But "Rocks" threatens to expose him. The doctor, to complete his reactions to criminal behavior, commits murder by giving "Rocks" a drug.

On trial for his life, "Clitterhouse" astounds his lawyer by swearing on the stand that he was in full possession of his senses when he committed the crimes although the lawyer had pleaded for an acquittal because of insanity. The jury finds "Clitterhouse" not guilty on the grounds that anyone offering insanity as a defense, and then insisting he was sane, must be insane.

Reviewed in the projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers-First National. An Anatole Litvak Production. Screen play by John Wexley and John Huston. From the play by Barre Lyndon. P. C. A. Certificate No. 4154. Running time, 87 minutes. Release date, July 30, 1938. Adult audience classification.

CAST

Dr. Clitterhouse	Edward G. Robinson
Jo Keller	Claire Trevor
"Rocks" Valentine	Humphrey Bogart
"Okay"	Allen Jenkins
Inspector Lane	Donald Crisp
Nurse Randolph	Gale Page
Judge	Henry O'Neill
Prosecuting Attorney	John Litel
Grant	Thurston Hall
Butch	Maxie Rosenbloom
Pal	Bert Hanlon
Rabbit	Curt Bois
Tug	Ward Bond
Popus	Vladimir Sokoloff
Candy	Billy Wayne
Lt. Johnson	Robert Homans
Foreman of Jury	Irving Bacon

Prison Farm

(Paramount)

Melodrama

"Prison Farm" tells two stories, one of brutality behind prison bars, the other of love behind prison bars. From the standpoint of footage devoted to each, the first-named theme is given the most attention. There is practically no call for comedy in such a story and the situations are realistic to a high degree (some may consider them overdrawn).

"Jean" does not know "Larry" is a criminal when she elopes with him. Following a fight with "Haskins," "Larry," rather than take a chance of being fingerprinted, permits "Jean" to take the rap and she is sentenced to a prison farm where "Haskins" is a guard. Hard labor in the laundry is her lot and she is almost killed when steam is turned on to quell a riot. Her misfortune wins her the sympathetic friendship of "Dr. Conrad." "Haskins'" hatred of "Larry" knows no bounds, yet "Larry" attempts to bribe the guard, and when "Haskins" learns about the stolen money there is a sensational fight in which "Larry" is mortally wounded.

In spirit and mood "Prison Farm" is well prepared, acted and directed. While there are definite differences in theme and treatment, there are similarities to the present cycle of prison films.

Previewed at the Stadium theatre, Los Angeles. A neighborhood house, the audience reaction was as might be expected; some liked it; others considered it excessively grim.—G. M.

Produced and distributed by Paramount. Directed by Louis King. Screen play by Eddie Welch, Robert Yost and Stuart Anthony. Story by Edwin Westrate. Mel Epstein, assistant director. Photographed by Harry Fishbeck. P. C. A. Certificate No. 4257. Running time, when seen in Hollywood, 65 minutes. Release date: June 17, 1938 (tentative). Adult audience classification.

CAST

Jean Forest	Shirley Ross
Larry	Lloyd Nolan
Dr. Roi Conrad	John Howard
Noel Haskins	J. Carrol Naish
Cora Waxlay	Esther Dale
Chiston R. Bradby	Porter Hall
"Shifty" Sue	May Boley
Matron Brand	Marjorie Main
Matron Ames	Anna Q. Nilsson
"Texas" Jack	John Hart

Young Fugitives

(Universal)

Comedy-Melodrama

There is in the unreasoning cinema consciousness that which makes a preview audience, roundly applauding such a picture as this, chorus the formula comment that it is "a good little picture." No doubt what is meant is that the cast does not bulge with marquee personalities. What is plainly meant by such unstudied applause as greeted this film is that herein resides more sound and satisfying entertainment than may be found in most of the self marketing attractions that make up the screen schedule of the average theatre. If there is a technique by which showmen can get this information across to the customers, that is the exploitation technique to use on "Young Fugitives."

The star is Harry Davenport, playing an old soldier more appropriately than the late Chic Sale, and next in line is Clem Bevans, playing his crony. Robert Wilcox and Dorothea Kent are the young persons whose romance the oldsters guide into safe waters, and dependable performers have the remaining roles in hand.

Barney A. Sarecky produced, fittingly, with John Rawlins directing with nice judgment of values a story that easily could have been over sentimentalized. The screen play by Ben Grauman Kohn and Charles Greyson, from the Edward James original, is rich in human nature and free of artificiality.

"Joel," a lonely veteran who outlives his comrades and receives $50,000 from a pool they have built up for the last survivor, seeks vainly to locate "Ray Riggins," son of his buddy, whom he has promised to watch over as his own. "Ray," a racketeer, visits his father's farm where "Joel" has taken residence, and on learning that the money is kept in the house, stays on with intent to steal it. "Meg," a vagabond, also takes shelter here. She falls in love with "Ray" but refuses to conspire with him to rob "Joel," who, suspicious of "Ray," lays a trap to test him. When the boy proves he has reformed under "Joel's" gentle influence, other racketeers appear and attempt to take the money by force. The rescue is effected in novel fashion.

Previewed at the Pantages Hollywood theatre to a moderate Monday night attendance which applauded vigorously at several points in the unreeling and heartily at the finish.—W. R. W.

Produced and distributed by Universal. Associate producer, Barney A. Sarecky. Director, John Rawlins. Screen play, Ben Grauman Kohn and Charles Grayson. Original story, Edward James. Director of photography, George Robinson. Art director, Ralph DeLacy. Film editor, Frank Gross. Musical director, Charles Previn. Dialogue director, Sarah C. Haney. Sound, Edwin Wetzel and Charles Carroll. P. C. A. Certificate No. 4301. Running time, when seen in Hollywood, 65 minutes. Release date, June 17, 1938. General audience classification.

CAST

Joel Bentham	Harry Davenport
Ray Riggins	Robert Wilcox
Meg	Dorothea Kent
Sam	Larry Blake
Benjie	Clem Bevans
Letty	Myra McKinney
Henry Scudders	Henry Roquemore
Tom Riggins	Tom Ricketts
Kathy	Mary Treen
Jud	William Benedict

Pride of the West

(Paramount-Harry Sherman)

Action Adventure

"Pride of the West" is an outdoor adventure picture which once again permits "Hopalong Cassidy" to be a hero just when a hero is most needed. Story and production detail, taking artistic pictorial advantage of rugged background, has been skillfully plotted to build the melodramatic climactic punch. The story makes no radical departures; it sticks consistently to a technique used down through motion picture history to create wide popularity for similar screen merchandise.

"Caldwell" and "Nixon," apparent enemies, nonetheless are partners in a gigantic land-grabbing scheme. Things go well until they have a hand in holding up "Windy's" stage coach and "Lucky," a guard, is wounded. To deflect suspicion from themselves, they accuse the sheriff of inefficiency and demand that a special investigator be brought in. There's where they make their mistake; "Hopalong" is the one selected. "Hopalong," playing both ends against the middle, makes it appear that his two pals are bank robbers, while he gathers evidence. "Caldwell" and "Nixon" don't give up without a struggle, however, and "Hopalong" has to rescue "Windy" and "Lucky" from the sheriff's posse.

All types of exploitation applied to earlier "Hopalongs" may be used.

Previewed at the United Artists theatre, Inglewood, Cal. It was the first time this audience had seen a "Hopalong" preview, and their reactions would have been encouraging to any exhibitor having the picture on his future program.—G. M.

Distributed by Paramount. Produced by Harry Sherman. Directed by Leslie Selander. Screen play by Nate Watt. Based on a Clarence E. Mulford story. Photographed by Russell Harlan. Boris Morros, musical director. P. C. A. Certificate No. 4317. Running time, 55 minutes. Release date July 8, 1938. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Windy	George Hayes
Lucky	Russell Hayden
Sheriff	Earle Hodgins
Mary	Charlotte Field
Dick	Billy King
Caldwell	Kenneth Harlan
Nixon	James Craig
Saunders	Glenn Strange
Dutch	Earl Askam
Slim	Henry Otho
Johnson	Leo McMahon
Detective	Bruce Mitchell
Sing Loo	Willie Fung
First Townsman	Ben Wright

Riders of the Black Hills

(Republic)

Western

With a minumum amount of talking and an abundance of action, "Riders of the Black Hills" presents "The Three Mesquiteers," Bob Livingston, Ray Corrigan and Max Terhune, riding hard and furious over the well beaten path of many other westerns, but for western fans the film is more than satisfactory. The Mesquiteers not only catch up with the villain and his gang but they also stage numerous flailing fist fights. At the projection room showing the resounding smacks when fist met jaw were so loud as to indicate the receiver had suffered a fracture of the jaw, at least, in the process.

The Mesquiteers, rounding up wild horses for a living, capture "Mesquite," a handsome black animal who looks precisely like a famous race horse, "Black Knight" except for a scar on the right foreleg. The three are taken into custody when they are mistaken for a gang that has stolen "Black Knight." The cowboys are cleared when the owner discovers his mistake.

The three, after meeting Ann Evers, who supplies the romantic interest, then devote their energy to tracking down the thieves (referred to in the film as "kidnappers") Miss Evers

whose aunt owns "Black Knight," permits them to enter "Mesquite" under the name of "Black Knight" in the all important race. "Mesquite" wins, and the gang is trapped.

Reviewed in a New York projection room. —Ray Barnett.

Produced and distributed by Republic. Associate producer, William Berke. Director, George Sherman. Screen play by Betty Burbridge from an original story by Betty Burbridge and Bernard McConville, based on characters created by William Colt MacDonald. Production manager, Al Wilson; photography, William Nobles; film editor, Lester Orlebeck; and musical director, Albert Colombo. P. C. A. Certificate No. 4308. Release date, June 15. Running time, 55 minutes. General audience classification.

CAST

Stony Brooke.....Bob Livingston
Tucson Smith.....Ray Corrigan
Lullaby Joslin.....Max Terhune
Joyce Garth.....Ann Evers
Sheriff Brown.....Roscoe Ates
Mrs. Garth.....Maude Eburne
Don Weston.....Frank Melton
Buck.....Johnny Lang Fitzgerald
Lefty.....Jack Ingram
Steward.....Edward Earle
Sam.....Monte Montague
Ethelbert.....Ben Hall
Doctor.....Frank O'Connor
Rod.....Tom London
Snowflake.....Snowflake

Underwater
(RKO Radio)
Good

Divided into two sections of aquatic skill, the initial portion of the sport reel reveals the latest in underwater hijinks. It is a form of fishing and the only requirements necessary for its practice are a pair of good lungs and the ability to spear with bow and arrow the darting fish. The second part is devoted to a water polo exhibition between the University of Florida and the University of Miami, which offers some exciting and comical moments of sportive rough-house. The camera work above and below surface is superlative.—Running time, nine minutes.

Going Places, No. 52
(Universal)
Interesting

For those who have read the tempting tourist circulars on the picturesque country of Mexico, this travel excursion under the guidance of Lowell Thomas to the land below the Rio Grande should add to their travel urge. With excellent photography and informative commentary, the audience is introduced to a varied panorama of Mexican vignettes that include rural and urban scenes and visits to historical and church shrines. With no reference to socio-religious problems confronting the country at the present moment, the spectator is given the romantic impression of song and sunshine.—Running time, 10 minutes.

Three Missing Links
(Columbia)
Stooges in Their Element

Ideal casting places the Stoogian musketeer trio in roles characteristically suited to the primitive style of their comedy playing. Formerly janitors in a farcical tintype of a Hollywood studio, the boys are hired to play in a jungle epic. Curley is cast as a gorilla, while his friends, Moe and Larry, are assigned to portray primeval cavemen. A real gorilla turns up on location and the situation of mistaken identity is given the fullest treatment. For once the farce seems well suited to the needs of the plot.—Running time, 17½ minutes.

The Jitters
(RKO Radio)
A Bag of Errol Tricks

Rather than a bit of nerves, the title refers to a set of dance steps. When his dancing wife deserts him of evenings to go tripping the light fantastic, Leon Errol becomes a little tipsy, wanders into a school devoted to the art of terpsichore and is mistaken for the instructor by a bevy of young women awaiting a demonstration of the "Jitters" dance routine. Besides the welcome sight of Errol exhibiting his patented drunk and stair step formula, the picture has some moments not so funny in which the young ladies slavishly imitate him.—Running time, 19 minutes.

Travel Squawks
(Columbia)
Cartoon

Krazy Kat on his magic carpet goes a-visiting in this cartoon. His stops include the North Pole where the penquins cavort on snow and ice; Holland, where the Dutch are shown smoking enormous pipes and Africa, where cannibals are holding a mock trial to determine if the accused native is guilty of not having a sense of rhythm. Running time, 6½ minutes.

Strike!
(Paramount)
Exciting Sport Reel

Concerned neither with baseball matters nor labor techniques, this Grantland Rice Sportlight presents in a thrilling sequence some action packed moments of fishing sport. Amply illustrated with varied instances of angling ranging from casting for mountain trout to battling a giant tarpon, the catch caught in the one reel running time of the subject presents specimens that should tinge any amateurish or professional angler an unsportsmanlike shade of green. For the non-Isaak Waltons in the audience the pictorial beauty of the background and the natural thrill of the composition should furnish compensating entertaining value.—Running time, 10 minutes.

Historic Sites, Normandy Coast
(De La Varre - Devlin)
Travelogue

Andre de LaVarre, "The Screen Traveler," has journeyed along the Norman coast to photograph the historic highlights, the resorts and other places of interest. De LaVarre also handles the narration of the subject in his capable manner. The resorts include Trouville and Deauville, the latter considered the most fashionable of Normandy resorts. The Grand Prix horse race meet is also shown. Running time, 10½ minutes.

Good Scouts
(Disney - RKO Radio)
Good Spoofing

Scouts and non-scouts including Camp Fire Girls and everyone else unaffiliated should demonstrate their relish of this extremely hilarious but still good natured spoofing of scouting activities with loud howls of abundant laughter. First seen bedecked in all his glory of scout regalia, Scoutmaster Donald leads his lads to a snappy, marching tune. The efforts of the group to put up their tent, a first aid demonstration and Donald's encounter with a geyser and a sour natured bear are given some of the merriest cartoon treatment in Donald's hilarious career. It's for all ages, particularly the adolescents.—Running time, eight minutes.

Thrilling Moments
(Columbia)
Sport Subject

This is a collection of newsreel shots gathered together for another issue in the News World of Sports series. The issue has the complete Santa Anita race in which Stagehand nosed out Sea Biscuit at the wire; a greyhound dog race; canoe racing; speedboat racing; motorcycle racing; auto racing; skiing and bobsleding. Narrative by Jack Kofoed. Described by Ford Bond. Running time, 9½ minutes.

Seven Judges View Adventure Shorts

Seven judges were called upon Tuesday night to decide by secret ballot the best of the three short subjects which are under consideration for the $1,000 prize in the Floyd Gibbons "Your True Adventures" series sponsored by Warner Brothers. The judges attended a screening of the three shorts, "Danger—High Voltage," "The Bolted Door," and "Playing With Danger," at the Strand Theatre, New York.

The judges, who will mail their ballots to the Warner judges, Albert Warner, Errol Flynn and Mr. Gibbons, were Jack Dempsey, Jay Emanuel of The Exhibitor; William Gaxton, actor; Quentin Reynolds of Colliers; James P. Cunningham of Motion Picture Herald and James M. Jerauld of *Motion Picture Daily*.

Before the screening a dinner was held at Jack Dempsey's Eighth Avenue restaurant. Among those present were the seven judges, Mr. Gibbons, Sam Sax, in charge of Vitaphone production in the east; Norman H. Moray, Vitaphone sales manager; J. F. Dolid, assistant to Mr. Moray; Joseph Henabery, director of the series; Chester Bahn, of Film Daily; A-Mike Vogel, chairman and editor of the Managers' Round Table; Ira Genet, script writer of the adventure series; Sid Rechetnik, of the Warner publicity department; Mark Hanna, manager for Mr. Gibbons; Harry Goldberg, director of Warner theatre advertising; Albert Howson of Warner theatres, Jed Kiley and Clem McCarthy.

Fox West Coast Signs For Warner Product

Gradwell L. Sears, general sales manager of Warner Brothers, left Los Angeles for New York Tuesday night after closing a deal with Fox West Coast for the company's entire lineup of 1938-'39 product, including features, short subjects and trailers. The contract guarantees 113,736 playing days over the circuit.

William McChesney Dies

William McChesney, 49, employed by the Walter Reade circuit for 27 years, died June 19th, at Memorial Hospital, Long Branch, N. J., after an illness of two years. Funeral services were held in Asbury Park, where he resided, Tuesday. Mr. McChesney started with the circuit as a reel boy and in later years was chief booker and general supervisor. A son, George, is manager of Reade's Strand, Freehold.

Barthelmess Receives Degree

A bachelor's degree has been awarded to Richard Barthelmess, actor, by Trinity College, Hartford, Conn. Mr. Barthelmess who has not been appearing in films of late, his last work being on the stage, left Trinity after three years of study. The college confers degrees on such students if, after 20 years, they have achieved outstanding success.

AMPA To Invite Sales Heads

General sales managers of all film companies will be invited to attend the luncheon of the Associated Motion Picture Advertisers late this month at which awards will be presented in the organization's annual advertising competition.

IT'S GREATER *Box Office*



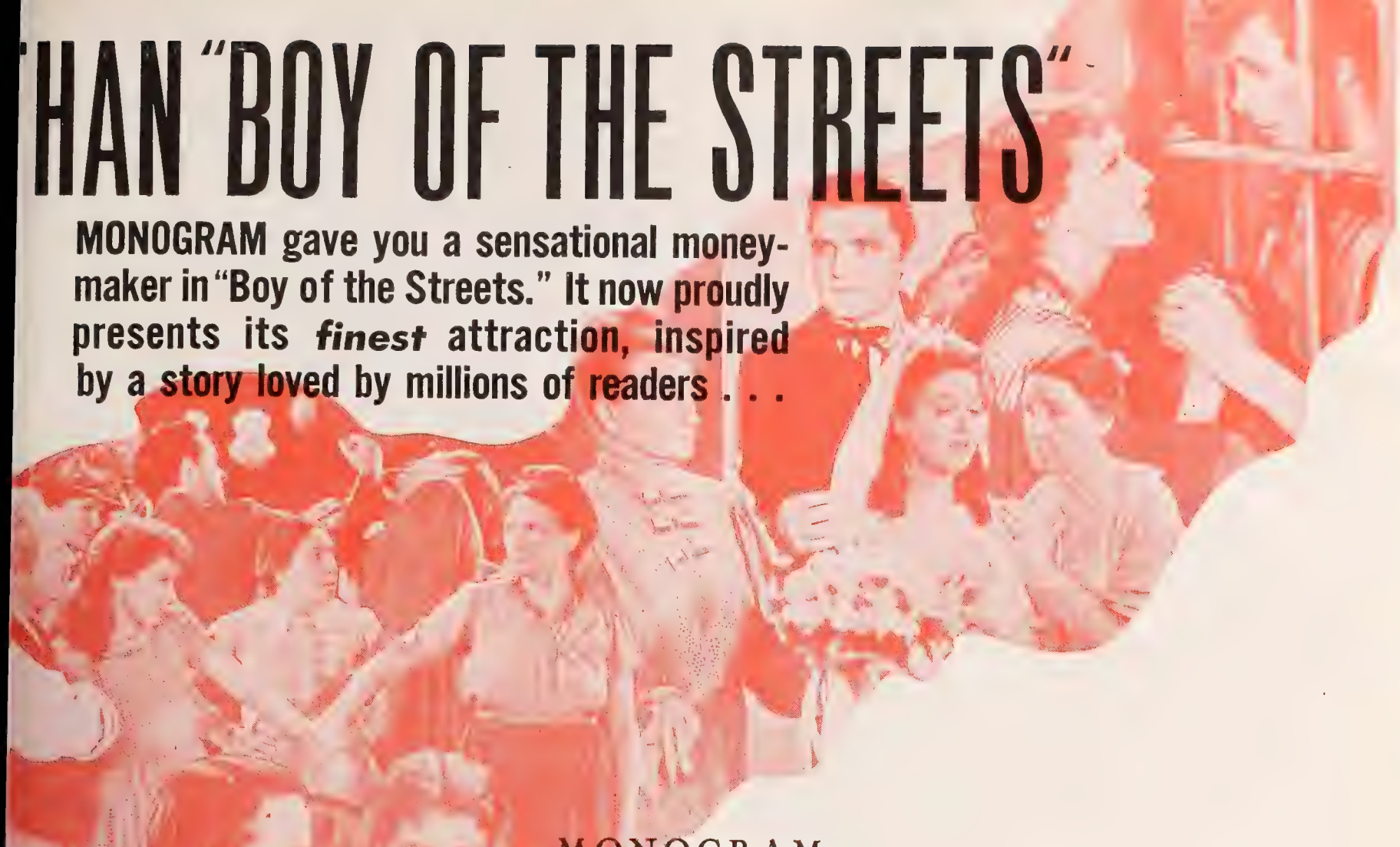




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MONOGRAM gave you a sensational money-maker in "Boy of the Streets." It now proudly presents its *finest* attraction, inspired by a story loved by millions of readers . . .



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Jean PARKER

in

"*Romance of the* LIMBERLOST"

Story Suggested by

GENE STRATTON-PORTER'S

"Girl of the Limberlost"

with **ERIC LINDEN** **MARJORIE MAIN**

Adapted by Marion Orth • Directed by William Nigh

TRADE PRESS HAILS A WINNER!

ine production will score with ... mpressive and convincing. For the family trade, t is a natural." — *Film Daily*

luman, earthy and appealing melodrama ... Jean arker's portrayal an achievement." — *Boxoffice*

lonogram's most auspicious effort for the year. ontains all of the entertaining elements of the riginal." — *Daily Variety*

... Jean Parker does easily the finest work of her career. Carries universal emotional appeal." — *Hollywood Reporter*

"Story has plenty of vitality . . . fine performances are presented." — *Motion Picture Daily*

"Swell family picture . . . good production, good cast and plenty of selling values." — *Showmen's Trade Review*

MONOGRAM PICTURES

44 FOREIGN FILMS AT ONE HOUSE IN 60 DAYS

"International Film Festival" in July and August at Fifth Avenue Playhouse, New York

Many of the outstanding film achievements of the world's studios since the advent of sound will be brought together in the form of an "International Film Festival" during July and August at the Fifth Avenue Playhouse, New York, and annually thereafter. Managing director of the Playhouse and sponsor of the project is Martin J. Lewis.

Sixteen different countries will be represented by the 44 pictures to be presented in the 60 days starting Friday, July 1st, and ending on Wednesday, August 31st. No picture will be played more than two days, and all but 21 of the 44 have been allotted but one day each, thus affording one of the most comprehensive panoramic surveys of the film ever attempted in this country.

There will be one each from ten leading Hollywood producing companies, chosen chiefly for their presentation of varied aspects of American life. France and the Soviet come next with six each, and England with five. Two films each will be included from Czechoslovakia, Sweden, Mexico, Spain and "pre-Hitler" Germany. Countries with a single entry are Ireland, Denmark, Palestine, Poland, Hungary, "pre-Hitler" Austria and Switzerland.

Single admission price throughout the festival will be 55 cents. Blocks of tickets will be made available to clubs and other organizations at a reduction. Punch tickets, good for five admissions and transferable, will be on sale at $2, and ten-admission tickets at $3.50.

Authentic Backgrounds

"While the primary purpose of the 'First International U. S. Film Festival' is to focus attention on the extraordinary worldwide development of the art of the films at a time when residents and visitors to New York City are world-conscious," he announcement said, "it is hoped that other aspects of the program will command interest and attention.

"Most of the films in the festival program were photographed against actual, authentic backgrounds in their respective countries, instead of against studio settings," according to Mr. Lewis. "This is one of the factors making for an ever increasing patronage for the foreign films, as well as the added advantage of many of the subordinate roles being played by actual picturesque natives instead of by professional actors.

Home of Foreign Films

"In addition, it is hoped that the festival will appeal to many who missed a large number of the films included in the program when they were first shown in this country, as well as to those who wish to see outstanding foreign stars in films which were instrumental in obtaining for them contracts in Hollywood."

A pioneer in the presentation of foreign films in New York City, Mr. Lewis only recently took over the management of the Fifth Avenue Playhouse, long a home of the foreign film in this country. Associated with him in the "Film Festival" are his co-director, H. S. Rosenwald; Oliver M. Sayler and Marjorie Barkentin; and Helen Thompson.

The schedule of the International Film Festival follows:

Sous Les Toits de Paris	France
La Maternelle	France
Le Million	France
Poil de Carotte	France
Crime et Chatiment	France
A Nous La Liberte	France
Maedchen in Uniform	Germany
M, or The Kidnapper	Germany
Kathleen	Ireland
The Wedding of Palo	Denmark
The Land of Promise	Palestine
The Golem	Czechoslovakia
Janosik	Czechoslovakia
The Life of Henry the Eighth	England
Rembrandt	England
The Scarlet Pimpernel	England
The Ghost Goes West	England
Man of Aran	England
En Saga	Sweden
Intermezzo	Sweden
The Wave and The Heart of Spain	Mexico
Spanish Earth and China Strikes Back	Spain
Young Forest	Poland
Dodsworth (Goldwyn-U. A.)	U. S.
Mr. Deeds Goes to Town (Columbia)	U. S.
Captains Courageous MGM)	U. S.
Showboat (Universal)	U. S.
Ruggles of Red Gap (Paramount)	U. S.
Scarface (Howard Hughes-U. A.)	U. S.
The Informer (RKO)	U. S.
Disney-Chaplin	U. S.
They Won't Forget (Warner Bros.)	U. S.
State Fair (20th Century-Fox)	U. S.
Sister Marie	Hungary
Tales from the Vienna Woods	Austria
Road to Life	U.S.S.R.
Potemkin	U.S.S.R.
Chapayev	U.S.S.R.
Baltic Deputy	U.S.S.R.
Mother and Millions of Us	U.S.S.R.
The Eternal Mask	Switzerland

DuPont Stockholders Elect Six Directors

Stockholders of the DuPont Film Manufacturing Corporation elected six directors at the adjourned annual meeting in Wilmington Tuesday. The directors are Newton I. Steers, A. B. Echols, George A. Scanlan, J. J. Moosmann, O. Henry Briggs, and Robert R. Young.

A majority of the stock of the Corporation is owned by the E. I. duPont de Nemours & Company, but a substantial minority interest is owned by Pathe Film Corporation.

The duPont film company's charter provides for cumulative voting in the election of directors. By virtue of the cumulative voting provision E. I. duPont deNemours & Company elected Mr. Steers, Mr. Echols, Mr. Scanlan, and Mr. Moosmann; and Pathe Film elected Mr. Briggs and Mr. Young.

Musical Score for "Sheik"

Paramount plans to provide a special musical score for "The Sheik," which stars the late Rudolph Valentino and which the company will reissue nationally on June 15th. The picture is being shown at the Gaiety theatre, New York, and was expected to cross the $10,000 mark for its first week.

MERCHANDISERS USE GIVEAWAYS

Today 134 of the country's biggest merchandisers and national advertisers use premiums in their campaigns, ranging from the foot corn knife given by American Safety Razor Corporation to the measuring glass offered by Zonite.

Printers' Ink Monthly, *investigating the giveaway practices employed by national sales companies to market food, drugs, petroleum products, soaps and whatnot, counted 260 products manufactured by the 134 companies for which giveaways are offered. Among the more active in giveaways are B. T. Babbitt Company, offering premiums for its eight soap and cleanser products; Colgate-Palmolive Peet Co., for 19 soap, cleanser and toilet article products; Kellogg Company, for 19 cereals; Lever Brothers, for 10 soap lines; Procter and Gamble, for ten soaps and cleansers and Sperry Flour, for six flour lines.*

Unlike the practice at theatres, where "giveaways" are just what the name signifies, many national advertisers require the consumer to pay cash, nominal amounts, of course, in addition to providing proof (coupons, sales slips, box tops or wrappers) of having purchased the manufacturer's products.

The premium trend is developing, reports Printers' Ink, *"and manufacturers are finding that consumers are most willing to pay something additional in order to get premium merchandise."*

Yugoslavia Reduces Warner Taxes

The Yugoslavian Government has reduced regular taxes by half on three Warner Brothers pictures, according to the company, by way of commendation. Productions complimented are "The Life of Louis Pasteur," "White Angel" and "China Clipper." The company was recently honored by the Egyptian Government when it refunded all custom duties for "The Life of Louis Pasteur."

Plan Camera Trips

An expedition into little traveled regions of Africa is planned by Truman H. Talley, head of Movietone News, and will be conducted by Ettore Villani, the newsreel's chief in Italy. Another expedition is planned to South America. Details will be set when Mr. Talley returns from abroad this week.

Kinema to Build House

Kinema Amusements Ltd., Calgary, Alberta, Canada, has acquired a theatre site in Yellowknife, North West Territories, Canada, and plans are being made to erect a modern theatre having the latest in sound and projection equipment. Kinema operates theatres in Goldfields, Saskatchewan and Fort McMurray, Alberta, as well as the Kinema and Tivoli in Calgary.

Edited by
TERRY
RAMSAYE



The subscription price of MOTION PICTURE HERALD will be increased to five dollars a year on July 1.

(foreign $10.00)

Hundreds of subscribers have extended their subscriptions for a full fifty-two weeks from the present expiration date at the current rate of $3 in the Americas and $5 in foreign countries.

In order that there may be no misunderstanding, subscribers are advised that only those subscriptions postmarked June 30th, or any prior date, will be accepted at the old rate.

MOTION PICTURE HERALD
Rockefeller Center
New York City

IN COURTS

Paine Suit Against ERPI Is Adjourned

The suit of John G. Paine against Electrical Research Products, Inc., was adjourned indefinitely this week when it appeared before Federal Judge John C. Knox for trial. Mr. Paine is suing to recover $149,148 as royalties claimed to be due him as assignee of about 100 music publishers. He claims this sum is due to the publishers for recording rights for motion pictures granted to ERPI.

Court Vacates Writ In Baynes Action

The application of Atlantic Film Productions, Ltd., to vacate the service of the summons and a writ of attachment in the $30,000 breach of contract action brought by George McLeod Baynes against Atlantic, was granted this week in New York supreme court.

The writ of attachment had been directed to Columbia Pictures on the claim of Mr. Baynes that it had property of Atlantic, but the reply of Columbia to the attachment denied possession of any property.

20th Century-Fox Files Denial

Twentieth Century-Fox Film Corporation this week filed its answer in the United States district court in New York to the $31,930 damage suit brought by nine plaintiffs who claim that they were injured in the fire which occurred in the company's warehouse for negatives and prints at Little Ferry, N. J., July 9th of last year. The answer denied the negligence charged by the plaintiffs and contends that "the fire was occasioned by causes out of the control of the defendant."

20th Century-Fox Answer Filed

Twentieth Century-Fox Film Corporation filed its answer this week to the suit of William L. Gross, assignee for the benefit of creditors of the Theatre Magazine Company, in which it denied Mr. Gross's charges and asserted in defense that the cover design of the August, 1929 issue of *Theatre Magazine* was not original and was not copyrighted in writing.

26 One-Reel Subjects From RKO-Pathe

Fredric Ullman, Jr., vice-president of RKO-Pathe, this week announced that the company in the 1938-39 season will release 26 one-reel subjects, of which eight have been completed. The schedule calls for four comedies featuring Sheila Barrett; 13 Sportscopes, a series of five untitled and four "novelty" short subjects.

James R. Grainger, Republic president, returned to New York from Baltimore this week, where he closed a deal for the entire Republic program to be played over the Durkee circuit of 23 theatres. The contract was signed by Frank H. Durkee.

Mr. Grainger was honored Tuesday at a luncheon tendered by Herman Rifkin, Republic franchise holder in New England, at the Statler Hotel, Boston.

FROM READERS

To the Editor of the Herald:

I have been an exhibitor for the past twenty years and I notice many blunders that Hollywood makes that are detrimental to the whole industry almost daily.

One of the few mistakes, for instance, is that in 99 out of 100 pictures most of the scenes take place in New York City. Do the writers and directors think that New York is the only city in the U. S. A.? Many people dislike New York City in their pictures day in and day out.

With conditions as they are today, Hollywood should take some of the constructive criticisms and put them in effect in their productions. My only interest in the matter is the B. O. of my theatres and not as a critic.

Most pictures are very talkative and not entertaining today because what little action there is in some of the scenes takes place in offices or elaborate apartments. People come to our theatres to be entertained and need a several hours' vacation. Let the action take place out in the country, lakes, mountainsides, national parks, and many other places of interest that would make the audience feel refreshed, and have less of the stuffy parlor sets.

If these suggestions could be relayed to producers, our business would be much better.—C. V. Martina, General Manager, Martina Circuit, Albion, N. Y.

National Decency Legion Classifies 24 Pictures

Of 24 pictures reviewed and classified by the National Legion of Decency in its listing for the last two weeks 16 were approved for general patronage and eight were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Desert Patrol," "Holiday," "Huapango" (Spanish), "International Crime," "Ladies in Distress," "Law of the Plains," "Mr. Moto Takes a Chance," "Mysterious Mr. Moto," "Six Shootin' Sheriff," "Spirit of Youth," "Stagecoach Days," "Three Blind Mice," "Tropic Holiday," Western Trails," "Wildwind Horseman," "White Banners." Class A-2 Unobjectionable for Adults: "Escuadron Azul" (Spanish), "Gleisdreieck" (German), "Mein Freundin Barbara" (German), "Prison Farm," "They Were Five," "When Were You Born," "Woman Against Woman," "You and Me."

$1,110,055 Claim Allowed In Fox Theatres Report

Courtland Palmer, special master in the Fox Theatres receivership, on Wednesday filed his final report on claims listed against Fox Theatres. He allowed the claim of Chicago Title and Trust Company as assignee of Herbert Lubin for $1,110,055. The claim was based on an agreement made March 24, 1937, whereby Fox agreed to purchase the stock and control of Roxy Circuit, Inc. The special master did not pass upon William Fox's $7,000,000 claim, which is based on an indemnity agreement. He requested it be submitted directly to the U. S. district court.

OBITUARIES

Jack Manning Dies In Yonkers Hospital

Jack Manning, who for some years served as representative of D. W. Griffith in England, died in St. Joseph's Hospital, Yonkers, N. Y., June 18th. While Mr. Griffith's England representative, Mr. Manning handled "The Birth of a Nation" and several other productions.

His career in the film industry also included his being the manager of the old Criterion Theatre, New York, and for some time he was associated with United Artists. More recently he was associated with the outdoor advertising field.

Funeral services were held at St. Barnabas Church, Bronx, June 21st.

Archie M. Andrews

Archie M. Andrews, chairman of the board of directors of Dictograph Products Company, Inc., manufacturer of hard-of-hearing devices for theatres and other auditoriums, died at his home in Greenwich, Conn., June 17th.

Benjamin Bernstein

Benjamin Bernstein, father of Harold Bernstein, who operates the Plaza, Cincinnati surburban theatre, and a director of the Independent Theatre Owners of Ohio, died recently at his Cincinnati home after a lingering illness. In addition to his son, he is survived by his widow and three daughters.

Flo Lewis

Flo Lewis, who appeared in musical comedies with Al Jolson, Joe E. Brown and Joe Cook, died recently in Milwaukee. She was 40 years old and is survived by two daughters.

Permission Granted To Study RKO Books

John Stover, acting for Ernest W. Stirn, holder of 1,234 shares of unconverted Class A stock of RKO, was granted permission by William Bondy, federal judge in New York, to examine the RKO books and records now in the possession of the Irving Trust Company, trustee.

Mr. Stirn claims that on November 23rd, 1931, at an extraordinary stockholders' meeting, less than two-thirds majority was obtained by RKO in converting its Class A stock into common. For this reason, Mr. Stirn said, he has sought a preferential treatment in the RKO reorganization plan.

Pettijohn on Vacation

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, sailed on the *Queen Mary* Wednesday for a vacation. He is expected to return about the middle of July.

The Waldorf theatre, subsequent-run theatre in New York, a few doors from the Music Hall, will be reconstructed and opened as a newsreel theatre under plans of a group headed by Joseph Steiner and Stanley Heller.

Brings Three INDISPENSABLES

THREE indispensables of the modern motion picture negative film: speed . . . fine grain . . . photographic quality. Eastman Super X brings these essentials to the industry in abundance, with special emphasis on the most vital of them all . . . photographic quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

WHAT THE PICTURE DID FOR ME

Columbia

CATTLE RAIDERS: Charles Starrett, Iris Meredith—Starrett is a new one for us, yet with a little more help on twin bills believe he'll deliver what our action fans demand. Have had unusual comment from parents on his pictures, due to the lesser amount of gun play and rough stuff, which some feel they do not want their smaller kiddies to see. This one should please. Running time, 54 minutes. Played June 3-4.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

FLIGHT INTO NOWHERE: Jack Holt, Dick Purcell, Jacqueline Wells—Entertaining programer. This one keeps the audience interested. An expedition is formed to locate a lost flyer in the heart of the jungle. Running time, 64 minutes. Played June 10-11.—Bob Elliano, Palace Theatre, Torrington, Conn. General Patronage.

LADY FOR A DAY (Reissue): May Robson, Warren William, Guy Kibbe, Ned Sparks, Jean Parker, Glenda Farrell—With the same feeling as those called up in the hearts of men and women when they hear a grand old song, people walk out thrilled and smiling as the curtain closes on "Lady for a Day." To think that with all the various technical improvements both in theatres and studios, with the new color, the beautiful orchestration scores, the countless lessons learned from each studio birthday, to think that five-year-old "Lady for a Day" still admits no peers in the field of genuine screen entertainment. True, there is only one Capra, but there must be a few human beings left in Hollywood. In all this winter season with its "colossal" "Chicago," delicious, delightful, delovely musicals, its colored masterpieces, I have seen no picture with as much strength, as much warmth, as much human interest, effortless comedy and genuine appeal as "Lady for a Day." May Robson needs no champion. Guy Kibbee is excellent. I believe Ned Sparks in supporting roles has still untapped box office potentialities. But, it is Warren William who most interests me. Somebody get him back in top bracket films; somebody who can make topnotch films. Played June 8.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—A good picture in anybody's house. Jack Holt is still a good actor when they give him a story. Running time, 61 minutes. Played June 10-11.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Pleased our Saturday crowd in fine style. Very foolish, but that's what they want, so give it to 'em. Joe always goes over good with us two or three times a year.—L. G. Tewkesbury, Opera House, Stonington, Me. Small town patronage.

First National

FOOLS FOR SCANDAL: Fernand Gravet, Carole Lombard—Fair. Will get by where stars are popular, perhaps, but didn't click with our customers. This type of story never does us any good. Running time, 81 minutes. Played June 1-2.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

Metro-Goldwyn-Mayer

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—A very fine comedy that held its own on a dual bill. Business like the old days. More power to you, Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DAVID COPPERFIELD (Reissue): Freddie Bartholomew, W. C. Fields, Lionel Barrymore, Maureen O'Sullivan, Madge Evans—Metro's selling angle on this one was "Strike out old man heat with this hot weather attraction." Boy, how it struck, one and out. The worst business we have enjoyed in a long time. It was so bad that we'll always remember it. Tricky things these reissues. They will not always behave at the present as they did in the past. Played June 5-7.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—An excellent feature. Good story and fine cast, with one exception, Billie Burke. We are all getting rather tired of her rapid fire conversation. Fanny Brice is great. Hope she gets more and bigger roles. Song hits very good. A very satisfactory production. Running time, 91 minutes. Played June 3-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—A good picture that didn't make any money. The title evidently kept them away. They thought it was some more opera. Running time, 91 minutes. Played May 29-30.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

EVERYBODY SING: Judy Garland, Allan Jones, Fanny Brice—This is really very good entertainment. It is the kind of picture that one can enjoy seeing twice. Judy Garland is quite versatile and should go far. Running time, 91 minutes. Played May 20-21.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—Did not go over so good here. Picture good enough, though. Played June 9-10.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon, Leo Carrillo, Buddy Ebsen—Another Metro hit. MGM sure has the product and MacDonald and Eddy mean real box office at my theatre. They were superb in this picture and Buddy Ebsen and Leo Carrillo helped in no small way to make the picture the success that it was. By all means play this one, Mr. Exhibitor, and watch the money roll in. Running time, 121 minutes. Played June 10-11.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

GIRL OF THE GOLDEN WEST: Jeanette MacDonald, Nelson Eddy—Fine. Eddy singing much better than MacDonald. Enjoyed by all here that seen it, which was very few. Opera singing just don't go here. Running time, 126 minutes. Played May 29-30.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney, Cecelia Parker—Each new picture in this series finds new boosters, and this one is good enough for any house anywhere, anytime. Running time, 77 minutes. Played June 3-4.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone, Mickey Rooney, Ted Healy, Frank Jenks, Jessie Ralph, Virginia Weidler—More real entertainment in this than a lot of the specials. Franchot Tone is fast becoming a favorite here; Gladys George is good and, of course, we always expect a good performance from Mickey Rooney. Hope we have more pictures with Frank Jenks and Jessie Ralph, while as for Virginia Weidler, in her appearance in my theatre she is tops. Running time, 78 minutes. Played June 10-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—This one did a better than average business, but I am in doubt as to whether any large number of patrons were really well entertained. And I feel that Miss Crawford's career as a big box-office star is over. Running time, 94 minutes. Played June 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MANNEQUIN: Spencer Tracy, Joan Crawford—A fine picture that drew a slightly above average Sunday-Monday gross. Played May 29-30.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne—A knockout comedy that pleased the entire audience and drew well above average at the B. O. Played June 7-8.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—A grand picture and has everything.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy—A picture that should do top business anywhere. Plenty of what it takes to satisfy the masses. Running time, 119 minutes. Played June 5-6.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan—Personally, thought it the poorest picture Taylor has ever made. Not a single comment on this one. Running time, 109 minutes. Played June 2-3.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Lewis Stone, Henry Hull, Charles Coburn—By all means play this one. Every patriotic man in your audience will be enthralled by this unusual picture. Metro has come across again, with another swell picture. The sound of the band playing "Dolly Gray" and the sight of the good old American flag is enough to make any man's blood tingle. Montgomery and Bruce good and Lewis Stone comes through with another wonderfully done role. Story based on wiping out the yellow fever scourge after the Spanish-American War. If exploited properly "Yellow Jack" should do very satisfactory business. By all means book this one in early. Running time, 83 minutes. Played June 12-13.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney, Cecelia Parker—As nice a picture as anyone could wish. This one O. K. Give us more; it makes us customers. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Monogram

MARINES ARE HERE, THE: June Travis, Gordon Oliver—This one proves Monogram intent to keep their promise of delivering better productions. The U. S. Marines battling smugglers in China and Zamboanga, with sufficient action and laughs to please the cash customers. Running time, 60½ minutes. Played June 12.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

PAINTED TRAIL: Tom Keene—For houses that use westerns, this one will please both young and old. Tom Keene, as U. S. marshal, poses as an outlaw and cleans up the town of outlawry. Running time, 50 minutes. Played June 12.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Paramount

BIG BROADCAST OF 1938: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope—Several of the acts by themselves outstanding, but story as a whole weak, very weak, and our patrons complained of too much Fields and too much impossible stuff in his acts.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BULLDOG DRUMMOND'S PERIL: John Barrymore, John Howard—Absolutely nothing to this, with Barrymore shouting so that it is truly laughable. This series did not click with us this season and we trust they will find other parts for Mr. Barrymore on next season's contract. Running time, 66 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

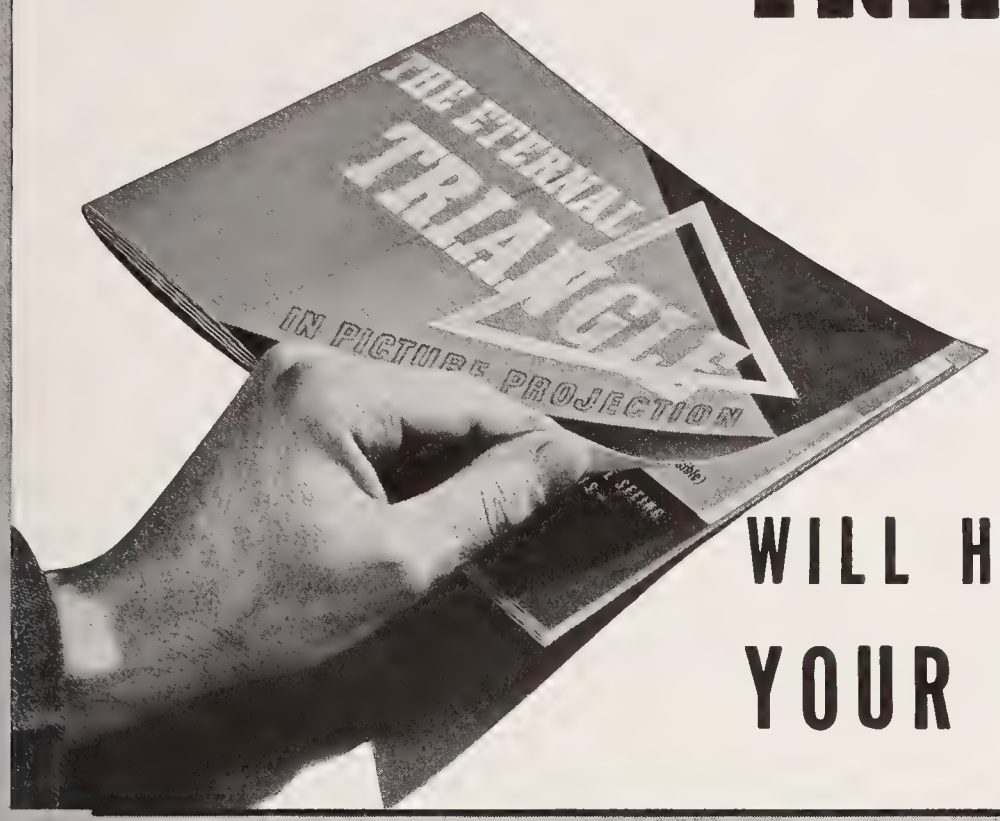
COLLEGE SWING: Burns and Allen, Martha Raye, Betty Grable, Jackie Coogan—Just not enough words made to express my opinion on this one, but I will say this, it's a pain. Not good enough on bargain nights. Maybe if Paramount will do away with

(*Continued on page* 60)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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Rockefeller Center, New York

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THREE NEW REPORTERS FROM THREE STATES

New contributors to "What the Picture Did for Me" include the following:

RAY S. HANSON, Fox Theatre, Fertile, Minn.

IRA SMITH, Breeze Theatre, Beaufort S. C.

H. G. CRAWFORD, Palace Theatre, Plano, Tex.

Mr. Crawford had reported on product two years ago.

some of Martha Raye's crazy acting, they will be better off. Sure lots of kicks on this one. Running time, 80 minutes. Played June 7-8.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine—Good. Since musicals have been slipping in our town, this one didn't bring any revival but it did please most patrons. Some felt that there was too much Beatrice Lillie and not enough Crosby in the picture. Played June 1-5.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

DOCTOR RHYTHM: Bing Crosby, Beatrice Lillie, Mary Carlisle—Much better than "Big Broadcast" or "College Swing," yet not a smashola. Bea Lillie steals the show. It just seems Paramount isn't up there when it comes to musical comedies. Business zero. May click where Bing is popular. Running time, 80 minutes. Played June 12-13.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

DOCTOR RHYTHM: Bing Crosby, Beatrice Lillie, Mary Carlisle—A pretty good picture, but don't expect too much because it sure will disappoint you. Running time, 78 minutes. Played June 5-6.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—A commentator on a nearby large town paper rated this film as pure hokum. If that is the case, let's have lots more hokum; this drew a capacity house here. Color is above average. Played June 4.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman—A small town natural if there ever was one. This is a cross between "San Francisco" and "The Perils of Pauline," but they liked it and that is all that counts. Lynne Overman is the whole show, with Gaga a close second. Miss Lamour's singing is exceptional and the recording of her songs is marvelous. Excellent. Running time, 81 minutes.—A. J. Inks, Crystal, Theatre, Ligonier, Ind. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman—The first Paramount picture to do business here since "Wells Fargo." Perhaps it's because we double-billed it. Anyway, the customers liked it and that's all we want. Very inconsistent in parts. Watch Dorothy lean against the cliff in the "jungle" and sing a song with orchestral accompaniment, then try to keep your illusion. Beautiful color. Running time, 81 minutes. Played June 10-11.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

LOVE ON TOAST: Stella Ardler, John Payne—Pretty good picture but no stars in it. The result poor business. Poor title. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARTNERS OF THE PLAINS: William Boyd, Gwen Gaze—Our patrons like the "Hopalongs," but they did not like this one, which was used as a substitute for a show that checked "short." Story weakness main complaint. Played June 3.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna, Lewis Stone—Registered satisfactorily with our patrons. Personally thought the whole thing could have been speeded up to advantage, as it builds up and lets down in various spots. Running time, 85 minutes. Played June 10-11.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

THRILL OF A LIFE TIME: The Yacht Club Boys, Ben Blue, Judy Canova, Johnny Downs, Eleanore Whitney—A swell picture, not big, but entertaining, which could have been improved with more of Ben Blue and the Canovas and less Yacht Club Boys. Running time, 72 minutes. Played May 22-23.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—Story built about the hijacking racket as applied to waylaying merchandise loaded trucks on highways. Good program.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee, Lloyd Nolan—Did not do the business we expected. Maybe we played it too late.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Republic

CALL OF THE YUKON: Beverly Roberts, Richard Arlen—Very pretty picture, plenty of action and liked by all. Running time, 65 minutes. Played May 31.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HOLLYWOOD STADIUM MYSTERY: Neil Hamilton, Evelyn Venable—An excellent action picture and ideal to double feature with a western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JIM HANVEY—DETECTIVE: Guy Kibbee, Tom Brown, Lucie Kaye—A fair programer; has a few thrills blended with laughs. Good for spot bookings. Running time, 68½ minutes. Played June 5.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—All the western fans were very much pleased. Business better. Running time, 60 minutes. Played June 4.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette—Very fine. Nothing wrong about these Autry pictures. Buck Jones still tops here. Business fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant—One of the best comedies played this season. A laugh riot. Running time, 105 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CRASHING HOLLYWOOD: Lee Tracy, Joan Woodbury—A good little programer that drew to average Saturday business. Our people like Lee Tracy. Played June 11.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

DANGER PATROL: Sally Eilers, John Beal, Harry Carey—Another quickie by the big time producer. Why waste Eilers and Carey on such truck as this? As for Beal, he is a washout pure and simple. He spoils the entire show. Just no good. Better shelve it. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FIGHT FOR YOUR LADY: John Boles, Ida Lupino—No one is going to rate this as a grade "A" picture, but it will get by with patrons who like hokum comedy and, as such, it is not bad entertainment. Running time, 67 minutes. Played May 13-14.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

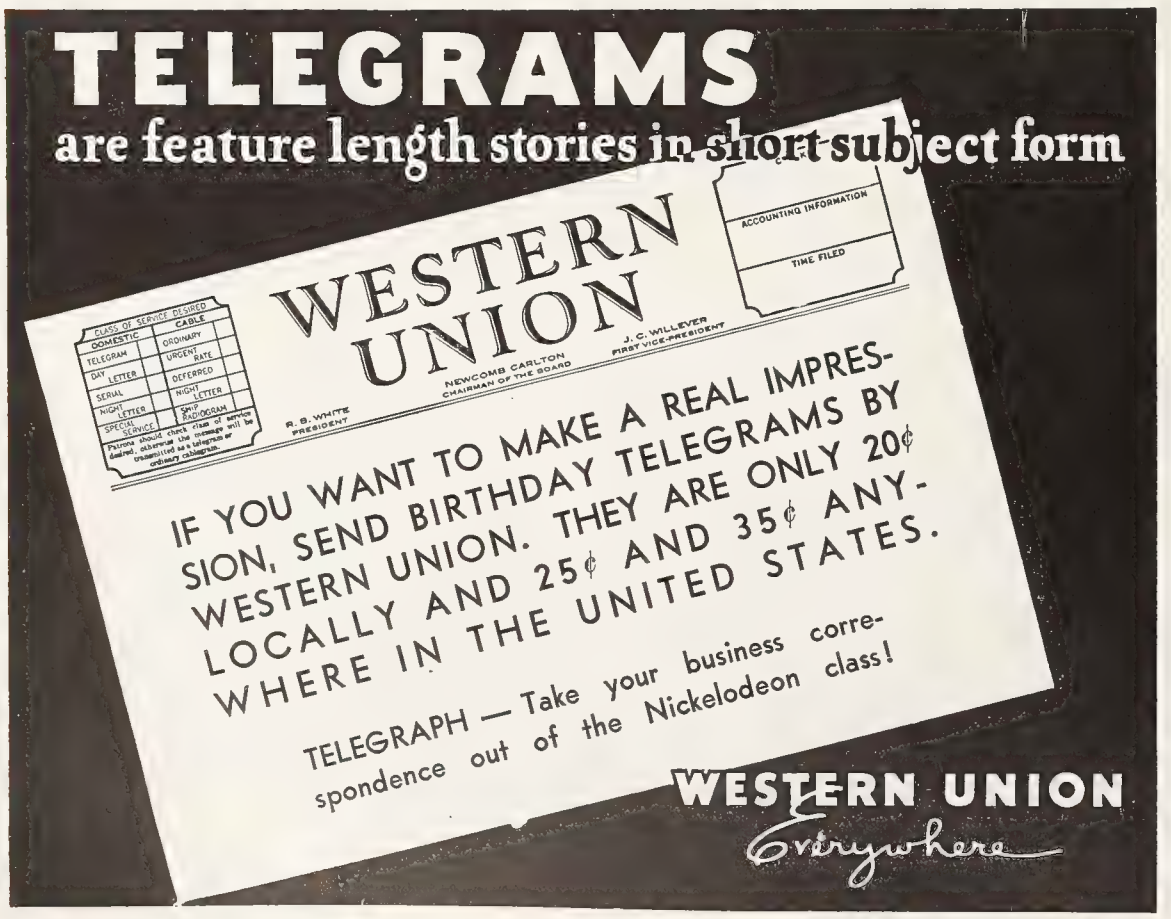
GUN LAW: George O'Brien, Rita Oehmen—Good western. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HIGH FLYERS: Wheeler and Woolsey—Good comedy; not up to the usual standard of these stars. Running time, 7 reels. Played June 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—Good entertainment for my class of audience; did not draw any extra business. Running time, 7 reels. Played May 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker—A mixture of extravaganza and hokum comedy. Some of it is very good and some of it pure bunk, but it did quite well at the box office. Running time, 90 minutes. Played May 28-29.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

(*Reports continued on following page*)



SHORT PRODUCT PLAYING BROADWAY

Week of June 18

CAPITOL
- An Evening Alone.....MGM
- Czechoslavakia .....MGM
- The Big Birdcast.....Columbia

CRITERION
- Trailing the Jaguar.....Hoffberg

MUSIC HALL
- Bit and Bridal.....RKO Radio

PARAMOUNT
- Swing School .....Paramount
- Crime Fighters .....Paramount

RIALTO
- Snowtime .....Columbia
- Sport Stamina .....Columbia

ROXY
- Pardon My Accident.....Educational
- Going Places No. 52.....Universal

STRAND
- The Juggling Fool.....Vitaphone
- Prisoner of Swing.....Vitaphone
- Porky's Party .....Vitaphone

Twentieth Century-Fox

BATTLE OF BROADWAY, THE: Victor McLaglen, Louise Hovick—Nothing big about this one and failed to click for us in any manner. Running time, 84 minutes. Played June 7-8.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

CHECKERS: Jane Withers, Stuart Erwin.—Excellent. Jane at her best. Running time, 71 minutes. Played May 28.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Cesar Romero, Ethel Merman—A delightful presentation that did not attract nearly as many patrons as we expected. Business generally shows a falling off. Played June 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOT WATER: Jed Prouty, Shirley Deane, Spring Byington—"Jones Family" series. This family series provides excellent entertainment and draws normal business. Played June 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—A class "A" production that pleased everyone. Box office receipts above average. Played June 1-3.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

ISLAND IN THE SKY: Gloria Stuart, Michael Whalen—This picture did not draw, but it did please those who came. Story locale in part laid in a night club 70 stories up in the air. Well acted and directed Played June 5-6.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

KENTUCKY MOONSHINE: Ritz Brothers, Tony Martin, Marjorie Weaver—Another milestone in the Ritz Brothers' career. Tony Martin good and Marjorie Weaver carried her part well. Two years ago none of these stars were known; now the whole three are box office names which mean something in cold dollars and cents. Running time, 85 minutes. Played June 9.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

KENTUCKY MOONSHINE: Ritz Bros., Tony Martin, Marjorie Weaver—Very well received by our patrons, some of whom had said they did not like the Ritz Bros., but now are strong for them. I think this picture will satisfy them most anywhere.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

LIFE BEGINS AT 40 (reissue): Will Rogers, Rochelle Hudson, Richard Cromwell, Jane Darwell—These Rogers reissues have done a fine business for us. For real pictures, day in and day out, they are still in a class by themselves.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LIFE BEGINS AT 40 (reissue): Will Rogers, Rochelle Hudson—One of Will Rogers' best pictures, but these reissues do not go over as well as they did. Good cast and good story. The hog calling contest is a riot. Pleased those who came. Running time, 94 minutes. Played June 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOVE ON A BUDGET: Jed Prouty, Shirley Deane, Spring Byington, Alan Dinehart, George Ernest, June Carlson, Billy Mahan—An excellent picture. Good down-to-earth story and an exceptionally good cast. Jed Prouty and Alan Dinehart are very good, but George Ernest and June Carlson as "Young America" steal the show. I believe this pair will go places. Billy Mahan is also good. Running time, 64 minutes. Played June 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MR. MOTO'S GAMBLE: Peter Lorre, Keye Luke—"Mr Moto" doesn't mean much here. Small crowd. Played May 31.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Jack Haley, Randolph Scott—Very, very good. Who said Temple is slipping? She still looks big at the box office. Running time, 86 minutes. Played May 26-27.—Ouida Stephano, Grove Theatre, Groveton, Tex, Small town patronage.

United Artists

COUNT OF MONTE CRISTO, THE (reissue): Robert Donat, Elissa Landi—I had to be satisfied with 12 thousand-foot reels spliced 100 times, cut in numerous places, buzzing sound track, nonsynchronized talking and whatnot. I always wished Elissa Landi had not been cast in the leading female role. Compared to the polished ability of Robert Donat, she appears helplessly amateurish. However, as a whole, "The Count of Monte Cristo" retains some of its pristine drawing power as a well executed and exciting adaptation from the famous novel. Played June 9-10.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

GAIETY GIRLS, THE: Jack Hulbert, Patricia Ellis—Failed to take in film rental. Those who came enjoyed it, however. Played June 5-6.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

GOLDWYN FOLLIES, THE: Edgar Bergen and "Charlie McCarthy," Adolphe Menjou, Ritz Bros., Zorina—Although we had every opportunity of doing big business, we didn't do up to expectations, but did above average business. We cut out the opera, which helped us here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

STORM IN A TEACUP: Vivien Leigh, Rex Harrison—Poor. Nothing to it but a lot of noisy dialogue. This fell flat at the box office. Our American people don't want these English pictures. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

BOSS OF LONELY VALLEY: Buck Jones—Fine weather helped us bring our Saturday night attendance to a point near normal. The usual western and it seemed to satisfy. Played June 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick—Most satisfactory. Deanna Durbin is priceless. Everybody delighted. Business good. Played June 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor, Charles Butterworth—Still the same great picture that it was three years ago. We did not do any business on account of Graduation Week, but any exhibitor that has never played this picture, be sure and pick it up if you can.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

Warner Brothers

JEZEBEL: Bette Davis, Henry Fonda—Bette Davis is tops in my town, especially with the ladies. George Brent and Henry Fonda were at their best, although I don't personally like George Brent in this particular character. With a little extra advertising, we put this over and didn't have to hide when they came out. Running time, 104 minutes. Played May 25-26.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane—An extra good little comedy that made the patrons walk out with a satisfied smile. Excellent in all details. This "love team" clicks for us. Give us more of them. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch—A program picture that registered well with our family group patrons. Running time, 63 minutes. Played May 24.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

SLIM: Pat O'Brien, Henry Fonda, Margaret Lindsay—My patrons very much enjoyed this feature action and comedy. Running time, 8 reels. Played May 26.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

Short Features

Columbia

GRACIE AT THE BAT: Andy Clyde—Slapstick comedy that is a riot. Will keep them roaring all the way. Any baseball enthusiast will consider it twice as funny. Running time, 18 minutes.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

Educational

HIS OFF DAY: Terry-Toons—A good short with plenty of pep and vitality. If your program runs a little short this is just the thing to make up your short time on. Just the thing to stick between double features, as it is not too long. Everyone will like this one. Running time, 6½ minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

WANNA BE A MODEL?: Two-Reel Comedies—It's o. k. but I think that there are a lot better for the same money. Gets more or less tiresome in places. It is a little bit different and your patrons may like it. I wasn't particularly stuck on it. Running time, 16 minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

Metro-Goldwyn-Mayer

BLOTTO: Laurel and Hardy Reissue—Our audience ate it up. Too bad there are no comedies like these today. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BLUE MONDAY: Captain and the Kids—Just a run-of-the-mill cartoon. After the Harman-Ising series, these other cartoons do not click. Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAPTAIN'S PUP, THE: Captain and the Kids—Just another cartoon. After the Harman-Ising, these imitation cartoons do not go over. We want colored cartoons.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CLEANING HOUSE: Captain and the Kids—These new Captain and the Kids look O. K. This is our first one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—Another fine travel talk. Beautiful scenery, good music and good color. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GLIMPSES OF NEW BRUNSWICK: FitzPatrick Travel Talks—Excellent. FitzPatrick never fails you with one of his Travel Talks. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

(*Reports continued on following page*)

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(Continued from preceding page)

HOW TO START THE DAY: Robert Benchley—Robert Benchley has a way of his own in putting these comedies over, which are 100% class.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LIFE IN SOME TOWN, U. S. A.: M-G-M Miniatures—An excellent subject, well thought out and directed, showing the evil of too many laws. Excellent for any day of the week. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE BANTAMWEIGHT: Harman-Ising—An ideal farmyard colored cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NATURAL WONDERS OF THE WEST: FitzPatrick Travel Talks—I highly recommend this picture for all exhibitors. In color this wonderful picture literally takes one into the West beautiful and shows one the natural beauty of that particular section of the U. S. Personal note to Mr. FitzPatrick: This is some different from the report that I gave on your last travelogue which I played in Brandon, Vt. However, I truly mean every word that I said about "Natural Wonders of the West." Everyone here in Schroon Lake really enjoyed this picture as did myself. Let's hear from you. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

PENNY'S PARTY: Pete Smith Specialties—A very beautiful short that pleases the women in the audience. Not as good as last season's picture on the same subject. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PETE SMITH SHORTS: Very good. Many of my patrons sit thru them twice.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

POULTRY PIRATES: Captain and the Kids—Just an ordinary cartoon like other black and white cartoons. Sorry Metro left Harman-Ising cartoons. They were excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROCKY MOUNTAIN GRANDEUR: FitzPatrick Travel Talks—I don't believe we ever showed nicer scenery than shown in this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THAT MOTHERS MIGHT LIVE: M-G-M Miniatures—This one was substituted too late for me to book another short. Might be all right for a clinic but zero from the entertainment standpoint. A very tiresome and uninteresting short. Not worth running. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

CALIFORNIA GIANTS: Paragraphics—A very interesting Paragraphic of Paramount. Educational and beautiful. This company has the most consistent good shorts of any company we play. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CALIFORNIA GIANTS: Paragraphics—Good filler; interesting and well commented.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

HIMBER HARMONIES: Richard Himber and Orchestra—This picture could be a full length feature. The story is different from any we have run in the way of a band short. The best of the season. Paramount is continuing their high standard of short subject material. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HONEST LOVE AND TRUE: Betty Boop Cartoons—Very good. The Betty Boop cartoons are still very popular. Always try to book in a cartoon on every program and watch the pleasant smiles and remarks from your patrons. Running time, seven minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

LEARN POLIKENESS: Popeye the Sailor—Popeye remains a big favorite here. This one is up to his usual standard.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

LITTLE LAMBY: Color Classics—An excellent colored cartoon. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BERTH QUAKE: Leon Errol Comedies—Good Comedy.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

DONALD'S NEPHEWS: Walt Disney Cartoons—Drew more laughs and satisfaction than any of the socalled two reel comedies in months.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

FALSE ROOMERS: Edgar Kennedy Comedies—The audience seemed to enjoy this one. Running time, 2 reels.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 80, Vol. 20.—Graduation ceremonies at West Point....Mme. Chiang Kai-shek directs care of Chinese orphans....Winter blizzard in Wyoming....Girls compete for Ozark Smile Girl of 1938....Picking daffodils in Australia....Warren Allen at 62 makes parachute jump....Lew Lehr....Motorcycle racing....Sand yachting....Surf fishing.

MOVIETONE NEWS—No. 81, Vol. 20.—Japanese bombers rain death on city of Canton....Railroad wreck in Montana....King George takes salute at trooping of colors....John Roosevelt marries Anne Clark....Ambassador Kennedy returns....General Franco inspects fleet....Tennis....Golf....Baseball....Lew Lehr.

NEWS OF THE DAY—No. 278, Vol. 9.—Congress packs up for home....Graduation day at West Point ....China's first lady aids war waifs....Baby hercules and father do stunts....United States coins money for China....Preview of latest beach styles....Heiress defies dad to wed...."Keep fit" slogan of British women....Wrestling....Motorbike racing.

NEWS OF THE DAY—No. 279, Vol. 9.—Montana railroad disaster....Canton bombings....Roosevelt clan sees John wed....King George attends military ceremony....Kennedy returns here....Chimp, champ and chump-Simians deluxe....Vander Meer in action ....Babe Ruth back in big league.

PARAMOUNT NEWS—No. 91.—French act to halt rebel border raids....Europe has drought; bumper crops here....Heiress weds salesman....McCall arraigned as kidnapper....Kennedy's sons open children's corner in London zoo....Belgium girls invite bachelors to get-acquainted fete....Pass Wage Bill as Congress nears end....West Point cadets graduate.

PARAMOUNT NEWS—No. 92.—New York Chinatown fetes aid China's cause....Long-lost plane found....Ambassador Kennedy arrives here....Henry Ford celebrates 35th anniversary of motor company....St. Louis zoo's acrobatic monkeys perform ....Scores die as train plunges into river....President sees youngest son wed....Babe Ruth returns to baseball....Other baseball....Track.

RKO PATHE NEWS—No. 95, Vol. 9.—Congress winds up for vacation....Yates returns with golf crown.... U. S. Mint makes coins for China....WPA workers in slum razing drive....Summer fashions on parade ....Vander Meer pitches a no-hit game at night baseball in Ebbets Field.

RKO PATHE NEWS—No. 96, Vol. 9.—Scores are dead in train wreck....$35,000,000 for new Ford plant.... Anne Clark weds John Roosevelt....Old and new baseball stars shine....Plane missing four months is found....King George reviews Horse Guards....Kennedy returns for parley....Princeton sees track mark set.

UNIVERSAL NEWSREEL—No. 676, Vol. 10.—Future generals graduated....Forest fires spread havoc.... French inspect air bases....Record Congress adjourns....Coney Island opens for summer....Cowboys in annual rodeo....New aquaplane thrills....Oil scion joins unique club....Summer ski meet held....Auto racers thrill crowd.

UNIVERSAL NEWSREEL—No. 677, Vol. 10.—Scores dead in train wreck....Air bombs kill thousands.... Find nine dead in lost plane....President at son's wedding....Pitcher sets new record....King's birthday celebrated....Envoy home on short visit....Track stars thrill crowds....Babe Ruth back in uniform.... Chimps star in zoo debut....China war-aid parties held....Quaint pilgrimage observed.

MARCH OF TIME SERIES: Very good entertainment. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

PHONEY BOY: J. Harold Murray—Good entertainment for single reel. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

SELF CONTROL: Walt Disney Cartoons—Another Donald Duck that drew howls of merriment from the entire audience.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

SKYLINE REVUE: Paula Stone—An excellent subject of its nature.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoons—A very good Silly Symphony. A different idea and very clever.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

FILMING NATURE'S WONDERS: Adventures of the Newsreel Cameraman—Poor.—H. G. Crawford, Palace Theatre, Plano, Tex. Small town and rural patronage.

MOVIETONE NEWS: O. k. All newsreels are about the same in quality. You are safe in booking Metro, Movietone, Paramount, Pathe and Universal. Be wary of any other socalled newsreels. Running time, nine minutes.—Pearce Parkhurst, Paramount Theatre, Schroon Lake, N. Y. Small town and summer patronage.

United Artists

MOTHER PLUTO: Silly Symphonies—Another Disney, enjoyed by the farmers. Chickens are in season now.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

NELLIE, THE SEWING MACHINE GIRL: Oswald Cartoon—Something different in cartoons and pleased. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

PENGUIN PARADE: Merrie Melodies—A very clever colored cartoon. Vitagraph has something outstanding in this series. If the balance of the product was as good as the Merrie Melodies we would not complain. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PICTORIAL REVIEWS: No. 4—These reels very interesting and educational. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

PICTORIAL REVIEWS: No. 6—An excellent Pictorial; one of the best we have run from this company, especially the Kellogg horse ranch section. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PICTORIAL REVIEWS: No. 8—A very good Pictorial. The bowling part was excellent, as it is very popular here. The colored sequence on latex is very educational. Very excellent in all. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUSS MORGAN AND HIS ORCHESTRA: Melody Masters—Very good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SCRIPT GIRL: Broadway Brevities—The best two reel musical that Vitagraph has given us this season. A nice little series of acts. Running time, 20 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHOPGIRL'S EVIDENCE: Floyd Gibbons' "Your True Adventure"—Not better than the rest but just as good. The top ranking black and white series of the season. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SNEEZING WEASEL, THE: Merrie Melodies—An excellent colored cartoon that is all too short. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STARLETS: Broadway Brevities—Best reel of this kind we have played. These kids are all comers. Will have to repeat it as there has been so many requests for it. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Serials

Columbia

JUNGLE MENACE: Frank Buck, Reginald Denny, Esther Ralston—Very good. No regrets. Believe it's bringing in a few extra dollars.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SECRET OF TREASURE ISLAND, THE: Don Terry, Gwen Gaze—This serial o. k. Finally, Columbia has hired some actors to make their serials.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

WELCOME, FRIENDS

Among a lifetime's thrills, so visitors tell us, is to be counted one's first sight of New York's skyline, first glimpse of Broadway at night, first view of the city's milling millions when day is done. These and more may be taken for granted by the average New Yorker, but to one making his first journey to the Big Burg, it's an occasion to be told about back home time and again.

It was with this in mind that trips to New York were decided upon as prizes in the July Contest sponsored by various of the picture companies and detailed on a following page.

True enough, the mountains and seashore are mighty inviting. They tempt the weary theatreman fed up with the grind of operation and who wants to get away from it all. But the opportunity of competing for an all-expense trip to fabulous Manhattan Island is something the eager showman will regard with great anticipation, to be won for nothing more in exchange than a job that is "right down his alley".

△ △ △

MORE SOCKEROO WANTED

Harry Warner says: "We have learned through profitable experience that you can lick economic situations by courageously putting forth your strongest efforts and not relaxing when things seem bad." The Warner Bros. executive was not speaking specifically of showmanship but since his statement fits the subject so well, we can take off from there.

At present, there is fire and cross-fire in the industry having to do with the status of the boxoffice. The reasons therefore are given as various but happily there is general agreement that vigorous and consistent showmanship may yet be the most important answer. It's nothing new to learn, of course, but it is new and heartening to find so many of the top line executives solidly in favor of turning loose every ounce of showmanship to save the day.

This department has always held with and hammered hard upon one conclusion, that no good would come from ignoring the value of intense exploitation to maintain the health of the industry. For too long the general attitude has been one of being able to "take exploitation or leave it alone"; to accept as adequate the conventional ideas and tieins that pass for spirited showmanship in too many spots. But obviously, it takes more than that and especially right now. Thus the raising of banners and the long-deferred recognition—and it's about time, too.

In voicing his approval of our recent "Boom, Boom," editorial, Mr. Walter Vincent deplores the fact that so many exhibitors have refined the "guts" out of theatre operation.

"A little less of the so-called refinement and a return to the elemental might be highly profitable," writes the Wilmer & Vincent executive in support of the circuit's decision to revive circus methods of exploitation.

Let's stop kidding ourselves that the too well-mannered and dignified school of advertising is effective enough to maintain public interest. And let's be thankful, too, that the industry can still call upon the low-down sockeroo, that is, if the industry will. The strong efforts of which Mr. Warner speaks can most easily find expression in the hands of theatremen well versed in beating on the drum and only too willing if allowed to do so.

△ △ △

IT SURE IS THE BUNK

From Carter Barron, Loew Theatres Eastern division head, anent a recent editorial on the dangers of uncontrolled advance screenings:

"I have just read and admired your comments. . . . 95 per cent of the time your view is 100 *per cent right. A selected audience culled from the locals for a specific purpose, intelligently staged, can help, but this mass preview business is the bunk, so often resulting in entertainment for the local butcher, baker and candlestick-maker who are potential customers."*

A-Mike Vogel

Picture Companies Give Free Trips to New York

All-Expense Vacations Offered by Distributors for Winning Campaigns on July Playdates; Six Companies To Participate

by A-MIKE VOGEL

Hold off on those vacations, folks. Don't set the date. Don't pick the place. Not until you get a load of what's going on in these parts, right now.

What's going on, sez you? Just this: Six distributors are offering free, one-week all-expense vacation trips to New York for top campaigns on pictures played in July.

Paramount, Twentieth Century-Fox, Warner Brothers, United Artists, RKO Radio and Monogram are the hosts, gentlemen. Each of these companies is giving one trip for the best campaign or campaigns on that company's pictures selected by them for the contest, as noted below.

Paramount: "Tropic Holiday" and "Professor Beware."

Twentieth Century-Fox: "I'd Give a Million" and "Always Goodbye."

Warner Brothers: "Racket Busters."

United Artists: "Algiers."

RKO Radio: "Having Wonderful Time."

Monogram: "Romance of the Limberlost."

There you are, friends. If you'd like to see the Big City for five colossal and gorgeous days and nights, here is your opportunity, and remember, it's all free. Transportation, hotels, meals and entertainment—it's all "on the house" and the home office boys intend doing a top job of making the winners "to home."

* * *

Do you know that New York is one of the most popular vacation spots the world over? Do you know that millions of folks from everywhere pour in to the Big Burg for their annual vacations and have the time of their lives? Yes, sir, and that's so.

New York has much to offer the visitor any time of the year, but in the good, old, summertime, glamorous Manhattan Island dons her prettiest dress for the entertainment of its visitors. And what a show it is.

Imagine, the fabulous Great White Way with its millions of colorful lights that turn night into day. Radio City's soaring towers —a complete city in itself and counted one of the new wonders of the world. World's Champion baseball clubs—the Yankees and Giants. The countless and inviting ocean beaches. Coney Island. The majestic Hudson. Preview of the New York World's Fair. Storied Fifth Avenue. Wall Street—the world's financial center. Glittering night clubs, fantastic Harlem, quaint Greenwich Village. Sidewalk cafes. And if you are inclined—museums, art galleries, universities, libraries, cathedrals.

That's just a few of the attractions, folks, and all ready for the attention of the fortunate theatremen voted the six Big Trips.

The rulings are simple. If you play any of the above mentioned pictures between the first and last days of July, you are eligible to enter. You may enter campaigns on one picture, or on as many of these you will play during the month. As usual, al evidence of exploitation campaigns must accompany each entry. Deadline for the July Contest has been set for midnight of August 13. In case of ties, duplicate prizes will be made. Entries should be forwarded to July Contest Editor, Managers' Round Table. That's all there is to do.

The contest pictures all have countless possibilities for box office exploitation. For the information of contest-minded theatremen, the following is of interest:

"Professor Beware" marks the return of Harold Lloyd to the screen in another of his famed. lunatic, exciting yarns. In the cast are Raymond Walburn, Lionel Stander, William Frawley, Etienne Giradot, Guinn Williams.

"Tropic Holiday" is a romantic comedy against the background of tropical Southern Mexico. Martha Raye and Bob Burns supply the comedy, Ray Milland and Dorothy

(*Continued on page 71*)

Second Quarter Quigley Awards Ends June 30; Deadline July 16

Though there are but five days to the end of the second competitive period of the 1938 Quigley Awards, over three weeks still remain before deadline date for the current quarter. Entrants will have until midnight of July 16 to get their campaigns to Headquarters, for that's just what "deadline" means. Entries must be received before that time and that's plenty of mailing time even for campaigns put over on late June dates and dates starting on last days of June and running over into July. Remember, please, that campaigns for the Second Quarter can be entered on any dates played in April, May and June, just so long as they arrive no later than midnight of July 16.

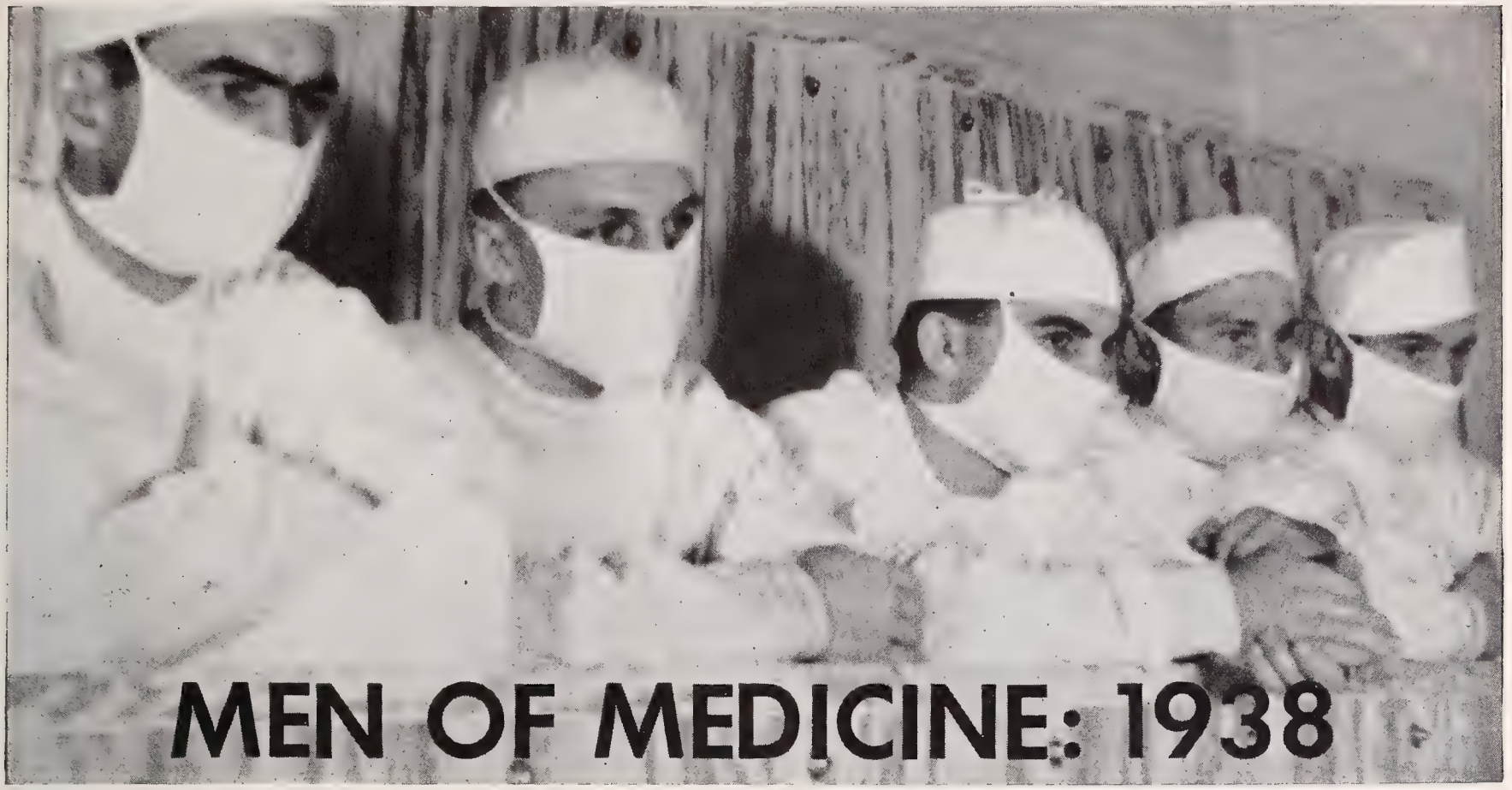
For the benefit of any theatreman still uninformed and who would like to enter campaigns in the Second Quarter, the 1938 Quigley Awards are now judged in quarterly periods, instead of monthly, and in five classifications, instead of one, as heretofore. The current quarter runs until June 30 and covers the period that started on April 1st. The classifications are as follows: Class "A", cities of 250,000 and over; Class "B", cities of 100,000 to 250,000; Class "C", cities of 25,000 to 100,000; Class "D" includes all cities or towns with a population under 25,000; Class "E", all suburban or neighborhood runs as well as subsequent-run situations. Silver Plaques are awarded the best entry in each division, Citation of Merit for the next best in each; First and Honorable Mention Sheepskin Certificates are also voted and special added Citation of Merit for the entry voted the best, regardless of classification.

All campaigns entered in other theatre contests are also eligible for Quigley Awards consideration. Theatremen competing for prizes in the "Paramount on Parade" and United Artists' "Blockade" contests, for instance, may also enter their campaigns in the Quigley Competitions for the second quarter. This also applies to entries in the July contest described on this page, entries for this special distributor contest to be submitted for the Third Quarter of the Quigley Awards. All campaigns forwarded for consideration in the July Contest automatically are eligible for Quigley Awards.

The complete list of pictures and companies participating for the July contest are: Paramount, "Tropic Holiday" and "Professor, Beware"; Twentieth Century-Fox, "I'll Give a Million" and "Always Goodbye"; Warner Brothers, "Racket Busters"; United Artists, "Algiers"; RKO Radio, "Having Wonderful Time", and Monogram, "Romance of the Limberlost".

Theatremen playing any of the above pictures starting on the last days of June and running into July, or starting on the last days of July and running into August, are also eligible for the free all-expense trips to New York.

ALREADY THE SUMMER'S MOST WIDELY DISCUSSED MOTION PICTURE



TODAY the U. S. medical profession is engaged in a thought-provoking debate: how can all the nation receive adequate medical care, doctors adequate pay?

As doctors split sharply on how best to solve this problem, headlined in the nation's press are the phrases: "cooperative medicine," "group practice," "socialized medicine."

So important is this controversy to every U. S. citizen that the March of Time this month has devoted its entire issue to one newsworthy feature—*MEN OF MEDICINE: 1938.*

Because it presents the first authoritative, behind-the-scene story of *your* doctor and *his* problems, *MEN OF MEDICINE: 1938* has become overnight the summer's most widely-discussed motion picture.

TRUE DRAMATIC REALITY—*A New Kind of Boxoffice*



MEN OF MEDICINE: 1938 has for its leading character a real-life doctor. It portrays authentically and accurately the crucial moments in a young doctor's life. And it gives to U. S. citizens a true and understandable picture of modern medicine—its practice, its triumphs and the crisis it is facing today.

MEN OF MEDICINE: 1938 is not only an important film document, —it is exciting entertainment.

ACCLAIMED BY THE PRESS . . .

Unanimous is the trade and U. S. press in its praise for *MEN OF MEDICINE: 1938.*

". . . most intensely interesting March of Time ever released."—*Showman's Trade*
". . . its appeal is wide, finely informative."—*Film Daily*
". . . exemplary in its straight-line adherence to its theme."—*Motion Picture Herald*
". . . absorbing film fare to every picturegoer."—*Film Curb*
". . . it ranks among their most intelligent best."—*Boxoffice*
". . . excellent, engrossing—tie-up opportunities enormous."—*Exhibitor*
". . . forthright and absorbing, alone worth the price of admission."—*Washington, D. C. Herald*

ACCLAIMED BY THE PROFESSION . . .

MEN OF MEDICINE: 1938, made with the full cooperation of the entire medical profession, is the *only* motion picture to be endorsed by the Board of Trustees of the American Medical Association. It is acclaimed by the association of American life insurance companies as "an accurate and splendid interpretation of current medical and health problems," and by all the medical profession as "authentic and impartial."

AND THROUGHOUT THE NATION . . .

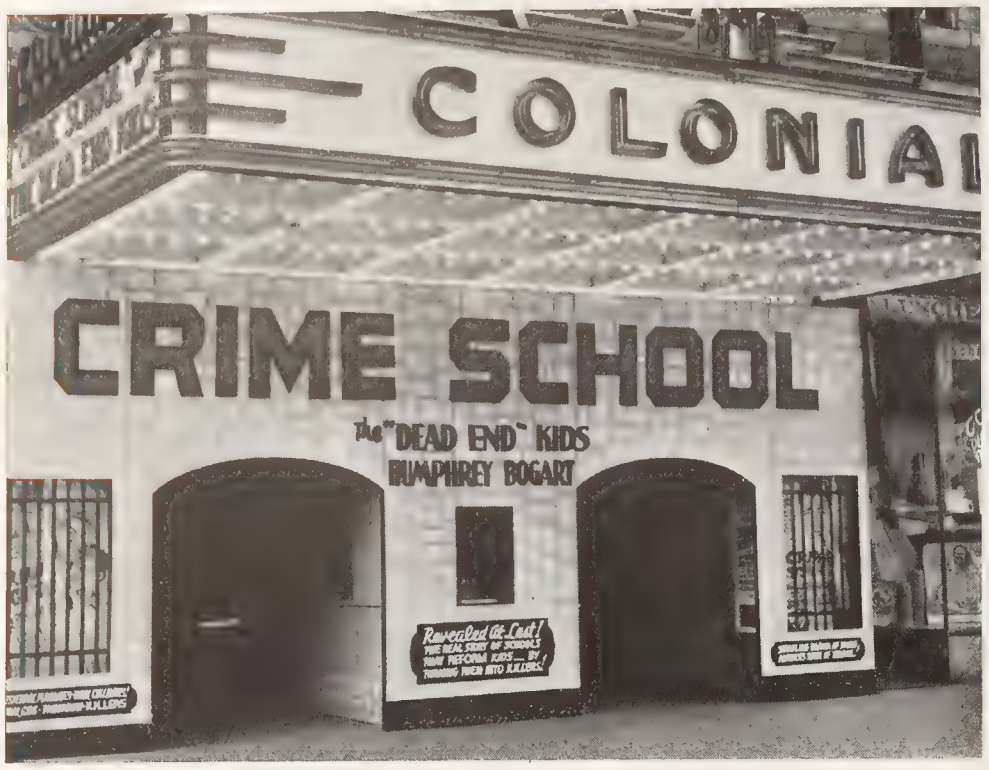
Twenty million U. S. citizens have already been notified by bulletins from insurance companies and medical groups, and through pharmaceutical and medical journals to watch for this new issue of the March of Time. This is one of the greatest cooperative publicity campaigns ever completed. Now they are waiting for YOU to tell them when you play *MEN OF MEDICINE: 1938* at your theatre.

THE MARCH OF TIME

PRODUCED BY THE EDITORS OF LIFE AND TIME

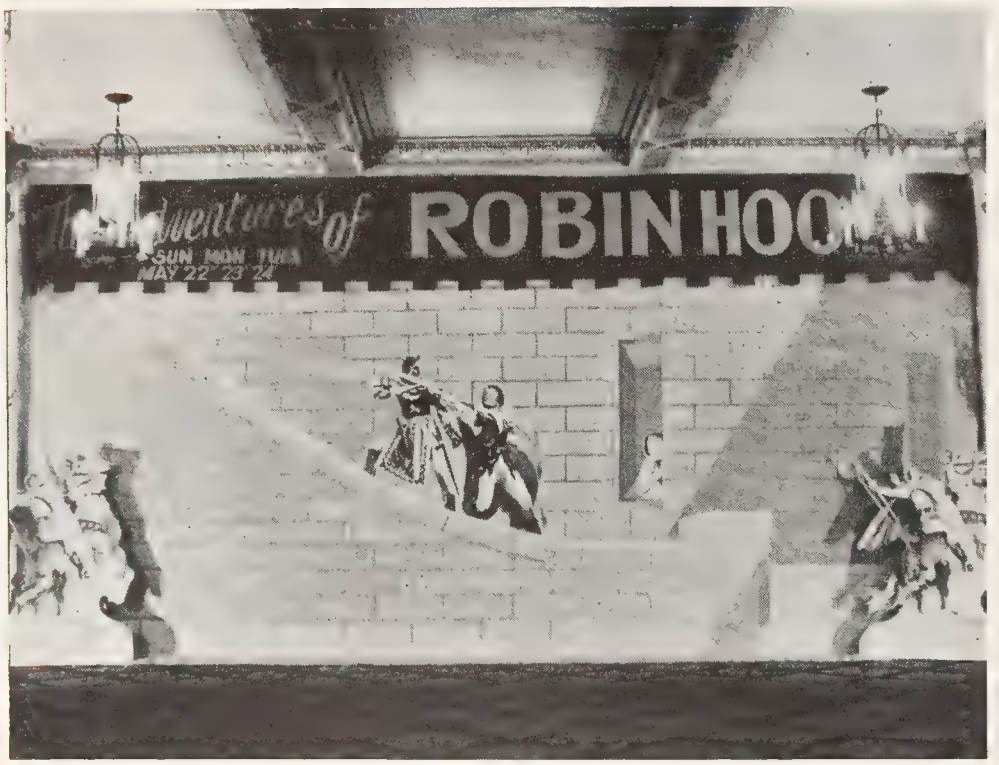
RELEASED BY RKO RADIO PICTURES

Round Table In Pictures

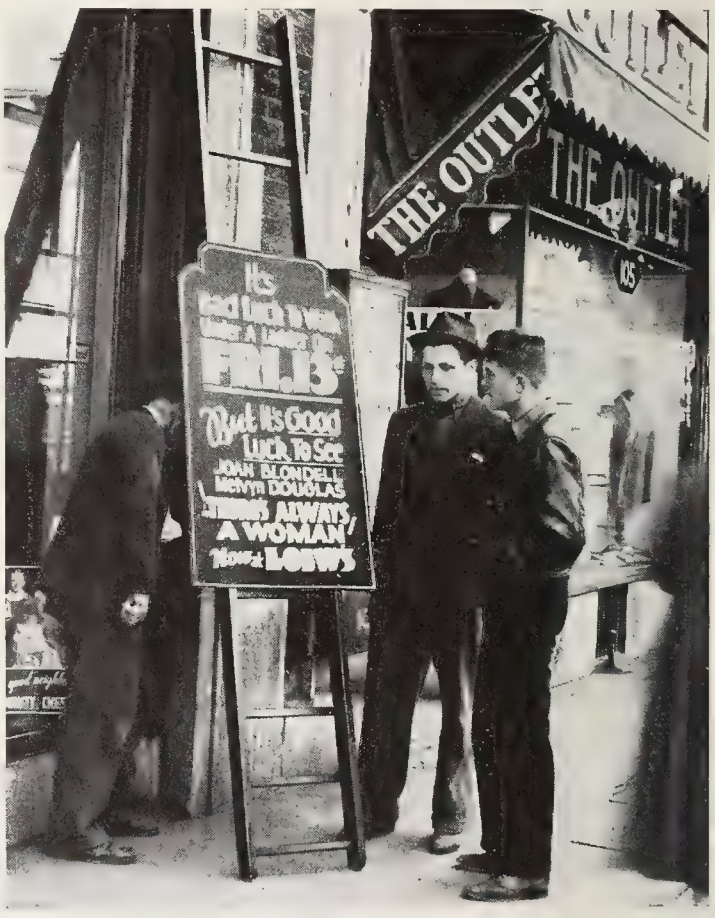




Above, left, is front created by Charlie Bierbauer and his assistant Nick Todorov for "Crime School" at the Colonial, Reading Pa. 24 sheets were covered with grilles and boxoffice carried out in cell effect . . . Eye-arresting, indeed was the lobby display constructed by Newton Brunson, Rialto, Phoenix, Ariz. for "Swiss Miss." Tying up with the Kraft Cheese people, showman promoted empty cartons and huge cake of cheese in addition to figures of Laurel and Hardy which he secured from the Studios.



Unusual lobby display was constructed by Mark Keller, State, Monterey, Cal., for "Robin Hood." Old piece of screen provided backdrop on which was painted the castle. Shading and lighting effects were administered to give depth. Cutouts of Errol Flynn, Basil Rathbone and Olivia de Havilland were made from a six sheet.



If Les Pollock, Loew's, Rochester, N. Y., had anything to say about it, Friday the 13th was no nemesis to his patrons. Boys carrying four ladders covered downtown area, setting up their bally at busy sections with copy reading: "It's bad luck to walk under a ladder on Friday the 13th, but it's good luck to see 'There's Always a Woman.'"



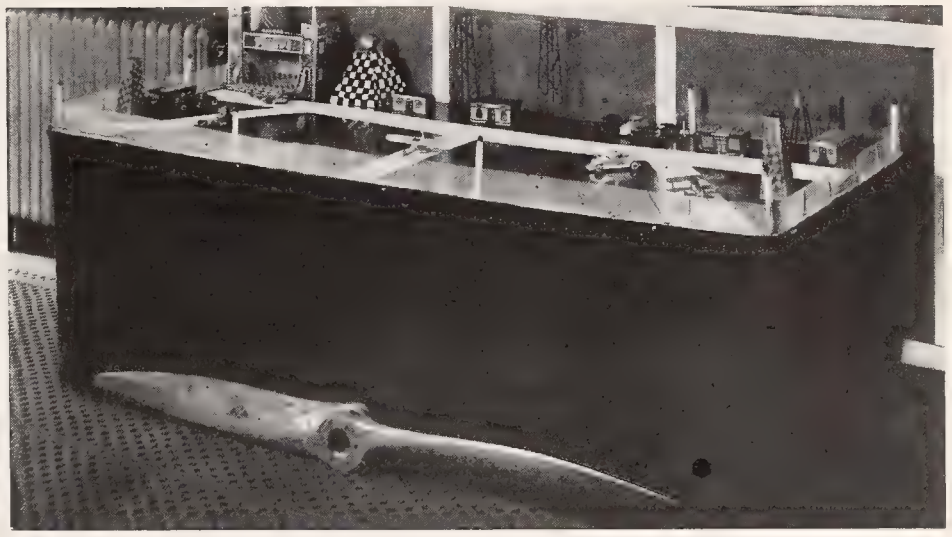
Giant cutout figure of Fredric March, standing approximately 35 feet high in the attire worn by him in "The Buccaneer" was used in front of the Cine Plaza, Rio de Janiero, Brazil by Rudolfo Paladini, Paramount's manager there. With legs astride, the figure formed an archway through which patrons passed to enter the theatre.

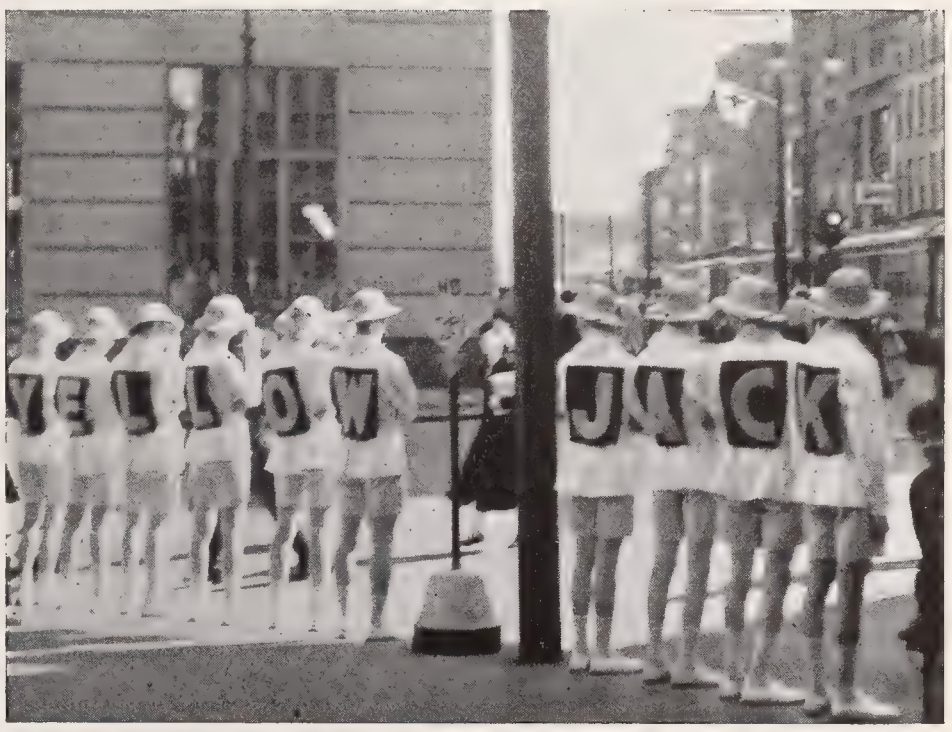
At right is reproduced lobby display used for "Test Pilot" by Manager Arnold Berger, Greenwich Theatre, East Greenwich, R. I. Setpiece consisted of model airport and included revolving beacon light, runways, administration buildings, hangars, wrecked plane, etc. Red lights were also displayed at various points on the fence enclosing the airport.

Carried through by Eddie Dowden was idea suggested for "Yellow Jack" by Seymour Mayer of Loew's publicity department. 10 six-footers, dressed in tropical costumes, consisting of bush coats and yellow sun helmets covered main streets. Two-foot yellow title letters on a black background were sewn on backs of coats. In marching, first six men formed the first line with the other four in the rear. At given intervals, men lined up on sidewalk to give crowds chance to read picture title.



Promoted by Roscoe Drissel, Loew's Richmond, was tieup with five and ten on "Kentucky Moonshine." Local band, dubbed "The Kentucky Moonshiners" were planted on platform in store, playing hit tunes from picture. Theatre credit card was prominently displayed.





ADS ON THE NEXT PAGE

To extend the services of the Round Table newspaper layout pages, theatremen were invited to forward comments together with the individual ads to explain the "reasons why" for particular layouts, composition, type faces etc. The explanations that follow illustrate the various ads on the next page.

(1) In all his layouts for the theatres in the Loew-Poli New England division, ad head Erle Wright aims for four things to secure immediate reader attention—starting date, star, title and theatre. In this ad, in addition, Wright was faced with the selling of the two stars "in person" of the picture on the same program, "Rose of the Rio Grande," at the Globe, Bridgeport.

To do this, he used the "triple hit" copy alongside the theatre slug with the head cut immediately below to call attention to the stage show copy in the reverse panel that plugged the star appearance. The halftone Movita, to left, guaranteed quicker reader-attention and also called attention to the box below advertising the second feature. Size: 75 lines on 2 col.

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(2) The treatment here by Joe Di Pesa, Loew's Boston theatres ad head, was to emphasize the second week of these two features which Di Pesa reached for with the line atop "naturally it's a holdover." Coupled with this was the stress upon the M-G-M line immediately below. The entertainment value of both pictures was indicated by equal billing and arrangement, with the small star heads to point up the copy. Light benday borders were used for relief. Size: 65 lines on 2 col.

▽

(3) Instance of art head, Jack Southe's usage of small space after opening is this 25 lines on 2 col., for "Kidnapped" at Warners' Hippodrome, Cleveland. Aimed to attract the greatest amount of eye appeal, the ad was so laid out to gain attention against opposition ads, the eye-appeal based on discriminating use of white space against the reverse billing. To hold these small ads together, Southe matches upper and lower corners in design and his layout for the coming attraction is always in contrast to the current programs. The "coming" space is always white on black to set it off from the ad above and also the opposition ads that follow below. Jack always strives to create an atmospheric effect to fit the theme of the picture and also endeavors to inject animation wherever possible.

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(4) Limited in budget for art and artist service, E. F. FitzGibbon revamps press book ad ideas and material to good advantage, such as illustrated in this layout for "Jezebel." For the date at the Madison, the Peoria, Ill., Publix Great States ad head used a different style than ordinarily to emphasize the charm of Bette Davis, the appeal blended to sell both the southern belle and modern girl types. This was done to sell both patrons who might like the costume background and those more interested in the dramatic values of the Davis performance. Copy is aimed to sell the star in Academy Award fashion, to emphasize the picture's importance as one to be considered when the Awards are voted. Size: 65 lines on 3 col.

▽

(5) A good example of circus sockeroo advertising is this reverse 200 lines on one column for "Robin Hood" at the Brooklyn Strand, by Joe Lee, Brooklyn Fabian theatres ad head. Lee uses the old-reliable device of setting down the house capacity in round figures to emphasize the large number of good seats at low prices. The "5,000 Players" is another typical line to sell the magnitude of the picture.

Also to be noted is the all-day parking bargain to attract suburbanites. Since the prices for parking were high enough to keep a lot of business away, Lee arranged the tieup which he reports effective enough to bring down the prices charged there.

▽

(6) Since Ginger Rogers is highly popular in New England, Erle Wright went strong for illustrations of the star to sell "Vivacious Lady" at the Loew houses in that division. In this layout for the date at the Poli, Worcester, is to be noted the "Manager's Note" atop which also was used in other situations, Wright reasoning that where the manager has a personal following his guarantee would aid business. The personal note was carried further with the copy line: "C'mon all Worcester," used otherwise with the change of name. Large copy panel is a combination air brush, half-tone effect. Note absence of small print in copy. Size: 180 lines on 3 col.

▽

(7) Another situation of selling the personal appearance of a star and the picture in which he is playing on the same program, is handled here by F. G. FitzGibbon in advertising the "in person" of Rufe Davis with "Cocoanut Grove" at the Palace, Peoria, Ill. Stage show was plugged in reverse circle as against the benday picture copy panel. To sell Davis in person, Fitz used a teaser series of one-column ads ahead and played up the combination to overcome any impression that the stage show booking indicated any weakness in the screen entertainment. All art in the ad, excepting the Davis head cuts, was clipped from the press book. Size: 85 lines on 3 col.

"Have You Contributed Lately?"

"Yellow Jack" Survivor Feted in Logansport

Stunt that hit the front page for four consecutive days was planted by W. T. Studebaker and Harry Jones as part of their "Yellow Jack" campaign at the Logan Theatre, Logansport, Ind. Boys brought one of the two survivors of the Major Walter Reed "Yellow Jack" experiments in Cuba, living nearby, into Logansport to be guest of the city for the day.

Special luncheon was staged in his honor, attended by all civic heads followed by a special screening of the picture. News bulletins were posted in the windows of leading paper two days ahead.

What Fred Hinds Thinks About It

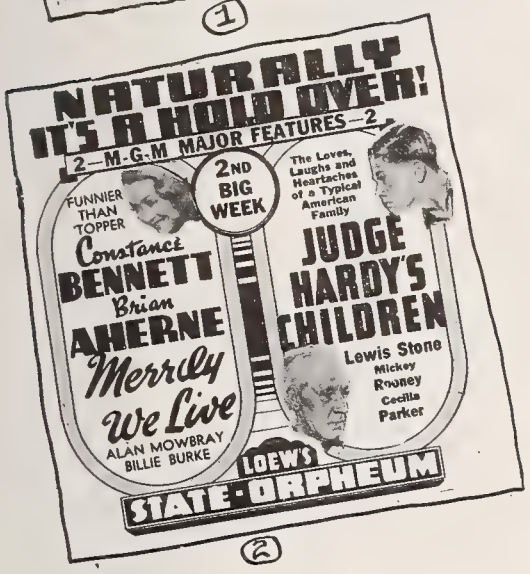
OH, FOR THE LIFE OF A MOVIE MAN: Every week he patiently listens to hundreds of personal opinions on the product he exhibits . . . much of which is abuse. He is not considered a merchant; yet he draws more people into the community than any other half dozen merchants combined. Their expenditures are not exclusively for shows. In one type of establishment where he spends his money, he views advertising of an out-of-town competitor. It makes him wonder if the local merchant, who usually caters to after-theatre crowds, has ever stopped to think that he is driving his own customers away as well as those of the theatre—and concludes he does not. In another kind of establishment where he also spends his money, he listens to exhaustive accounts of all the shows that fellow has seen OUT OF TOWN. Realizing his screen exerts a tremendous influence, he never allows it or himself to take sides in any political, religious or racial controversy. Each year he pays for hundreds of dollars' worth of pictures you never see . . . to keep his programs better. Though seldom a total abstainer himself, if he is of long experience, he turns down all liquor advertising, particularly in towns with a predominant younger element. He advertises his own competition without charge when sponsored by a local organization or charity. Nearly every week he shares the profits of a show with worthy public projects in need of money. Though they earn attractive profits, he coldly rejects every so-called "sex" picture. In good years he extracts a living from his business, immediately adding any excess to the investment for the further comfort of his customers. In bad years he borrows a lot of money. The movie man who has the welfare of his town at heart, never allows his theatre to become a gambling hall in violation of the law. In his personal life he strives above everything to do these two things: Pay his bills and mind his own business.

Another head for the above might be "Fred Hinds Tells All", for in his regular newspaper weekly column the operator of the Strand Theatre in Whitewater, Wis., details some of the "inside" and presents his views on theatre procedure. The Round Tabler makes good use of this space to establish an understanding of his commendable aims and purposes in operating his theatre.

REPRESENTATIVE NEWSPAPER ADS



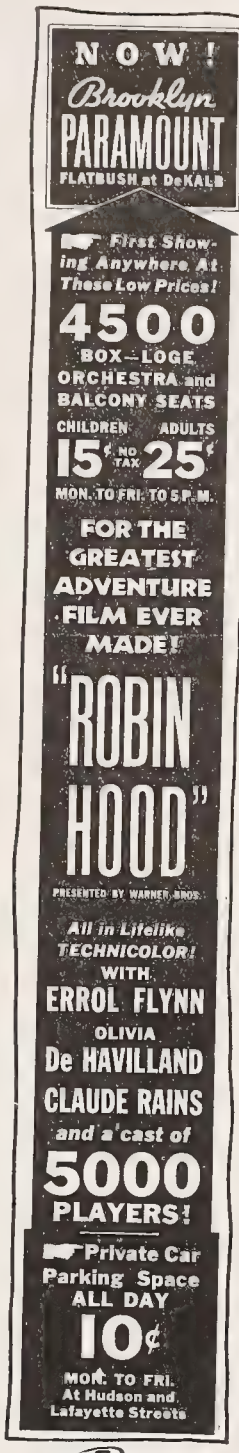
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Theatremen Pay Homage to Fathers

Father's Day sure was celebrated in a rather unique fashion at Loew's Theatres in Brooklyn and Central Queens. In cooperation with local merchants, gifts of value were presented to the oldest and youngest Father attending each theatre that day. The gifts included console radios, gold watches, suits of clothes, cuff links, fountain pen sets, etc. As each father entered the theatre he was asked to register his name, address and age. The following day the manager went over the registrations and selected the two winners. Presentation of the gifts took place on the stage the following Wednesday evening. All theatres had a 40x60 in their lobby for the week, announcing the Father's Day gifts with the date on which the presentation was to be made.

Newspapers were cooperative in publicizing the idea and feature writers of some of the papers were expected to be present at the presentation of the gifts to interview one or two of the oldest and youngest Fathers. Arrangements were also under way for a local Brooklyn restaurant to dine the winners with their wives the next week.

Oscar Doob's publicity department which suggested the idea was cooperative in its success at all theatres.

And in Cleveland

Instead of using the old angle of honoring the oldest parent, Manager Ed Miller and publicity man Manny Pearlstein at Warners' Hipp, Cleveland, injected a new twist into the promotion, with the youngest fathers and mothers taking the honors.

Through tieup with the *Plain Dealer* the five youngest fathers in Greater Cleveland were sought and entertained at a theatre party to see "Josette." To enter the competition, men were invited to write the "Father's Day Editor," stating their age, date of birth and number of children. Coupon was also run in the paper for convenience of entrants. The youngest of the five fathers received a cash award and the next lucky four were awarded with boxes of cigars.

It was also planned that if it developed that there was more than one young father of the same age, the winner was to have been determined according to his date of birth. In addition, all five winners, with their wives, attended the show.

Management also gave away 500 packets of five cigars each to the first 500 men entering the theatre on that day.

"Have You Contributed Lately?"

Attractive Girls Sell "Sally, Irene and Mary"

Three attractive girls aided Herschel Burdick on his "Sally, Irene and Mary" date at the Bison, Shawnee, Okla. Each girl, wearing a check banner with one of the names on it, passed out heralds with copy reading "It your name Sally, Irene or Mary? If so, you are lucky, you can see."

In his newspaper ads for three days, Burdick, using a different one of the names each day, advised that if anyone bore that particular first name, they would be admitted gratis to see the show.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Curley Bowers of the Paramount, Austin, Minn.

MANAGER: Tony tells me his business has picked up 100 *per cent since we started amateur night.*

Impersonation Contest Aids "Sawyer" Date

For his "Tom Sawyer" date at the Fox Arlington, Santa Barbara, Cal., Ed Penn aided by Bill Sorenson effected a tieup with the News-Press for a Sawyer impersonation contest. Cash prizes were awarded winners by the Studio, and Jackie Moran, who plays the part of Huck Finn in the pictures, was a judge in the contest, later making a personal appearance at the Saturday matinee. Autographed photos of Finn were awarded to first 100 youngsters attending the matinee. May Robson also made a personal appearance.

On "In Old Chicago" the boys conducted a newspaper article asking the survivors of the Chicago fire to get in touch with them. These folks later were invited to write a letter telling of their experiences to be published in cooperating paper. Schools were contacted through the Visual Educational Department regarding play-dates, etc., and for lobby display exact replica of fire engine used in the film was planted conspicuously.

UNITED ARTISTS ISSUES LIFE STORY OF SABU

Riding along with the current interest in child stars, Samuel Cohen, Uniter Artists foreign publicity director, has prepared the life story of Sabu, child star of Alexander Korda's "Mutiny in the Mountains," in attractive pamphlet form for use in foreign newspapers. Made up in six chapter form it is available in English, Spanish and Portuguese.

Mayor Presents Stars With Key to the City

For the world premiere of "Under Western Stars" which opened at the Capitol Theatre, Dallas, Louie Charninsky reports a gala opening. Two weeks ahead of opening papers broke with stories on the event, highlight of which was the personal appearance opening night of Roy Rogers and Smiley Burnette, stars of the picture, who were met on arrival by a bevy of cameramen, local press, and a group of Rangerettes dressed in red and white cowgirl costumes. Entire party was whisked in cars to the city hall where the stars were presented with the key to the city by Mayor George Sprague.

In addition to their personal appearance at the Capitol, the boys broadcast and attended special luncheons tendered in their honor, all of which made the papers. Special front was constructed for the occasion with mammoth cutout heads of Rogers and Burnette, and entire staff was dressed in cowboy costume during run of picture.

"Have You Contributed Lately?"

Theatre Opening

Extensive was the campaign engineered by George Mooney, advertising manager of Western Suburbs Cinemas, Sydney, Australia, for the opening of their new Savoy Theatre. Prominent in the campaign was a two-color supplement which was inserted in local paper, this was supplemented with novelty holders, street car and bus stickers, newspaper articles and radio announcements. For the opening itself, an elaborate black and silver souvenir program was prepared containing congratulatory ads from merchants' editorial and picture copy.

YOU ARE INVITED TO JOIN UP

CALVIN ("DOC") COUNCIL

manages the Ritz and Texan Theatres in Wellington, Texas and with the combined efforts of "Doc's" and "Dump's" these houses must be properly taken care of. "Doc" seems to have plenty of training for he's been in this game since 1923 working as usher, doorman, relief operator, chief operator and stage manager. Studied electrical engineering and serviced and installed sound equipment for a year. Managed the Bison Theatre in Dallas and subsequently the Kermit in Kermit, the Ector in Goldsmith which brings him to his houses in Wellington.

▽

ORBA ("DUMP") MYATT

is the assistant manager and publicity man at the Ritz and Texan Theatres, Wellington, Texas, for the Griffith Circuit. His first job was at the Lanora in Pampa where he ushered and did doorman duty for a period of one year. He was then transferred to Oklahoma City as manager of the printing department and eight months later came to Wellington as relief manager of his present houses.

▽

WILLIAM GOODMAN

claims 1932 as his first year of showbusiness when he was an usher and then chief of service at the Park Plaza Theatre in New York City. He was then transferred to the Tivoli in Jersey City, N. J. For a year he absented himself from the theatre and then returned to be the assistant manager of the Scarsdale Theatre in Scarsdale, N. Y. and then came on to his present job, that of assistant manager of the Capitol in Port Chester, N. Y.

▽

W. T. WITT

is in Aransas Pass, Texas, managing the Rialto Theatre for Hall Industries, and we're glad to say we have practically all this circuit's men on our membership roll. At the tender age of 17 Witt persuaded local theatre to allow him to aid in the booth; later he operated in the booth himself, and in 1935 was made manager of the Rex Theatre in Aransas Pass, which house belongs to the same circuit.

▽

LEO BARRON

joins from Aransas Pass, Tex., too, and manages the Rex Theatre for Hall Industries. In 1930 Barron started working as doorman at the Rialto and later became advertising manager. Before sound was installed Barron become operator and later chief operator and when the Rialto was completed in 1937 he was chief operator and assistant manager, and at the Rex was chief operator and manager.

▽

SEYMOUR L. KATZ

is the publicity and advertising manager of the Folly Theatre in Brooklyn, N. Y., reported to be the only vaudeville house there. And Seymour is another new member close enough to us to be able to drop in to see us on his next day off. What do you say, Katz?

Trips to New York Offered by Producers

(*Continued from page* 64)

Lamour, the romance, with Binne Barnes and Tito Guizar helping keep things moving.

"I'd Give a Million" has Warner Baxter, as the bored millionaire who becomes a tramp to try and receive one spontaneous act of kindness for which he is willing to give a million. Peter Lorre, J. Edward Bromberg, Jean Hersholt, Marjorie Weaver are other top names in the cast.

"Always Goodbye," with Barbara Stanwyck and Herbert Marshall, is a modern romantic mother love story told against smart New York and Paris backgrounds. In the cast are Ian Hunter, Cesar Romero, Lynn Bari, Binnie Barnes and John Russell.

"Racket Busters" has Humphrey Bogart, George Brent, Gloria Dickson, Allen Jenkins and Walter Abel. The latter is appointed special prosecutor to stop the racketeering of leading truckmen's association, and which receives opposition from Brent and Jenkins.

"Algiers," as the name implies, takes you to that city, where the Paris Commissioner of Police has arrived to speed up a search for the jewel thief, whose exploits have made him famous throughout Europe. Cast includes: Charles Boyer, Sigrid Gurie, Hedy LaMarr, Joseph Calleia and Alan Hale.

"Having Wonderful Time," the much touted stage play of the same name, has to do with life at Camp Karefree. The team of Ginger Rogers and Douglas Fairbanks, Jr., are brought together with Peggy Conklin, Lucille Ball, Lee Bowman, Richard Skelton, Ann Miller and Donald Meek, in support.

Showmen's Calendar

AUGUST

1st	Colorado Admitted to Union—1876
2nd	Myrna Loy's Birthday
6th	Leo Carrillo's Birthday
7th	Ann Harding's Birthday June Travis' Birthday
8th	Sylvia Sidney's Birthday
10th	Norma Shearer's Birthday Hugh Herbert's Birthday Glenda Farrell's Birthday
11th	Fulton's First Voyage in America—1807 Jean Parker's Birthday
13th	Gene Raymond's Birthday Buddy Rogers' Birthday
15th	Panama Canal Opened—1914 Napoleon Bonaparte Born—1769
17th	Mae West's Birthday
22nd	Samuel Goldwyn's Birthday
25th	Ruby Keeler's Birthday
26th	First Kindergarten in America Established in St. Louis—1873 U. S. Gave Suffrage to Women in 19th Amendment—1920
30th	Joan Blondell's Birthday
31st	Fredric March's Birthday

JOE E. WRIGHT

manages the Cedar and Princess Theatres in Cedartown, Ga., for the Lam Amusement Company. Wright started delivering handbills in 1934 and the following year was relief doorman and then regular doorman. After a year of this Joe was promoted to assistant manager and later upped again to his present job.

▽

ALBERT POLLAK

is the assistant manager of the Marboro Theatre, Brooklyn, aiding our good friend and Round Tabler Paul Binstock. Pollak started as an usher at the Walker Theatre in 1937, a few months later was made assistant chief of service and then promoted to chief, at the same house. In April of this year Albert was again promoted and joined Binstock, and we hope to hear from the two of them frequently.

▽

BORGE IVERSEN

who is manager of the Garden Theatre in Davenport, Iowa, first began in this business in 1930 as a part-time usher at the Columbia Theatre in the same city. A short time later he became chief of service at the Capitol and after doing that for three months was made assistant manager at the Columbia. His next transfer was to Rock Island where he held forth as the assistant manager at the Fort and after two years returned to Davenport to assist at the Garden. The LeClaire Theatre in Moline then got his assistance but only for two years for after at he was promoted to his present post.

▽

ROBERT O. MILLER

began as an usher at the Parthenon Theatre, Hammond, Indiana, in 1935 and a year later was transferred to the Paramount. He returned to his first spot as chief of service in 1937 and soon after was promoted to assistant manager of the Orpheum and is still on the job. We anticipate hearing from you, Bob, so keep us in mind often.

▽

DOUGLAS W. MELLOTT

received his first chance in showbusiness back in 1930 for Silverman Bros. Four years later he started painting theatre fronts for this circuit's Strand Theatre and painted away until he attained the managerial position at the Blair, Hollidaysburg, Pa. We're glad indeed to have you with us, Doug and would like you to keep us posted on your activities.

▽

JIMMIE FISHER

has been around the theatre since 1928, beginning from the bottom as usher at the Palace, Canton, Ohio to now managing the McKinley Theatre in Niles, Ohio. During his career he was assistant chief of service at Loew's in Canton, going from there to the R.K.O. Orpheum in Oakland, Cal. and also the State and Grand Lake houses as superintendent of service. Returning to Canton he ushered at the Alhambra and Palace Theatres, later being promoted to assistent manager of the latter house and next securing his present skipper's post.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Busy Days for Sabu

Four more subjects have been decided upon by Alexander Korda for early production at the Denham Studios.

First will be "The Thief of Baghdad," based on the story from "The Arabian Nights" and a world success in its silent version. It will be a vehicle for Sabu of "Elephant Boy" and "The Drum" fame. Mr. Korda also has purchased the story rights of Kipling's "Jungle Book," and Sabu will have the coveted role of Mowgli.

Months of preparation and experiment are scheduled for this production in which, as in the book, animals will talk.

The success of adventure stories of the caliber of "Sanders of the River" and "The Drum" has inspired Korda's new production schedule and prompted him to purchase the rights of John Buchan's story "Greenmantle."

A new Merle Oberon picture for London Films will be "Elizabeth of Austria," a romantic adventure woven around the wife of Emperor Franz Josef and set in the glorious days of Vienna.

The recently announced film, "Calcutta," in which Sabu also is to star, starts soon and a unit will leave for the East under the charge of Michael Powell.



Jimmy O'Dea, Betty Driver and Edmund Gwenn in a taproom scene from the Associated Talking Pictures' production, "Penny Paradise," which will be released by Associated British Film Distributors.

It's Cricket

The ancient cricket rivalry between Eton and Harrow, England's revered and leading public schools, is recorded in a special sequence written into the Herbert Wilcox production, "Sixty Glorious Years." The annual match between the two schools forms the background for a scene in which the Duke of Wellington confesses to Queen Victoria and to the Prince Consort (played by Anna Neagle and Anton Walbrook) his affection for the ancient game.

The sequence is of wider significance than this, however, as it shows the Duke in ill-health which leads to his death in Walmer Castle, Kent.

Aubrey Smith, who has the role of the Duke of Wellington, is an old Sussex and England player and present captain of the Hollywood Cricket Club.

Later, Wilcox plans to film a cricket match of the 1850's actually on the playing fields of Eton with the school as its picturesque background.

Church and Realism

The services of the Anglican church have been called in by Robert Kane, producer, to assist in insuring realism for scenes in the new Gracie Fields' comedy "Keep Smiling," which Monty Banks is directing for Twentieth Century Production at Pinewood Studios.

One of the highlights of recent shooting is a sequence in which Gracie and her concert party attend Sunday morning service at a village church, and Gracie sings the solo in the choir's rendering of "The Holy City." The set was erected under the supervision of a clergyman of a nearby village of Iver, Buck.

100 Speaking Parts

More than 100 speaking parts will be found in Metro-Goldwyn-Mayer's British production of "The Citadel," which King Vidor is directing under Victor Saville's production at Denham Studios, Bucks.

The drabness and sordid uniformity of a South Wales mining valley have been recorded in realistic sets in the studio for the activities of Dr. Manson, the young doctor whose part is portrayed by Robert Donat and whose zeal is dampened by the squalor of his surroundings and by the acrimonious wit of Dr. Denny, disillusioned local surgeon, played by Ralph Richardson.

Rosalind Russell is playing the role of Christine Barlow, schoolmistress who eventually becomes the wife of Dr. Manson.

Photography is in the hands of Harry Stradling and the art work is executed by Lazare Meerson.

New Comedy

Douglas Wakefield, Lancashire comedian and musical star who had a brief Hollywood career, is once again starred in a British comedy entitled "Calling All Crooks," which is being produced by John E. Blakeley, maker of the record breaking "Penny Pool." Directing Douglas Wakefield and his gang in this musical burlesque is George Black, junior.

The film is being made at the Stoll Studios, Cricklewood, on a four week schedule. The story has been devised by Arthur Mertz. Playing feminine lead to Douglas Wakefield is Helen Barnes, an Australian artiste.

Production Cost

Over £100,000 ($500,000) has already been set by Herbert Wilcox as the budget figure for his forthcoming production for Paramount release, of "A Royal Divorce," in which Jack Raymond is to direct Ruth Chatterton and Pierre Blanchar.

"A Royal Divorce" is to be based on an original story by Jacque Thierry and Ruth Chatterton and deals in an intimate manner with the private life of Napoleon and Josephine.

Miss Chatterton has had the collaboration of Jack Raymond and Miles Malleson, the former during the last weeks of preparation and the latter on dialogue.

Among the more spectacular scenes will be one intending to re-create David's painting of the crowning of Napoleon and Josephine as Emperor and Empress of France.

—

Max Miller, British screen comedian, has gone into action again at the Warner-First National studios at Teddington, in "Everything Happens to Me," a more ambitious type of musical in which the quick-fire patter merchant appears as a political agent in a by-election.

The feminine lead in "Everything Happens to Me" is being taken by Chili Bouchier. Direction is by Roy William Neill.

—

Diana Churchill, one of the more promising members of the school of British actresses, is to have a singing role in the new Associated British picture "Yes Madam," which has gone into production at Elstree with Bobby Howes, star of English musical comedy, as its principal character.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; (Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93; June 11,'38, p. 66; June 18,'38, p. 69.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12',38†	61	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Holiday (G)	Katherine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer - M. Carroll - Mischa Auer	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67	
Lost Horizon (A)	Ronald Colman-Jane Wyatt-E. E. Horton-I. Jewell-Margo	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 39; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter-Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There Always a Woman (A)	Jean Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Streets	Edith Fellows-Leo Carrillo	July 1,'38†		
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglass Dumbrille		*61.	May 7,'38
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38		
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58.	June 11,'38
Lady Lawyer	Lanny Ross-Gloria Stuart			
Paris on Broadway	Lanny Ross			
Phantom Gold	Jack Luden-Beth Marion	Aug. 22,'38		
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38†	*60.	June 18,'38
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†		
Untitled	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 25,'38		
(See "Outside the Law," "In the Cutting Room," June 18,'38.)				
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38†	53	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold			
(See "In the Cutting Room," June 18,'38.)				

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91; June 18,'38, p. 68.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back in Circulation (A) 266	Joan Blondell - Pat O'Brien - Margaret Lindsay	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gorden Oliver	Feb. 12,'38†	59	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66; June 18,'38, p. 68.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch.	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59	
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert-E. E. Horton-Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
That Certain Woman (A) 254	Bette Davis - Henry Fonda - Ian Hunter-Anita Louise	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South." May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
When Were You Born (G)	Anna May Wong-M. Lindsay	June 18,'38†	65.	June 18,'38
Women Are Like That (G) 261.	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

Coming

Mr. Chump (See "In the Cutting Room," Apr. 9,'38.)	Johnnie Davis-Lola Lane			
My Bill (G)	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 16,'38†	*60.	June 18,'38
Racket Busters	George Brent - Gloria Dickson - H. Bogart-Walter Abel			
(See "In the Cutting Room," May 28,'38.)				
Secrets of An Actress (See "In the Cutting Room," Apr. 9,'38.)	Kay Francis-George Brent			
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605 (See production article, May 22,'37, p. 16.)	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004. (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
Non Stop New York (G) 7001. (Exploitation: Mar. 12,'38, p. 65.)	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38†	87.	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
Show Goes On, The	Anna Neagle-T. Carminati	June 15,'38†	71	
To the Victor (G) 7005 (Exploitation: May 28,'38, p. 92.)	Will Fyffe-John Loder	May 1,'38†	78.	Feb. 19,'38
Wife of General Ling (G) 7015.	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70.	Feb. 5,'38

Coming

Asking for Trouble	Jessie Matthews-Kent Taylor	Oct. 1,'38		
Crime Over London	Margot Grahame-P. Cavanaugh	Aug. 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	July 1,'38	98.	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Sept. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	Aug. 1,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85.	July 6,'35
Three on a Weekend (G) (Reviewed under the title, "Bank Holiday.")	John Lodge-Margaret Lockwood	July 1,'38†	86.	Mar. 26,'38
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Sept. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60.	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76.	May 29,'37
He Loved An Actress 217	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38†		
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58.	Oct. 9,'37
International Crime (G) 219	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60.	Apr. 23,'38
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38†		
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71.	Aug. 7,'37
Mr. Boggs Steps Out (G) 216.	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68.	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57.	Oct. 10,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61.	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Marjorie Reynolds	May 21,'38†		
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Dec. 3,'37†	61.	Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299 (Exploitation: Feb. 19,'38, p. 82.)	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66.	Jan. 8,'38
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter-Boy Scouts	Jan. 21,'38†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61.	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard-Joan Barclay	Apr. 29,'38†	58	
Zamboanga (G) 218	Native Cast	Apr. 15,'38†	*65.	July 17,'37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38†		
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38†		
Rollin' Plains 226	Tex Ritter-Harrit Spencer	July 8,'38†		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98.	Oct. 10,'36
Utah Trail, The 229	Tex Ritter	Aug. 12,'38†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81.	Jan. 29,'38
Bad Man of Brimstone (G) 812.	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814.	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72.	Dec. 4,'37
Big City (A) 801	Spencer Tracy - Luise Rainer - Janet Beecher	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804.	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice-John Beal	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91.	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73.	Mar. 12,'38
Girl of the Golden West (G) 827.	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121.	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79.	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77.	Mar. 26,'38
Last Gangster, The (A) 810 (Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64; June 18,'38, p. 68.)	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81.	Nov. 18,'37
Live, Love and Learn (G) 808.	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78.	Oct. 23,'37
Lord Jeff 837 (See "In the Cutting Room," May 21,'38.)	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†		
Love Is a Headache (G) 821	Gladys George- Franchot Tone-Mickey Rooney-Ted Healy	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72.	Oct. 2,'37
Mannequin (G) 820 (Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95.	Dec. 18,'37
Man-Proof (A) 817 (Exploitation: May 21,'38, p. 56.)	Myrna Loy-Franchot Tone-Rosalind Russell-Walter Pidgeon	Jan. 7,'38†	71.	Dec. 18,'37
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95.	Feb. 26,'38
My Dear Miss Aldrich (G) 803	May Oliver-W. Pidgeon-Maureen O'Sullivan-Rita Johnson	Sept. 17,'37†	73.	Sept. 11,'37
Navy Blue and Gold (G) 811 (Exploitation: Apr. 23,'38, p. 70.)	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94.	Nov. 20,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37		
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105.	Feb. 12,'38
Paradise for Three (G) 818 (Exploitation: Apr. 16,'38, p. 52.)	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75.	Jan. 22,'38
Rosalie (G) 816 (See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 53; Apr. 16,'38, p. 52.)	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122.	Dec. 25,'37
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73.	May 7,'38
Test Pilot (G) 831 (Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64; June 18,'38, pp. 68, 69.)	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119.	Apr. 23,'38
Thoroughbreds Don't Cry (G) 813 (Exploitation: Feb. 26,'38, p. 69.)	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80.	Nov. 20,'37
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98.	May 28,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96.	June 4,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38†	61.	June 18,'38
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy-Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61.	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103.	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83.	May 28,'38
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Boys' Town	S. Tracy-M. Rooney-H. Hull			
Chaser, The	D. O'Keefe-A. Morris-L. Stone			
Crowd Roars, The	Robert Taylor-M. O'Sullivan	July 15,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Fast Company	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†		
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus			
Honolulu	E. Powell-A. Jones-U. Merkel			
Just a Jiffy	Laurel & Hardy-Patsy Kelly			
Love Finds Andy Hardy	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38†		
(See "In the Cutting Room," June 11,'38.)				
Marie Antoinette	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George			
(See production article, Mar. 26,'38, p. 16.)				
Port of the Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal		81.	Apr. 9,'38
Shopworn Angel 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)				
Sweethearts	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer			
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Aug. 5,'38		
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Jna. 8,'38†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagel-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	58.	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	*60.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†		
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38†	81.	June 18,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38		
Gangster's Boy	Jackie Cooper	Sept. 13,'38		
Last Frontier, The	Jack Randall	Aug. 17,'38		
Man's Country	Jack Randall	July 6,'38†		
(See "In the Cutting Room," June 4,'38.)				
Mr. Wong, Detective	Boris Karloff	Sept. 7,'38		
Starlight Over Texas	Tex Ritter	Aug. 31,'38		
Wanted by Police	Frankie Darro	Aug. 24,'38		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	*65.	Apr. 23,'38
Big Broadcast of 1938 (G) 3730	W. C. Fields - Martha Raye - Dorothy Lamour - Bob Hope - Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66.)				
Bulldog Drummond's Peril (G) 3733	J. Barrymore - L. Campbell - John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore - L. Campbell - John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hillard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
College Swing (G) 3737	Martha Raye - Burns & Allen - Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby - Beatrice Lillie - Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour - Ray Milland - Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne - Randolph Scott - Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Prison Farm	Lloyd Nolan-Shirley Ross	June 17,'38†		
(See "In the Cutting Room," May 28,'38.)				
Romance in the Dark (G) 3731	Glady Swarthout - John Boles - John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
True Confession (A) 3723	C. Lombard - Fred MacMurray - J. Barrymore - U. Merkel - E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56; June 18,'38, pp. 67, 68.)				
You and Me (G)	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38†	90.	June 4,'38

Coming

Arkansas Traveler	Bob Burns - Mary Carlisle - Fay Bainter	Sept. 23,'38		
Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Booloo	Colin Tapley-Suratna Asmaka	July 29,'38†		
(See "In the Cutting Room," May 28,'38.)				
Bulldog Drummond in Africa	J. Howard - H. Angel - H. B. Warner	Aug. 19,'38		
(See "In the Cutting Room," June 11,'38.)				
Campus Confessions	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 30,'38		
Give Me a Sailor	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew	Oct. 14,'38		
In Old Mexico	William Boyd-George Hayes	Sept. 9,'38		
King of Alcatraz	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Oct. 21,'38		
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine			
(See "In the Cutting Room," June 11,'38.)				
Mysterious Rider	Russell Hayden - Weldon Heyburn - Charlotte Field	Oct. 28,'38		
Orphan Annie, Detective		July 29,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
Pride of the West	William Boyd-Charlotte Field			
Professor Beware	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 15,'38†		
(See production article, Feb. 19,'38, p. 16.)				
Return of the Fox	William Boyd - George Hayes - Russell Hayden	July 8,'38†		
(See "In the Cutting Room," June 11,'38.)				
Sing, You Sinners	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38		
(See "In the Cutting Room," May 7,'38.)				
Sons of the Legion	Donald O'Connor-Billy Lee	Sept. 16,'38		
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Texans, The	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†		
(See "In the Cutting Room," Apr. 16,'38.)				
Touchdown Army	Mary Carlisle - John Howard - Lew Ayres	Oct. 7,'38		
Tropic Holiday	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†		
(See "In the Cutting Room," Mar. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arson Racket Squad (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel-Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20.'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67	Mar. 12,'38
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills 7117	Three Mesquiteers-Ann Evers	June 15,'38†	55	
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023	Donald Woods - Patricia Ellis - Edward Brophy	May 11,'38†	*67.	May 7,'38
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder In the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Title	Star	Rel. Date
Army Girl	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 4,'38†
As You Are	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	
Come On, Leathernecks	Richard Cromwell	
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	July 11,'38†
Gold Mine in the Sky	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38†
Man from Music Mountain	Gene Autry-Smiley Burnette	
Tenth Avenue Kid	Bruce Cabot	
Western Justice	Three Mesquiteers-P. Lawson	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38†	60.	June 18,'38
Big Shot, The (G) 735	Guy Kibee-Cora Witherspoon	July 23,'38	60.	July 31,'37
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June 17,'38†	62.	May 28,'38
(Exploitation: Feb. 19,'38, p. 83; June				
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65.	Oct. 9,'37
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68. 18,'38, pp. 68, 69.)				
Condemned Women (A) 813	Louis Hayward - S. Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel In Distress, A (G) 738	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73.	Sept. 4,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	*60.	May 14,'38
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100.	Feb. 25,'38
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept. 3,'37†	77.	Aug. 28,'37
(Exploitation: Oct. 23,'38, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	*65.	Mar. 12,'38
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81.	Sept. 18,'37
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore			
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Dec. 10,'37†	59.	Nov. 27,'37
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Feb. 11,'38†	90.	Feb. 5,'38
Saint in New York (G) 830	Louis Hayward-Kay Sutton	Jan. 21,'38†	73.	Nov. 27,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	June 3,'38†	72.	May 7,'38
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Oct. 8,'37†	60.	Sept. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Dec. 31,'37†	72.	Dec. 18,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82: Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71: Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58; June 18,'38, p. 69.)		Feb. 4,'38†	86.	Dec. 25,'37
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers-Adolphe Menjou-Gail Patrick-Andrea Leeds	Oct. 8,'37†	92.	Sept. 18,'37
(See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84; Apr. 9,'38, p. 58.)				
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers - James Stewart - Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

Coming

Title	Star	Rel. Date
Affairs of Annabel, The 902	Joe Penner-L. Ball-R. Dennelly	
(See "In the Cutting Room," June 11,'38.)		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Birthday of a Stooge	F. Albertson-E. Lynn-A. Ames			
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles			
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy			
(See "In the Cutting Room," June 4,'38.)				
Crime Ring 886	Allan Lane-Frances Mercer	July 8,'38†		
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†	70.	June 18,'38
I'm From the City 834	Joe Penner-Kay Sutton	July 22,'38†		
(See "In the Cutting Room," June 18,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107.	Nov. 11,'33
Mother Carey's Chickens 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38†		
(See "In the Cutting Room," May 28,'38.)				
Northern Flight 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38†		
(See "Ground Crew," "In the Cutting Room," May 28,'38.)				
Painted Desert 883	George O'Brien-Ray Whitley	Aug. 12,'38†		
Room Service 901	Marx Brothers	Sept. 2,'38		
Smashing the Rackets 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840	Tyrone Power - Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66; June 18,'38, p. 66.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64; June 18,'38, p. 67.)				
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers-Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59; June 18,'38, p. 69.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	T$½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter-Virginia Bruce	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G)	T. Power-A. Faye-D. Ameche	Aug. 6,'38	*105.	May 28,'38
Always Goodbye 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†		
(See "In the Cutting Room," June 4,'38.)				
Down to Earth	J. Withers-R. Kellard-J. Rogers			
Hold That Co-ed	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley			
I'll Give a Million 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†		
(See "In the Cutting Room," June 18,'38.)				
Keep Smiling (G)	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	60.	June 11,'38
Little Miss Broadway 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†		
Lucky Penny	Shirley Temple-Joan Davis			
Meet the Girls	J. Lang-L. Bari-D. Baldwin			
Mr. Moto in Egypt	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto (G)	Peter Lorre-Mary Maguire	Oct. 21,'38	*62.	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband	S. Erwin-P. Moore-J. Woodbury			
(See "In the Cutting Room," June 11,'38.)				
Speed to Burn (G)	Lynn Bari-Dennis Moore	Aug. 21,'38†	60.	June 11,'38
Straight, Place and Show	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks			
Suez	Loretta Young - Tyrone Power - Annabella			
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†	78.	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91.)				
Advontures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	*85.	June 11,'38
Dead End (G)	Sylvia Sidney-Joel McCrea-Humphrey Bogart-Wendy Barrie	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen - Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93; June 18,'38, p. 69.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Prisoner of Zenda (G)	Ronald Colman - M. Carroll - Douglas Fairbanks, Jr.-Mary Astor	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles-Anne Shirley-Alan Hale	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")				
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				

Coming

Algiers	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale	July 22,'38		
(See "In the Cutting Room," Apr. 30,'38.)				
Drums (G)	Raymond Massey-Sabu- Roger Livesey - Valerie Hobson	Sept. 23,'38	100.	Apr. 30,'38
(Reviewed under the title, "The Drum,")				
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - D. Niven - W. Brennan - T. Mitchell	Sept. 30,'38		
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Made for Each Other	Carole Lombard-James Stewart	Sept. 16,'38		
Personal History	Henry Fonda-Louise Platt			
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38†	90.	Jan. 22,'38
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly- Alan Mowbray-Nancy Carroll-Eugene Pallette	Aug. 26,'38		
Young in Heart, The	Janet Gaynor-D. Fairbanks, Jr. Paulette Goddard-Billie Burke	July 29,'38		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils (G) 2038	Dick Purcell-Beryl Wallace	May 13,'38†	61.	June 4,'38
Behind the Mike 2030	Wm. Gargan - Judith Barrett - Don Wilson	Sept. 26,'37†	68	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy - J. Hutchinson - John King	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57	
(See "In the Cutting Room," Sept. 11,'37.)				
Devil's Party, The (G) 2009	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor-William Lundigan	Sept. 19,'37†	63.	Oct. 23,'37
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; May 28,'38, p. 91.)				
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½.	Mar. 5,'38
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read-Lewis Stone	Aug. 29,'37†	77.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo-Joy Hodges	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou-L. Stokowski - Mischa Auer - Alice Brady	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Outlaw Express	Bob Baker-Cecilia Callejo	June 17,'38†	56	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66.	Dec. 18,'37
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38!	*65.	Apr. 2,'38
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	.56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans, Bruce Cabot	May 6,'38†	63.	May 7,'38
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63.	Oct. 2,'37
Western Trails	Bob Baker-Marjorie Reynolds	June 3,'38†	57	
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38†	68.	June 11,'38
Young Fugitives	Robt. Wilcox-Dorothea Kent	June 24,'38	68	
(See "In the Cutting Room," June 11,'36.)				
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67; June 18,'38, p. 69.)				

Coming

Danger on the Air	D. Woods-N. Grey-W. Lundigan			
(See "In the Cutting Room," June 11,'38.)				
Letter of Introduction	E. Bergen-"Charlie McCarthy-Andrea Leeds-Adolphe Menjou	July 29,'38†		
Little Tough Guy	"Dead End" Kids - R. Wilcox - Helen Parrish			
(See "In the Cutting Room," May 7,'38.)				
Missing Guests	P. Kelly-C. Moore-W. Lundigan			
Prison Break	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 22,'38†		
Rage of Paris, The (G)	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78.	June 18,'38
Road to Reno	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall			
That Certain Age	Deanna Durbin-Jackie Cooper	Aug. 19,'38		
Youth Takes a Fling	Joe McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish			

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22,'38	90	Feb. 2,'35
Devil's Saddle Legion, The.... 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov. 27,'37†	62	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connolly-Verree Teasdale-Victor Jory	Dec. 4,'37†	82	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Gold Diggers in Paris (G) 206	Rudy Vallee-Rosemary Lane	June 11,'38†	*95	May 21,'38
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-Patric Knowles	Nov. 20,'37†	90	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-Joseph Schildkraut-E. O'Brien Moore	Oct. 2,'37†	116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65	May 7,'38
Love, Honor and Behave(A) 216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane.. Humphrey Bogart-Hugh Herbert	July 16,'38†	*70	Apr. 23,'38
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63	Jan. 15,'38
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer Basil Rathbone-Anita Louise	Dec. 25,'37†	98	Dec. 4,'37
Varsity Show (G) 202	Dick Powell - Fred Waring's Orch.-Ted Healy-Lane Sisters	Sept. 4,'37†	121	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38†	*90	May 28,'38
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan-Dick Purcell-Peggy Bates	Sept. 11,'37†	64	July 24,'37

Coming

Amazing Dr. Clitterhouse, The	Edw. G. Robinson-C. Trevor	July 30,'38†		
(See "In the Cutting Room," Apr. 9,'38.)				
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney - Pat O'Brien - Marie Wilson			
Brother Rat	Wayne Morris			
Cowboy from Brooklyn (G)	Pat O'Brien - Dick Powell -.. Priscilla Lane - Dick Foran	July 9,'38†	*80	June 11,'38
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins			
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell			
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis			
Girls on Broadway	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter			
(See "Three Broadway Girls," "In the Cutting Room," June 18,'38.)				
Girls on Probation	Ronald Reagan-Jane Bryan			
Penrod's Double Trouble (G)	Billy and Bobby Mauch		*60	Apr. 2,'38
Singing Cop, The	Dick Foran-Jane Bryan			
Sister Act	Lane Sisters-Jeffrey Lynn			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter			
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles			

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58	
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55	Nov. 27,'37
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55	Feb. 5,'38
Songs and Bullets	Fred Scott	Spectrum	Apr. 15,'38		
(See "In the Cutting Room," Apr. 23,'38.)					
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Code of the Fearless	Fred Scott	Spectrum			
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70	Apr. 30,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls	Apr. 23,'38
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallie	Feb. 11,'38	84	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls	
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120	Jan. 29,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90	
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5,'38
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	88	
"Housmaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26,'38
I Married for Love	Kabos-Radal	Danubia	Feb. 4,'38†	84	
I See Ice (G)	George Formby	Assoc. British.		81	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75	Feb. 19,'38
La Damicella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Life and Loves of Beethoven (G)	Harry Baur	World	Dec. 15,'37†	82	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 38,'38†	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls	
Meriusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Buene		95	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Reborn	Elene Papadake	Norton	Dec. 5,'37	90	
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90	
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls	
Sutyl, the Lucky Child	Adam Kiarl	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	78	June 18,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct.	1,'37†16....
Cuckoorancho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½.
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½.
Gracie at the Bat 8423 (Andy Clyde)	Oct.	29,'37†17½.
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19...
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (6-18-38) (3 Stooges)	May	20,'38†16...
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charlie Chase)	Dec.	24,'37†18....
Mind Needer, The 8433 (Charlie Chase)	Apr.	29,'38†18....
Oh What a Knight 8424 (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½.
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov.	26,'37†16...
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½.
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18...
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Missing Links 8408 (3 Stooges)	July	29,'38†.2 rls.
Time Out for Trouble (4-2-38) 8430 (Charlie Chase)	Mar.	18,'38†16½.
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37). 8904	Dec.	15,'37†10½.

COLOR RHAPSODIES

Air Hostess, The 8501	Oct.	22,'37†.8....
Big Birdcast, The (6-4-38) 8508	May	13,'38†.7...
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8...
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl		
Poor Butterfly 8510	July	4,'38†.1 rl..
(11-27-37) 8502	Nov.	5,'37†.8½..
Poor Elmer 8511	July	22,'38†.1 rl..
Scary Crows (9-11-37)	Aug.	20,'37..8....
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping 8509	June	3,'38†.1 rl..

Title	Rel. Date	Min.
COMMUNITY SING		
No. 4 8654 (Barber Shop Songs)	Nov.	28,'37†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 8659 (6-18-38) (Spanish Songs)	June	25,'38†.9½..
No. 10 8660 (6-18-38) (Patriotic Songs)	July	4,'38†10....
No. 11 8661	July	29,'38†.1 rl..
HAPPY HOUR		
Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl.
New Nation, The (Czechoslovakia) 8472	June	1,'38†.1 rl..
KRAZY KAT CARTOONS		
20. Railroad Rhythm 8701	Nov.	20,'37†.9½.
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½
23. Litle Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks 8706	July	4,'38†.....
SCRAPPY CARTOONS		
City Slicker 8758	July	8,'38†.1 rl..
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov.	6,'37†.5½..
Fire Plug, The (11-13-37) 8752	Oct.	16,'37†.6....
New Homestead, The (2-12-38) 8755	Jan.	7,'38† 7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6.. .
Scrappy's Playmates 8757	Mar.	27,'38†.6...
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....
SCREEN SNAPSHOTS		
No. 2 8852	Oct.	15,'37†.9½..
No. 3 (12-11-37) 8853	Nov.	18,'37†.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38† 9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 8860 (6-18-38)	May	27,'38†.....
No. 11 8861	June	24,'38†.....
No. 12 8862	July	29,'38†.....
SPECIAL SPORT THRILLS		
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9...
Feminine Fun 8805	Feb.	18,'38†10....
Fistic Fun 8810	July	1,'38†.1 rl..
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Set 'Em Up 8802	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments 8809	June	10,'38†.....
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½.
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..
WORLD IN COLOR		
El Salvador (2-12-38) 8552	Jan.	15,'38†.9....
Fistic Fun 8810	July	1,'38†.1 rl..
Friendly Neighbors (Ontario) 8553 (6-18-38)	Apr.	29,'38†.9½..

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38) 8910 (Cabin Kids)	Feb.	25,'38†10....
Calling All Crooners (12-4-37) 8907	Nov.	19,'37†10½..
How to Dance the Shag 8909 (Arthur Murray's "Shag" Dancers	Dec.	17,'37†.8...
Love Goes West (1-15-38) 8908 (Louise Massey-Westerners	Dec.	31,'37†10½ .
Trailer Paradise 8906 (Cabin Kids	Nov.	26,'37†.9 .
TERRY-TOONS		
Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Close Shave, A 8504	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37) 8505	Oct.	15,'37†.6½.
Dog and the Bone, The (11-27-37) 8507	Nov.	12,'37†.6..
Eliza Runs Again 8526	July	29,'38..1 rl..
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½
Here's to Good Old Jail 8522	June	10,'38†.6½..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.6½..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7...
Maid in China 8519	Apr.	29,'38†.7....
Milk for Baby 8524	July	8,'38.1 rl..
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Mrs. O'Leary's Cow 8525	July	22,'38..1 rl..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..
Timid Rabbit, The 8508	Nov.	26,'37†.6½.
TREASURE CHEST		
Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10...
Music from the Stars (4-30-38) 8610 (Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½..
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds 8609	July	22,'38†.1 rl..
TWO-REEL COMEDIES		
Air Parade (2-12-38) 8113 (Niela Goodelle	Jan.	14,'38†19...
Bashful Buckaroo, The 8202 (Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 (Buster West-Tom Patricola	Mar.	25,'38†17....
Cactus Caballeros 8206 (Harry Gribbon-Joey Faye.	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 (Danny Kaye	Feb.	4,'38†15..
Cute Crime (Jefferson-Machamer	Apr.	29,'38†18.. .
Dates and Nuts (1-15-38) 8307 (H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19....
Dime a Dance 8112 (Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 (Charles Kemper	Jan.	21,'38†18.. .
Going, Going, Gone 8107 (Buster West-Tom Patricola	Oct.	6,'37†18....
Heir Today 8305 (Tim and Irene	Nov.	5,'37†18....
Hi-Ho Hollywood 8203 (Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16...
Hurray for Hooligan..... (12-4-37) 8111 (Buster West-Tom Patricola	Nov.	19,'37†17...
Jitter Bugs 8110 (Buster West-Tom Patricola	May	20,'38†16...
Koo-Koo Correspondence Skool, The 8110 (Jefferson Machamer	Nov.	19,'37†18....
Love and Onions (3-26-36) 8308 (H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19...
Meet the Bride 8306 (H. Timberg, Jr.-P. Rooney, Jr.	Oct.	29,'37†17....
Miss They Missed, The (2-12-38) 8114 (Willie Howard	Jan.	28,'38†18...
Money on Your Life 8205.. (12-4-37) 8108 (Chas. Kemper-Danny Kaye	May	13,'38†18½.
Pardon My Accident 8120. (Willie Howard	June	10,'38.17....
Playboy Number One (12-4-37) 8108 (Willie Howard	Nov.	26,'37†17....
Silly Nights (10-23-37) 8106 (Jefferson Machamer	Oct.	1,'37†19...
Sing for Sweetie 8309 (Lee Sullivan	Apr.	15,'38†19....
Smart Way, The (10-30-37) 8105 (Willie Howard	Oct.	15,'37†18...
Uncle Sol Solve It 8303	Feb.	11,'38†15....
Wanna Be a Model? 8116 (Jefferson Machamer	Feb.	25,'38†16....
Who's Who 8109 (Niela Goodelle	Oct.	22,'37†20....
Winner Lose All 8309 (Charles Kemper	June	17,'38†.2 rls..

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Blue Monday (4-2-38) W-682	Apr.	2,'38†.....
Captain's Pup W-684	Apr.	30,'38†.8....
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Poultry Pirates W-683	Apr.	16,'38†.8...
CRIME DOESN'T PAY		
No. 14—What Price Safety P-611 (John Wray-George Huston	Feb.	5,'38†21...
No. 15—Miracle Money P-612 (5-21-38)	Mar.	26,'38†21....
No. 16—Come Across (6-4-38) P-613	May	14,'38†21....
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9...
Czechoslovakia on Parade T-661	June	11,'38†.9...
Copenhagen T-654	Nov.	27,'37†.9...
Glimpses of Austria T-657	Feb.	19,'38†.9...
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8...
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Paris on Parade T-662	July	9,'38†.....
Rural Sweden T-660	May	14,'38†.8..
Serene Slam (6-26-37)	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37) T-652	Oct.	2,'37†.9..
HARMAN-ISING (Happy Harmonies)		
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8....
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8...
37—Little Bantamweight	Mar.	12,'38†.8.. .
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (8-26-38) H-723 (Stanley Andrews-Chas. Irwin	Jan.	22,'38†10...
Face Behind the Mask, The (4-9-38) H-725 (Leonard Penn- Mary Howard	Mar.	19,'38†11....
Joaquin Murrieta H-726 (sepia)	June	11,'38†11....
Man in the Barn, The (1-1-38) H-722	Nov.	20,'37†10...
Ship That Died, The H-724 (Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....
LAUREL and HARDY REISSUES (1937-8)		
Blotto (2-15-30) C-245	Oct.	30,'37†26....
County Hospital (4-23-32) C-241	Jan.	22,'38†17...
Perfect Day, The (3-18-27) C-418	Dec.	11,'37†20.. .
M-G-M MINIATURES		
Forgotten Step, The (6-4-38) M-677 (Monty Wooley	May	7,'38†18..
Hollywood Handicap M-678	May	7,'38†10....
Life in Some Town, U.S.A. (4-9-38) M-674	Feb.	26,'38†10.. .
Optical Poem, An M-675	Mar.	5,'38†.7. .
Stroke of Genius M-673	Feb.	5,'38†11....

(THE RELEASE CHART--CONT'D

Title	Rel. Date	Min.
That Mothers Might Live		
M-676	Apr.	30,'38†10....
Shephard Strudwick-Mary Howard		
Tupapaoo M-679	June	11,'38†11....
What Do You Think, No. 2		
(2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3		
M-672	Jan.	15,'38†11....
MUSICAL COMEDIES		
Billy Rose's Casa Manana		
Revue R-603	Mar.	26,'38†21....
Harriet Hoctor-E. Marshall		
Canary Comes Across, The		
(2-5-38) R-602	Jan.	29,'38†21....
Erik Rhodes-Virginia Grey		
Girl's Best Years, A		
(2-20-37)	Dec.	25,'37.19....
Our Gang Follies of 1938		
(1-8-38) R-601	Dec.	18,'37†21....
Snow Gets in Your Eyes		
(6-4-38) R-604	May	14,'38†20....
OUR GANG		
Awful Tooth, The	May	28,'38†10....
Bear Facts (4-2-38) C-735	Mar.	5,'38†11....
Came the Brawn C-737	April	16,'38†11....
Canned Fishing C-734	Feb.	12,'38†11....
Feed 'Em and Weep C-738	May	27,'38†11....
Hide and Shriek C-740	June	18,'38†11....
Three Men in a Tub C-736	Mar.	26,'38†10....
PETE SMITH SPECIALTIES		
Anaesthesia S-711	July	9,'38†.1 rl..
Candid Cameramaniacs		
(1-1-38) S-702	Dec.	11,'37†.9....
Decathion Champion		
(11-27-37) S-701	Nov.	20,'37†10....
Friend Indeed (1-1-38)		
S-703	Jan.	1,'38†10....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.9....
Jungle Juveniles, No. 2		
(2-5-38) S-704	Jan.	29,'38†.9....
La Savate (4-9-38) S-706	Mar.	12,'38†.8....
Modeling for Money S-708	Apr.	30,'38†10....
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr.	9,'38†.9...
Prudence Penny-Gwen Lee		
Story of Dr. Carver S-710	June	18,'38†10....
Surf Heroes S-709	May	28,'38†10....
Three on a Rope (3-26-38)	Feb.	19,'38†10....
S-705		
ROBERT BENCHLEY		
Evening Alone, An	May	14,'38†10....
How to Figure Income Tax		
(4-9-38) F-753	Mar.	19,'38†.8....
Music Made Simple		
(4-30-38) F-754	Apr.	16,'38†.8....
Night at the Movies, A		
(11-20-37) F-752	Nov.	6,'37†10....
SPECIAL		
Jimmy Fidler's Personality		
Parade (1-29-38) J-771	Jan.	8,'38†20....
New Audioscopiks, The		
(2-5-36) A-761		8...

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-28-38)		
T7-7	Feb.	25,38†.7....
Foxy Hunter, The T7-4	Nov.	26,'37†.1 rl..
Honest Love and True T7-8	Mar.	25,'38†.7....
Lost Kitten T7-11	June	24,'38†.7....
Out of the Inkwell T7-9	Apr.	22,'38†.7....
Puddy the Watchman T7-12	July	22,'38†.1 rl..
Riding the Rails (2-26-38)		
T7-6	Jan.	28,'38†.7....
Swing School T7-10		
(6-18-38)	May	27,'37†.7....
Zula Hula (1-15-38) T7-5	Dec.	24,'37†.7....
COLOR CLASSICS		
Hold It C7-5	Apr.	29,'38†.7....
Hunky and Spunky C7-6	June	24,'38..7....
Little Lamby (1-8-38) C7-3	Dec.	31,'37†.7....
Tears of an Onion C7-4	Feb.	25,'38†.....
HEADLINERS		
Bob Crosby and Orch.		
A7-12	May	6,'38†10....
Easy on the Ice A7-13		
(6-18-38)	June	3,'38†10....
H. King's Orch.-S. Foster		
From the Minuet to the Big		
Apple A7-5	Nov.	19,'37†.....
Hall's Holiday (4-23-38)	Apr.	8,'38†10....
A7-11		
George Hall and Orch.		
Himber Harmonies		
(2-26-38) A7-8	Jan.	28,'38†11....
Richard Himber and Orch.		
Listen to Lucas (2-26-38)		
A7-9	Feb.	18,38†10....
Meet the Maestros	Jan.	7,'38†.....
Oh Key, Rhyth (1-8-38)		
A7-6	Dec.	17,'37†10....
Herbie Kay and Orch.		
Queens of the Air A7-14	July	8,'38†.1 rl..
Vincent Lopez		
Star Reparter, No. 3		
A7-10	Mar.	11,'38†.....
PARAGRAPHICS		
Accent on Beauty (1-8-38)		
V7-6	Dec.	31,'37†10....
Bike Parade V7-10	Apr.	22,'38†10....
California Giants V7-7	Jan.	28,'38†.....
Crime Fighters V7-11		
(6-4-38)	May	20,'38†.1 rl..
Find What's Wrong		
(V7-12)	June	17,'38†.1 rl..
Gold (3-12-38) V7-8	Feb.	25,'38†10....
Inventor, The (10-23-37)		
V7-4	Nov.	5,'37†11....
Jungle Glimpses (color)		
V7-9	Mar.	25,'38†10....
Tuna V7-5	Dec.	3,'37†.....
PARAMOUNT PICTORIAL		
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies		
(11-6-37) P7-4	Nov.	5,'37†10....
No. 5—Dolls That Are Different—Ebb Tide—Skiis and Shadows P7-5	Dec.	3,'37†.....
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan.	7,'38†.....
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38)		
P7-7	Feb.	4,'38†10....
No. 8—Styles in the Sun-Sleeping City—Pulchritude for Pups P7-8		
No. 9—Can They Take It—Seeing's Believing — Alpine Aqueduct P7-9	Mar. Apr.	4,'38†..... 1,'38†10....
No. 10 — (6-4-38) P7-10 Sailboat Time—Twilight on the Trail — Magnetic Music	May	7,'38†.1 rl..
No. 11 — P7-11 Fishing Highlights	June	4,'38†.1 rl..
No. 12 — P7-12 Mexican Style — Sea Scapes — At Your Service	July	1,'38†.1 rl..
POPEYE THE SAILOR		
Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr.	15,'38†.7....
Fowl Play E7-5	Dec.	17,'37†.....
House Builder-Upper, The		
E7-8	Mar.	18,'38†.....
I Yam Love Sick E7-10	May	20,'38†.7....
Jeep, The E7-12	July	15,'38†.7....
Learn Polikeness (2-26-38)		
E7-7	Feb.	18,'38†.7....
Let's Celebrake E7-6	Jan.	21,'38†.....
Plumbing Is a Pipe		
(6-11-38) E7-11	June	17,'38†.7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves EE7-1	Nov.	26,'37†.2 rls.
(Color Special)		
Protex the Weakerist		
11-20-37 E7-4	Nov.	19,'37†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 3 J7-3	Jan.	14,'38†.....
No. 4 J7-4	Mar.	18,'38†.....
No. 5 (611-38) J7-5	May	13,'38†.1 rl..
No. 6 J7-6	July	8,'38†.1 rl..
SCREEN SONGS		
Thanks for the Memory		
SC7-4	Mar.	25,'38†.8....
Bert Block and Orch.		
Whispers in the Dark		
(10-9-37) SC7-1	Sept.	24,'37†.7....
Gus Arnheim and Orch.		
You Leave Me Breathless		
SC7-5	May	27,'38†.8....
Jimmy Dorsey and Orch.		
You Took the Words Right Out of My Heart		
(2-19-38) SC7-3	Jan.	28,'38†.7....
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 44—Ball Tossers R7-5	Dec.	3,37†.....
No. 45—Water, Water Everywhere (1-15-38)		
R7-6 —	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38) R7-7	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb.	25,'38†10....
No. 48—Cops and Robbers		
R7-9	Mar.	25,'38†10....
No. 49—Win, Place or Show R7-10	Apr.	22,'38†10....
No. 50—Red, White and Blue Champions R7-11		
6-4-38	May	20,'38†.1 rl..
No. 51—Strike! R7-12	June	17,'38†.1 rl..
No. 52—Horseshoes R7-13	July	15,'38†.1 rl..
UNUSUAL OCCUPATIONS		
(In Color)		
No. 3 (1-22-38) L7-3	Dec.	10,'37†10....
No. 4 (2-26-38) L7-4	Feb.	11,'38†10....
No. 5 L7-5	Apr.	15,'38†10....
No. 6 J7-6 (6-18-38)	June	10,'38†10....
SPECIAL 3-REEL SHORT		
(Distributed by Paramount		
River, The (12-11-37)		3†....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May	6,'38†16....
Dummy Owner, The		
(1-1-38) 83,703	Jan.	7,'38†19....
His Pest Friend 83,704	Mar.	11,'38†18....
Jitters, The 83706	July	1,'38†19....
Rented Riot, A 83,702	Nov.	5,'37†17....
Billy Gilbert-Jack Norton		
HEADLINERS		
No. 2—Music Will Tell		
(1-1-38) 83,602	Feb.	11,'38†17....
Ted Fio Rito and Orch.		
No. 3—Picketing for Love		
83603	June	3,'38†17....
EDGAR KENNEDY COMEDIES		
Ears of Experience		
(1-138) 83,403	Jan.	28,'38†18....
Edgar and Goliath		
(12-25-37) 83,402	Nov.	19,'37†17....
False Roomers 83,404	Mar.	25,'38†17....
Fool Coverage 83406	July	15,'38†16....
Kennedy's Castle 83,405	May	28,'38†17....
MARCH OF TIME		
1937-38		
No. 4 — Human Heart — Britain's Gambling Fever — Alaska's Salmon War		
83,104	Nov.	26,'37†20....
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday		
(1-1-38) 83,105	Dec.	25,'37†18....
No. 6 — Inside Nazi Germany 83,106	Jan.	21,'38†16....
No. 7—Old Dixie's New Boom—One Million Missing — Russians in Exile		
83,107	Feb.	18,'38†19....
No. 8—Brain Trust Island —Arms and the League		
83,108	Mar.	18,'38†19....
No. 9—Nazi Conquest, No. 1 — Crime and Prisons		
83,109	Apr.	15,'38†21....
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83110	May	13,'38†19....
No. 11 Men of Medicine: 1938 83111	June	10,'38†19....
No. 12	July	8,'38†.....
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)		
84,204	Apr.	28,'38†10....
Gus Van		
International Rhythm		
84211	June	3,'38†10....
Ray Smeck and His Aloha Islanders		
Latin Rhythm (3-5-38)		
84,206	Feb.	18,'38†11....
Jan Peerce		
Maids and Music 84,209	Apr.	22,'38†10....
Ray Fabing's Ingenues		
No Sale (4-2-38) 84,207	Mar.	11,'38†11....
Gogo De Lys		
Phoney Boy (12-25-37)		
84,202	Nov.	19,'37†11....
J. Harold Murray		
Radio Hookup, A 84,205	Jan.	25,'38†10....
Dorothy Stone-Chas. Collins		
Salt Shakers 84210	May	13,'38†11....
J. C. Flippen		
Skyline Revue 84,200	Apr.	1,'38†11....
Paula Stone		
Sweet Shoe (1-1-38) 84,203	Jan.	14,'38†11....
Rita Rio and Orch.		
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 2—Best Dressed Woman in America — Romanoff Treasures — Professional Children's School		
(12-18-37) 84,602	Nov.	5,'37†11....
No. 3—Baby Party—Melodrama—Miami Beach Publicity Machine (1-22-38)		
84,603	Dec.	31,'37†10....
No. 4—Air Machine		
(2-26-38) 84,604	Feb.	25,'38†10....
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr.	22,'38†11....
No. 6—Count of Ten 84,606	June	17,'38†.9....
No. 7—	Aug.	12,'38†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Stuper-Visor, The		
(1-22-38) 83,202	Feb.	25,'38†17....
Pat Gleason		
RADIO MUSICAL COMEDIES		
Photographer, The (6-18-38)		
83203	June	17,'38†15....
Jack Rice		
Harris in the Spring		
(12-25-37) 83,501	Dec.	3,'37†20....
Phil Harris and Orch.		
Twenty Girls and a Band		
(1-22-38) 83,502	Apr.	8,'38†18....
Nick Stuart and Orch.		
RKO PATHE SPORTSCOPE		
Bit and Bridle 84306	May	13,'38†11....
In the Swim (5-5-38)		
84,302	Feb.	18,'38†10....
Pinehurst 84,305	Apr.	22,'38†.9....
Swinging Mallets 84,304	Apr.	1,'38†10....
Underwater 84307	June	3,'38†.9....
White Magic 84,301	Jan.	28,'38†10....
Windward Way 84,303	Mar.	11,'38†10....
SMART SET		
Buckaroo Broadcast		
(3-26-38) 83,302	Apr.	22,'38†18....
Ray Whitley		
Rhythm Wranglers		
(12-25-37) 83,301	Dec.	17,'37†19....
Ray Whitley		
SPECIAL		
Quintupland (2-26-38)		
83,801	Feb.	18,'38†19....
Dionne Quintuplets		
WALT DISNEY CARTOONS		
Boat Builders 84,108	Feb.	25,'38†.7....
Donald's Better Self		
(2-26-38) 84,109	Mar.	11,'38†.8....
Donald's Nephews 84,111	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38)		
84,105	Dec.	10,'37†.9....
Fox Hunt, The (6-18-38)	July	29,'38†.8....
84116		
Good Scouts 84115	July	8,'38†.8....
Lonesome Ghosts (12-25-37)		
84,106	Dec.	24,'37†.9....
Mickey's Trailer 84,112	May	6,'38†.8....
Moth and the Flame, The		
(3-9-38) 84,110	Apr.	1,'38†.8....
Old Mill, The 84,103	Nov.	5,'37†.9....
Pluto's Quintuplets 84,104	Nov.	26,'37†.9....
Polar Trappers 84114	June	17,'38†.8....
Self Control (1-22-38)		
84,107	Feb.	11,'38†.8....
Wynken, Blynken and Nod		
84,113	May	27,'38†.8....

(THE RELEASE CHART--CONT'D)

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Nature's Wonders 2605	Dec. 3,'37†	.....
Laughing at Fate (11-27-37) 2604	Nov. 5,'37†	9½..
Trailing Animal Stories (1-22-38) 2606	Jan. 14,'38†	9....
MAGIC CARPET SERIES		
Italian Libya (12-4-37) 4704	Nov. 12,'37†	10....
Land of the Maple Leaf, The (1-22-38) 4705	Dec. 10,'37†	10....
Modern Dixie (2-12-38) 4706	Jan. 28,'38†	10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 41 (12-11-37) 2372	Nov. 15,'37†	9....
No. 42 2373	Nov. 22,'37†	9....
No. 43 2374	Dec. 6,'37†	9....
No. 44 2375	Jan. 3,'38†	9....
No. 45 (2-26-38) 2376	Jan. 29,'38†	9....
No. 46 2377	Feb. 28,'38†	9....
No. 47 2378	Mar. 21,'38†	9½..
No. 48 2379	Apr. 11,'38†	9....
No. 49 2380	Apr. 25,'38†	9....
No. 50 (4-30-38) 2381	May 9,'38†	9....
No. 51 (6-11-38)	June 13,'38†	10....
No. 52 2383	June 27,'38†	9....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164. Tex Lewis-3X Sisters	Dec. 1,'37†	17....
Down on the Barn (2-26-38) 2167 ..... Billy Jones-Ernie Hare	Feb. 23,'38†	17....
High Jack N' the Show (5-21-38) ..... James Barton	May 18,'38†	17....
Latin Hi-Hattin' (4-30-38) ..... Dorothy Stone-Chas. Collins	Apr. 27,'38†	17....
Music and Flowers (5-21-38) ..... Block and Sully	June 15,'38†	19....
Oh, Say Can You Hear? (12-18-37) 2165 ..... Merry Macs	Dec. 29,'37†	15....
Rhapsody in Zoo (12-11-37) 2166 ..... Mark Plant	Jan. 26,'38†	15½..
Show For Sale (10-30-37) 2163 ..... Big Apple Dancers	Nov. 3,'37†	21....
Somewhere in Paris (3-5-38) 2168 ..... J. Harold Murray	Mar. 23,'38†	17....
Stars in Stripes 2172..... Ed. East-Ralph Dumke	July 6,'38†	17½..
OSWALD CARTOONS		
Cheese Nappers 2288	July 4,'38†	7....
Dumb Cluck (12-11-37) 2276	Dec. 20,'37†	7....
Feed the Kitty	Mar. 14,'38†	7....
Football Fever (12-4-37) 2274	Nov. 15,'37†	7....
Happy Scouts	June 20,'38†	7....
Lamplighter, The 2277	Jan. 10,'38†	7....
Man Hunt (2-26-38) 2278	Feb. 7,'38†	7....
Mechanical Handy Man (10-30-37) 2273	Nov. 8,'37†	7....
Movie Phony News	May 30,'38†	.....
Mysterious Jug, The (12-11-37) 2275	Nov. 29,'37†	7....
Nellie, The Indian Chief's Daughter (6-4-38)	June 6,'38†	7....
Nellie, the Sewing Machine Girl (5-14-38)	Apr. 11,'38†	7½..
Problem Child, The (5-14-38)	May 16,'38†	7....
Tail End (5-21-38)	Apr. 25,'38†	7....
Trade Mice 2280	Feb. 28,'38†	7....
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38†	7....
Voodoo in Harlem 2289	July 18,'38†	7....
STRANGER THAN FICTION SERIES		
No. 42—Novelty 2386	Nov. 1,'37†	9....
No. 43—Novelty (12-4-37) 2387	Nov. 29,'37†	9....
No. 44—Novelty (12-11-37) 2388	Dec. 27,'37†	9....
No. 45—Novelty (2-26-38) 2389	Jan. 17,'38†	9....
No. 46—Novelty (2-26-38) 2390	Feb. 21,'38†	9....
No. 47—Novelty 2391	Mar. 14,'38†	9....
No. 48—Novelty 2392	Apr. 4,'38†	8½..
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38†	8½..
No. 50—Novelty 2940	May 2,'38†	9....
No. 51—Novelty (6-8-11) 2941	June 6,'38†	9....
No. 52—Novelty 2395	June 20,'38†	9....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec. 30,'37†	23....
Breathless Moments (2-26-38) 2160	Feb. 28,'38†	19....

VITAPHONE

Title	Rel. Date	Min.
Ups and Downs 3008 ..... Hal LeRoy	Oct. 9,'37†	.....
Starlets (11-20-37) 3014	Oct. 23,'37†	20....
Toot Sweet 3025 ..... Fifi D'Orsay-Rufe Davis	Nov. 6,'37†	.....
Joe Palooka in "Calling All Kids"	Nov. 20,'37†	17....
Man Without a Country, The 3002 ..... John Litel	Nov. 27,'37†	.2 rls.
Here's Your Hat 3014 ..... Cookie Bowers	Dec. 11,'37†	.2 rls.
One On the House 3026 ..... Willie, West, McGinty	Dec. 18,'37†	.2 rls.
Wedding Yells 3021 ..... Ken Murray-Oswald	Jan. 1,'38†	20....
Script Girl 3009 ..... Cross and Dun	Jan. 15,'38†	.....
Romance Road 3003 ..... Walter Cassell-Anne Nagel	Jan. 29,'38†	19....
Candid Kid, The (2-26-38) 3015 ..... Josephine Huston	Feb. 12,'38†	20....
Waiting Around (2-26-38) 3027 ..... Frank Libuse	Feb. 20,'38†	20....
Little Me 3010 ..... Wini Shaw	Mar. 5,'38†	.2 rls.
Romance of Louisiana 3005 ..... Addison Richards	Mar. 12,'38†	.2 rls.
Under the Wire 3022 ..... Joe and Asbestos	Mar. 26,'38†	.2 rls.
Got a Match 3016 ..... Joan Abbott	Apr. 9,'38†	.2 rls.
Hold That Ball 3028 ..... Preisser Sisters	Apr. 23,'38†	.2 rls.
Forget-Me-Knots 3011 ..... Bernice Claire	May 7,'38†	.2 rls.
Stocks and Blondes 3023 ..... Gene Lockhart	May 21,'38†	.2 rls.
Out Where the Stars Begin 3004 ..... Evelyn Thawl-Jeffrey Lynn	May 28,'38†	.2 rls.
Prisoner of Swing ..... Hal LeRoy	June 11,'38†	.2 rls.
Rise and Sing ..... Cross and Dunn	June 25,'38†	.2 rls.
COLORTOUR ADVENTURE (In Color)		
It's Work 3506	Oct. 23,'37†	.....
Mysterious Ceylon 3503	Nov. 20,'37†	.....
Land of the Kangaroo (11-20-37) 3504	Dec. 18,'37†	10....
India's Millions 3505	Jan. 8,'38†	.....
Malayan Jungles (2-5-38) 3507	Feb. 5,'38†	10....
What the World Makes 3502	Mar. 12,'38†	.....
Crossroads of the Orient (4-30-38) 3508	Apr. 2,'38†	.....
Toradja Land 3510	Apr. 30,'38†	.....
Pearl of the East 3509	May 21,'38†	.....
Mechanix Illustrated 3511	June 4,'38†	.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Playing with Danger (11-20-37) 3302	Oct. 30,'37†	13....
Danger—High Voltage 3303	Dec. 4,'37†	.1 rl..
Alibi Mark 3304	Dec. 25,'37†	.1 rl..
Bolted Door, The (2-5-38) 3305	Jan. 22,'38†	13....
Hit and Run (2-26-38) 3306	Feb. 19,'38†	12....
Shopgirl's Evidence 3307	Mar. 19,'38†	.....
Dear Old Dad 3308	Apr. 16,'38†	12....
Wanderlust 3309	May 14,'38†	.1 rl..
Dream Comes True, A 3310	June 6,'38†	.1 rl..
LOONEY TUNES		
No. 42—Rover's Rival 3601	Oct. 9,'37†	.....
No. 43—The Case of the Stuttering Pig 3602	Oct. 30,'37†	.....
No. 44—Porky's Double Trouble (11-20-37) 3603	Nov. 13,'37†	.7....
No. 45—Pork's Hero Agency 3604	Dec. 4,'37†	.7....
No. 46—Porky's Poppa 3605	Jan. 15,'38†	.....
No. 47—Porky at the Crocadero 3606	Feb. 5,'38†	.7....
No. 48—What Price Porky 3607	Feb. 26,'38†	.....
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar. 19,'38†	11....
No. 50—Porky's Five and Ten 3609	Apr. 16,'38†	.....
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38†	.....
No. 52—Injun Trouble 3611	May 21,'38†	.1 rl..
MELODY MASTERS		
Milt Britton and Orch. 3702	Oct. 2,'37†	.....
Mal Hallett and Orch. 3703	Oct. 23,'37†	.....
Arnold Johnson and Orch. (9-11-37) 3704	Nov. 13,'37†	10....
Jan Rubini and Orch. 3705	Dec. 4,'37†	.1 rl..
Henry King and Orch. 3706	Dec. 25,'37†	1 rl..
Leon Navaro and Orch. 3709	Jan. 15,'38†	.1 rl..
Enrie Madriguera and Orch. (2-5-38) 3708	Jan. 29,'38†	10....
Carl Hoff and Orch 3710	Feb. 12,'38†	.....
Benny Meroff and Orch. 3707	Mar. 5,'38†	.....
Mike Riley and Orch. 3711	Mar. 26,'38†	.....
Rubinoff and His Violin 3712	Apr. 16,'38†	10....
Carl "Deacon" Moore and Orch. 3713	May 7,'38†	.1 rl..
Freddie Rich and Orch. 3714	May 28,'38†	.1 rl..
Clyde Lucas and Orch.	June 18,'38†	.1 rl..
MERRIE MELODIES (In Color)		
No. 46—The Lyin' Mouse 3402	Oct. 16,'37†	.....
No. 47—Little Red Walking Hood 3403	Nov. 6,'37†	.....
No. 48—Woods Are Full of Cuckoos 3404	Dec. 4,'37†	.1 rl..
No. 49—September in the Rain 3405	Dec. 18,'37†	.1 rl..
No. 50—Daffy Duck and Egghead 3406	Jan. 1,'38†	.7....
No. 51—My Little Buckaroo 3407	Jan. 29,'38†	.7....
No. 52—Jungle Jitters (2-5-38) 3408	Feb. 19,'38†	.7....
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar. 12,'38†	.7....
No. 54—A Star Is Hatched 3410	Apr. 2,'38†	.....
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38†	.7....
No. 56—Now That Summer Is Gone 3412	May 14,'38†	.1 rl..
No. 57—Isle of the Pingo Pongo 3413	May 28,'38†	.1 rl..
No. 58—Katnip Kollege 3414	June 11,'38†	.1 rl..
PICTORIAL REVUES		
No. 2—Mauch Twins—Table Tennis 3802	Oct. 16,'37†	.....
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov. 13,'37†	10....
No. 4—Boxers—Dolls 3804	Dec. 11,'37†	.....
No. 5—Ice Cream—Jockeys (1-29-38) 3805		.....
No. 6—Hockey—Shoes (2-5-38) 3806	Feb. 5,'38†	10....
No. 7—Dogs — Billiards — Lithography 3807	Mar. 5,'38†	10....
No. 8—Song Writers—Bowling 3808	Apr. 2,'38†	.....
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38†	10....
No. 10—Beavers — Polo — Woolens 3810	June 4,'38†	.1 rl..
VITAPHONE NOVELTIES		
All American Drawback (11-20-37) ..... Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37†	11....
VITAPHONE VARIETIES		
Puppet Love (9-11-37) 3902 ..... Salici's Puppets	Oct. 2,'37†	11....
Roping 'Em Alive 3903	Nov. 6,'37†	.1 rl..
Vitaphone Frolics 3904 (11-20-37) ..... Jack & Loretta Clemens	Dec. 4,'37†	10....
Unreal Newsreels 3905	Jan. 8,'38†	.....
Ski Flight 3908	Jan. 22,'38†	9....
Alibi Time (2-19-38) 3906. Radio Ramblers	Feb. 12,'38†	11....
Vitaphone Gambols 3907 ... Chaz Chase	Mar. 19,'38†	.1 rl..
Mr. & Mrs. Jesse Crawford 3909	Apr. 9,'38†	9....
Juggling Fool, The 3910 ... Bobby May	May 14,'38†	.1 rl..
Vitaphone Capers	June 18,'38†	.1 rl..

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)		10½.
Fabulous Marseilles (6-18-38)		10½..
Hong Kong, Gateway to China (2-19-38)		11....
Manila (2-26-38)		11....
Old Towns of Normandy (4-9-38)		10....
Resorts and Quaint Towns of the Blue Coast (5-21-38)		10½..
Singapore (2-26-38)		11....
HOFFBERG		
Skiing on Your Feet	Jan. 14,'38†	.....
Catalina Island	Nov. 12,'37†	.....
LENAUER		
Datelines (6-18-38)		8....
MODERN		
America Marching On (1-29-38)		10....
SANDERS		
Life in Lapland (2-12-38)	Feb. 18,'38†	8½..
SYMPHONIC		
Tannhauser (6-4-38)		16....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok ..... Gordon Elliott-Kermit Maynard (15 episodes)	June 30,'38†	.....
Mysterious Pilot, The (12-25-37) 8140 ..... Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	21.... (each)
Secret of Treasure Island, The (4-9-38) 8160 ..... Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38†	19.... (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 ..... Ralph Byrd (15 episodes)	Aug. 20,'38†	.....
Fighting Devil Dogs, The 7501 (5-28-38) ..... Lee Powell-Herman Brix	May 28,'38†	18.... (each)
Hawk of the Wilderness 7301	Dec. 3,'38†	.....
Lone Ranger, The 7401 (2-5-38) ..... Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	18.... (each)
Zorro Rides Again 6461 ..... John Carroll-Helen Christian	Nov. 20,'37†	.....

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38) ..... Johnny Mack Brown-E. Hansen	July 5,'38†	20.... (each)
Flash Gordon's Trip to Mars (2-19-38) 2581 .... Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38†	20.... (each)
Red Barry ..... Buster Crabbe-Frances Robinson		
Tim Tyler's Luck (11-37-37) 2881 ..... Frankie Thomas, Jr.—Frances Robinson	Dec. 27,'37†	.2 rls.
Radio Patrol (9-18-37) 2781. Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†	.2 rls. (each)

BOOK REVIEW

THE MANAGEMENT OF MOTION PICTURE THEATRES, by Frank H. Ricketson, Jr. New York: McGraw-Hill Book Company, Inc. 376 pp., including Definitions and Index. Price $3.50.

The title may be unfortunate. One's tendency, when one is charged with functions as varied and exacting as those of motion picture theatre management in most cases nowadays, is to expect in a book on the subject a working manual or comprehensive textbook of precise procedure, and many may infer from the broad title given it that such a book was here intended, only to find that it was not. As Mr. Ricketson points out in his preface, this book, which represents an expansion of material prepared for a meeting of managers of the Fox Inter-Mountain circuit, is intended to give interested persons in and outside showbusiness something of a "picture" of the many problems and processes involved in bringing motion pictures commercially to the public today.

The book does that comprehensively and with entire candor. Beginning with a discussion of the peculiarities of what the theatre has to sell, Mr. Ricketson brings 15 years of experience in theatre operation to bear upon film buying, business policies, personnel direction, program building, selling methods, insurance and leases, managerial responsibilities with respect to maintenance and safety, and on working with architects in the determination of certain physical arrangements.

Brevity accordingly has been necessary, which necessity, together with the original source of the material here expanded, has suggested a method of presentation and a manner of writing that is sometimes overly precise. In view of the purpose of the book, however, this cannot reasonably be called an objectionable feature—indeed, the usher or other young person aspiring to be some day a theatre manager, probably needs just such definiteness, and experience will later make the readjustments in his understanding of these matters that will seem most appropriate to his own specific situation.

Install Chemical Laboratory

Paramount has installed a chemical research laboratory in its Hollywood studio. Harland Baumback, chemical engineer, has been named chief of the testing bureau by James R. Wilkinson, laboratory head. Complete microscope and microscope projection equipment is included in the new department.

Savini Reissues "Rain"

Atlantic Pictures, headed by R. M. Savini, is reissuing "Rain," starring Joan Crawford, and Walter Huston. "Rain" was produced by Lewis Milestone and originally released by United Artists Oct. 22, 1932.

Lewis Jacobs, who is preparing a book, "The Rise of the American Films," has made a three-reel educational film, "From Tree Trunk to Head."

LUTHERANS CONSIDER FILMS TO AID CHURCH

Six General Classes of Non-Competitive Pictures Sought, Including Monthly Newsreel

Establishment of its own motion picture business as a means of increasing devotion and loyalty to the Lutheran Church is under consideration by the executive committee of the National Lutheran Council, according to Dr. Ralph H. Long, executive director. Under the plan, religious and educational films would be distributed among the 4,500,000 Lutherans in 17,000 congregations in the United States, Dr. Long said.

The project, he said, is in a tentative stage and has yet to be passed upon by the members of the executive committee of the national council. Meanwhile, a study is underway to determine the feasibility of the plan and the amount of money that will be needed to finance it.

Under the projected plan, the library would contain six general types of films:

1. Films covering every phase of activity within the Lutheran Church: home, foreign, and inner missions; colleges, academies and seminaries; brotherhood, Luther league and Missionary Society; summer camps, Bible schools, vacation schools, district and national conventions; historic church buildings, monuments and localities.

2. A newsreel, issued monthly, incorporating outstanding current events in the church.

3. A series of films covering the history of the Lutheran Church in America from the time of the first settlers until the present day.

4. A series of religious films of Biblical characters and events for use in Sunday schools, vacation Bible schools and general religious education.

5. A series of problem films depicting life situations centering around ethical, religious or social problems suggested for use in generating discussions.

6. Religious and educational films from other sources.

Dr. Long pointed out that virtually all of the 25 Lutheran colleges have films of their own which are used to promote the individual institutions. The missionary societies also have films, he said.

Under the council's plan, the films from these sources would be edited by the film library and prints made for distribution. In addition, historic and dramatic chapters in the church's history would be reenacted by professional actors and produced by a commercial company.

Dr. Long explained that in recent months the council has received numerous requests from pastors and church organizations for information on where to obtain films suitable for showing at church functions or Sunday evening services. Because there is no central bureau for obtaining this type of films, Dr. Long continued, the plan of establishing a library was evolved.

The first step toward carrying out the plan, he said, will be the appointment of a man to head the department and carry on the work of gathering and editing.

Dr. Ellis B. Burgess, president of the New York Synod of the United Lutheran Church, is president of the council and chairman of the executive committee. Others on the committee are Dr. Long, Dr. T. O. Burntvedt, vice-president of the council; Dr. Peter Peterson, council secretary; E. F. Eilert, council treasurer; Dr. Ernst Pfatteicher of the Pennsylvania Ministerium; Dr. A. T. Dorf, Brooklyn pastor; Dr. E. Poppen, of the American Lutheran Church, Columbus, Ohio; Dr. N. C. Carlsen, president of the United Danish Lutheran Church, Blair, Neb., and Dr. L. W. Boe, president of St. Olaf College, Northfield, Minn.

FIGHTING PASTOR OF '76 AS FILM SUBJECT

As an example of dramatic incidents in the history of the Lutheran Church which would be reenacted and filmed for a National Lutheran Council film library, Dr. Ralph H. Long, executive director, cited the case of a Lutheran pastor during the Revolutionary War period.

The pastor, Dr. Long said, finished his sermon, stepped back from the pulpit and threw his gown to one side with the remark:

"There's a time to pray and a time to fight. Now is the time to fight."

He then enlisted a troop of soldiers from his congregation and fought throughout the war, Dr. Long said.

"Blockade" Hit, Wanger Protests

The Knights of Columbus last Saturday called United Artists' "Blockade" an "excursion of the motion picture industry into the field of Leftist propaganda." Joseph F. Lamb, K. of C. Deputy, sent a telegraphic protest to Will Hays, president of the Motion Picture Producers and Distributors, and the charge in turn drew a protest from Walter Wanger, producer of the film.

Mr. Wanger declared that Mr. Lamb had read into "Blockade" a meaning "never a part of its inception." He agreed that the film does contain "a message," directed against "ruthless bombing of non-combatants."

Pickets paraded Tuesday in front of the Music Hall, New York, where "Blockade" opened last week, their signs protesting the "war propaganda" they claimed the film contained and calling it "a violation of neutrality." The protest was sponsored by the *Catholic Worker*, a monthly newspaper.

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THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and you will receive one of the first copies postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

"DECENCY IN MOTION PICTURES," BY MARtin Quigley, published by Macmillan. Every theatre executive should read it and every theatre should own it. Price $1, postage paid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THEATRES

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Screen Play by Don Hartman and Frank Butler, John C. Moffitt and Duke Atteberry • A Paramount Picture

MOTION PICTURE

HERALD

Better Theatres

Two new theatres which offer many suggestions, partly because they combine simplicity with a definite theatrical touch, are the Cleve in Columbus, Ohio, and the Penn in Butler, Pa. Both are pictured in this issue . . . Original sketches are offered by O. T. Taylor to illustrate his discussion of practicable sets for the occasional use of the stage . . . The effect of summer on sound characteristics is not always understood; how to adjust operation to it is dealt with in this issue . . . And there is a summertime suggestion for your lobby or foyer on page 4.



●*The O.C. 980* shown to the left is one of the most popular Heywood All-Steel Streamline Chairs. On this style, the chromium figure trim is repeated in an exclusive mohair pattern on the back.



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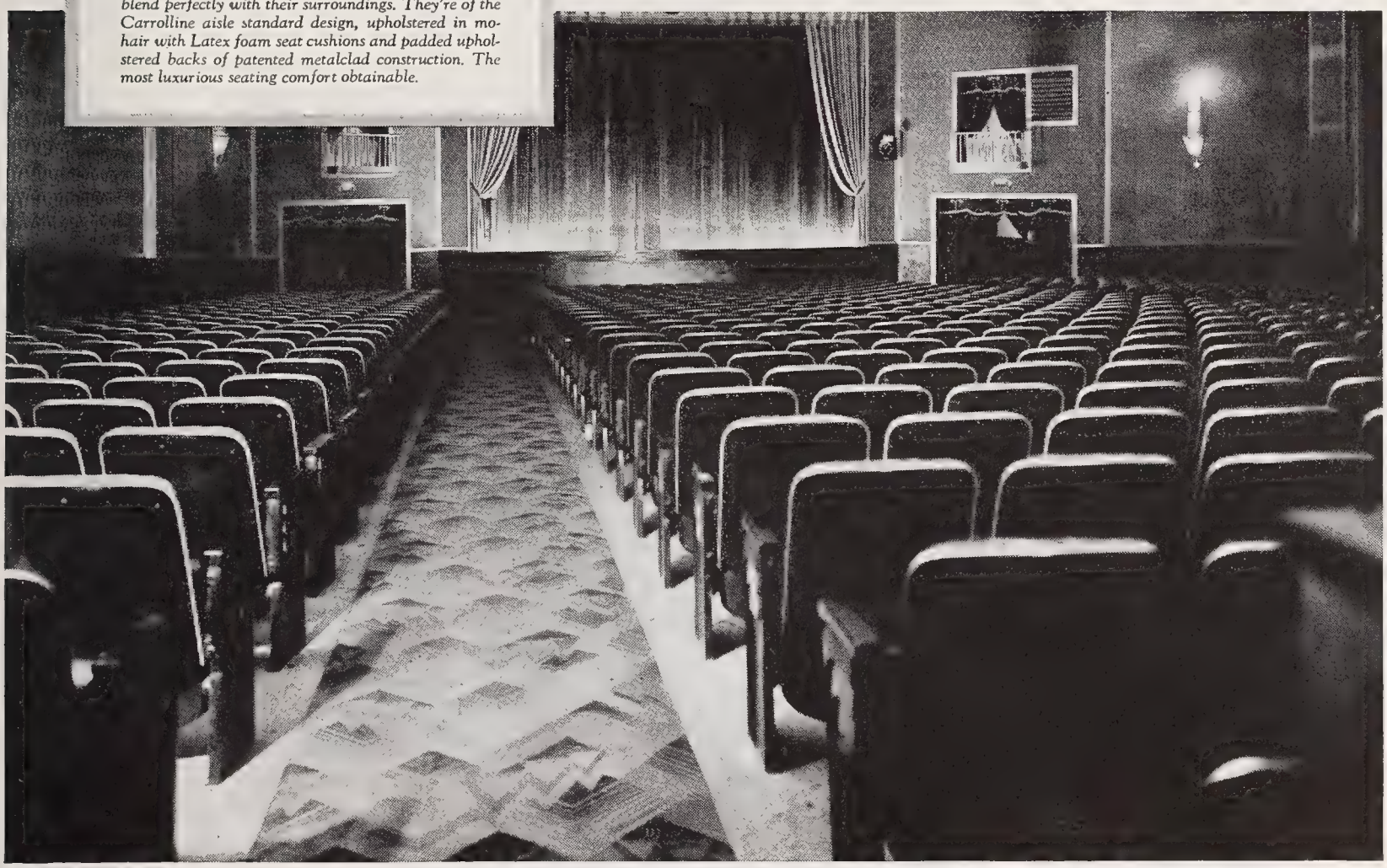


The work of architect Harry Altman was enhanced in this theatre by American Seating Company chairs that blend perfectly with their surroundings. They're of the Carrolline aisle standard design, upholstered in mohair with Latex foam seat cushions and padded upholstered backs of patented metalclad construction. The most luxurious seating comfort obtainable.

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A COOL LIGHTED GARDEN FOR THE SUMMERTIME LOBBY OR FOYER



The photograph is of a garden display at the Lighting Institute, Nela Park, Cleveland, and is published by courtesy of the General Electric Company.

■ A garden spot made somewhere out of the line of traffic, in the lobby or foyer of a theatre, can be more than a mere novelty if done with a true bit of the landscaper's art. This does not mean a few pots of flowers and palms set about, but it also does not mean resources beyond those of the average town or theatre. A garden like that shown above, which was built as an interior display, can add seasonal beauty while suggesting the idea of a cool retreat, which the theatre these days tries always to be. For a pool, real water might be out of the question, but glass, with a few well placed artificial lily pads, would probably serve as well. To attain a good effect, such a "garden spot" should be suitably lighted, and there are many lighting devices to apply here as well as in a real garden—reflector units, small floods, border shields for the flowers, and so on, for placement in such manner that effective highlights, colorations and shadows may be readily achieved.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 131 JUNE 25, 1938 NUMBER 13

Remodeling Costing $100,000 Forced by Union-Backed Law

SOME SEVENTY St. Louis motion picture theatres are now spending from $1,000 to $2,000 each, or a total of about $100,000, to make their projection rooms safer and more comfortable for their projectionists. Whether the improvements, compelled by city ordinance passed by the Board of Aldermen on May 18, 1937, and signed by Mayor Bernard F. Dickmann on June 8, 1937, will increase the safety of the cash customers of these particularly theatres, is a matter of dispute.

John P. Nick, first vice president of the IATSE & MPMO and International Representative of the district to which St. Louis belongs, is the author of the measure, and he frankly admits that he had the interest of the membership of the St. Louis projectionists' union in mind. He also insists that the new law is in the best interests of the theatre-going public, and in the last analysis, for the best interests of the owners and managers of motion picture theatres. He takes the position that one serious fire in the smallest theatre would adversely affect all the other theatres.

Sees Little Public Good

On the other hand, Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, contends that so far as the general public is concerned, the new safety ordinance hasn't been of great benefit and that it has forced a large and more or less needless expense on many theatre owners. Mr. Wehrenberg adds that the financial burden of the theatre owners would have been much greater had not a number of them gone into court to attack the new ordinance as class legislation.

Prior to this court action, which finally resulted in withdrawal of the theatre owners' suit, Director of Public Safety George W. Chadsey threatened to close all theatres that did not fully comply with all of the terms of the ordinance, but it was finally agreed that only a reasonable compliance would be demanded of existing houses, while new buildings would have to meet all of the provisions.

The theatres are installing toilets and lavatories adjacent to projection rooms, putting in separate rewind rooms and exhaust fans, and where possible, providing two exits from the projection rooms. In addition ladders and trap door entrances to projection rooms are being replaced by iron or concrete stairways topped by a platform just outside the room.

Mr. Wehrenberg admits that ladder and trap door arrangements are "not the best," but even under such conditions, he argues, a young and alert projectionist would have no trouble escaping in the event of fire. He asserts that one thing



JOHN P. NICK

the new ordinance lacks is a provision for physical examination of projectionists, citing projectionists in St. Louis who are 75 years old and more. He also deplores the fact that some projectionists persist in smoking while on duty.

In discussing the causes leading up to the safety booth ordinance, Mr. Nick told



FRED WEHRENBERG

the writer that prior to the movement for such a local law he personally had made an investigation into the conditions that existed in many of the smaller theatres, even photographing them.

"Many of our members were contracting tuberculosis from the conditions under which they were being compelled to work," he said. "Others had suffered burns. Many of the projection rooms were not only fire traps, but health hazards as well.

Cites Booth Conditions

"I found that booths lacked proper ventilation, equipment was dilapidated, open motors were running adjacent to boxes of films. The slightest spark might cause a disastrous fire. Many booths had exposed wiring, electric lamps were hung on hooks, and adequate toilet facilities were lacking.

"In some theatres a ladder leading to the projection room was along side one of the exits, and in the event of a fire in the booth, the projectionists would have been forced to jump onto the heads of patrons leaving the theatre. You can picture what might have happened under such circumstances.

"Our first bill passed the Board of Aldermen but was not signed by Mayor Dickmann because of serious objections to some of its provisions. A second bill was prepared, and after amendment, it

passed the Board of Aldermen with only one vote against it.

"When I showed Mayor Dickmann photographs I had taken of various theatres, and told him about the conditions I had found, he said 'I have heard and seen enough.' He then suggested that we appoint a conference committee to draw up a new bill that would have teeth in it."

The IATSE official who led this campaign was born in St. Louis in 1890. His first connection with the theatre was as a hawker of corn and peanuts at the old Grand Opera House on Market Street. Later he got a job as an usher, and at various times worked in some capacity for most of the theatres in St. Louis, in the pre-cinema era. In the pioneer days of the motion picture industry be worked for the late Frank L. Talbot at the Orpheum theatre. At Talbot's Gem and Orpheum theatres, John Nick cranked old Lubin, Edison and Powers projectors through many a day's grind.

When, in 1908, the first projection union in St. Louis was formed under the jurisdiction of the IATSE, John Nick served as its business agent. Later, however, he joined the stage employes union, and was elected business agent. He recently was re-elected to that post.

At the Cincinnati, O., national convention of the IATSE, in 1924, he was elected seventh International vice president, and since that time he has held all of the vice presidential chairs.

SMPE COMMITTEE URGES IMPROVEMENT IN THEATRE DESIGN

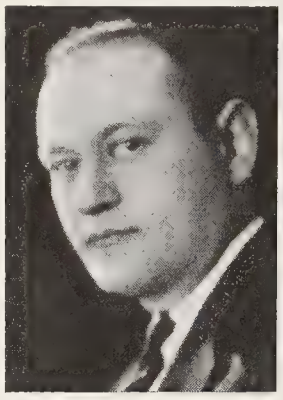
APPROVAL OF a resolution urging theatre owners and architects to lend their support to efforts to improve sightline conditions in motion picture theatres, has been voted by the Projection Practice Committee in giving further attention to its study of theatre design. The resolution follows the first full report before the last convention of the SMPE by the subcommittee formed to survey existing auditorium conditions, with a view of recommending standard practices in theatre design.

This report, which has just become available for publication, is the result of investigations, made by means of a questionnaire, covering 600 theatres. The study was directly under the subcommittee on theatre forms, headed by Ben Schlanger, New York architect, functioning under the supervision of the Projection Practice Committee, of which Harry Rubin, supervisor of projection for Paramount, is the chairman.

"Although," the report states, "the survey includes only about 4% of the total number of theatres in operation in the United States, care was taken that these theatres would represent a fair cross-section of all theatres of the country."

Only 16% of these theatres were found to have satisfactory conditions for all the "basic considerations of proper motion picture presentation." An improvement was noted, however, in theatres erected since 1930.

"A set of standard requirements," the report comments, "could easily have limited these variations and thereby have benefited motion picture presentation."



HARRY RUBIN



BEN SCHLANGER

"Since the motion picture has become the sole, or at least the most important, means of entertainment in almost all theatres where motion pictures are exhibited," the report continues, "it is important that recommended practices for motion picture theatre design be formulated. Such recommended practices could be followed as guides not only in designing new theatres, but in remodeling."

Thus the committee stated the purpose of its survey. As to the practical application of such standards, the reports cites the following conditions to which they would refer:

(1) Regular and emergency audience "traffic," (2) practical structure possibilities, (3) shapes of ground plots, and (4) limitations of motion picture film and equipment.

Codes Criticized

In one passage, the report points out that building codes drawn up with "little regard for their effect upon the proper functioning of the theatre," make such safety requirements that valuable seating area is encroached upon. The establishment of such standards as the committee proposes would aid in correcting these regulations.

The committee states its belief that the fundamental problem of good theatre design is one of creating satisfactory viewing conditions.

The report also notes that seating capacities are steadily becoming smaller, and, indeed, refers to "disadvantages encountered when capacities of over 1,500 seats are contemplated." In the larger theatres, it is stated, an "important percentage of the seats . . . are subject to undesirable viewing conditions."

The committee found that there is a tendency to employ screen sizes that are too small for the viewing distance. The survey showed that in theatres covered, the average image width was 18½ feet. The average ratio between the screen width and the width of the last row of seats was found to be 1 to 3.

The committee is continuing its investigations in preparation of another report before the fall convention of the SMPE It is expected that at least some standards will be ready for recommendation within a year.

• • •

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CITE NEW PROJECTS

NEW THEATRE projects took a sudden spurt in Canada in May, according to building reports, with a total of ten contracts awarded. All of them were for small theatres of low-cost construction.

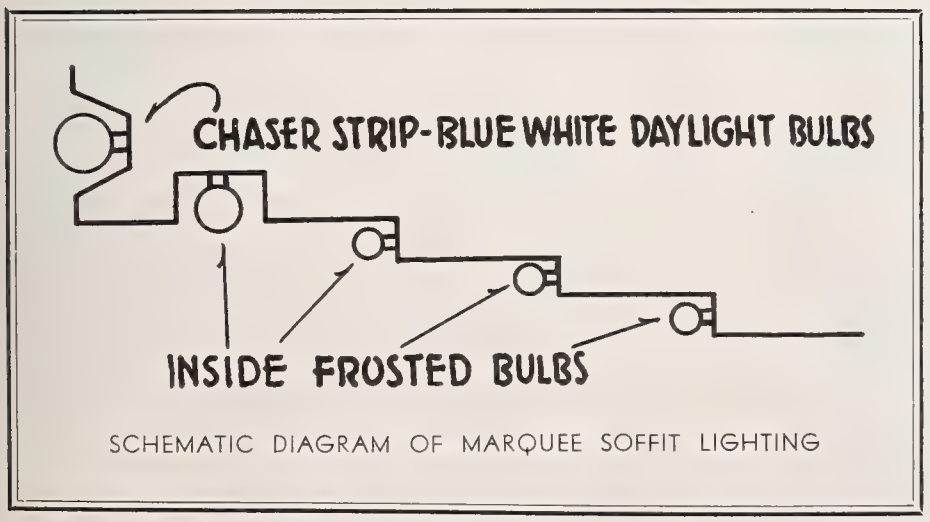
Canadian theatre construction in 1937, going far above the 1936 level, had a reported value of approximately two million dollars.

Among late building reports is one citing the approval of plans and specifications of the first theatre to be erected in Wilmington, Del., in ten years. The house, which is to be built by the Diamond State Petroleum Company, owners of the site, will seat 2,000. It is reported that it will be operated by the Stanley-Warner circuit, which has five theatres in Wilmington.

A Facade Animated with Light



CLEVE THEATRE, COLUMBUS, OHIO. C. A. MacDONALD, owner. Design and construction by F. & Y. BUILDING SERVICE.

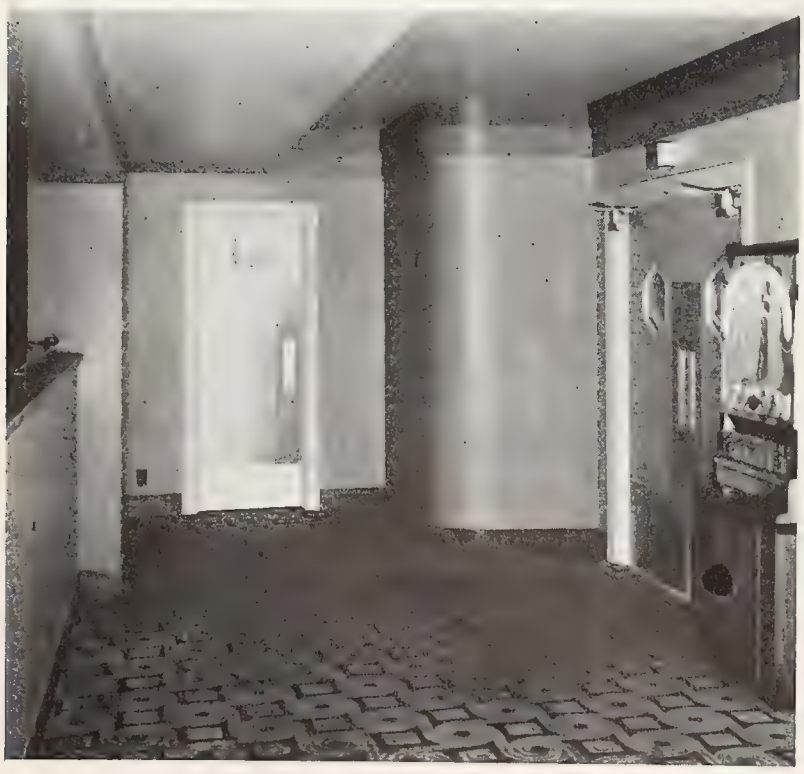


SCHEMATIC DIAGRAM OF MARQUEE SOFFIT LIGHTING

■ The front of the Cleve theatre presents an impressive and novel lighting scheme, at both facade and marquee soffit. With facing in architectural glass and glass blocks, in a blue and amber color scheme, the front is dominated by a central panel in which, against a ground of black architectural glass, Belgian glass blocks, amber in color, glow with light from behind, in a flasher sequence creating a "waterfall" effect. The marquee soffit is stepped and lighted as shown in the diagram at left. The marquee itself is neon-illuminated, in blue, green and red. Glass blocks are also used at the corners of the box office, lighted from behind by lumiline lamps. Above the doors and in box office ceiling are box lights, set flush.

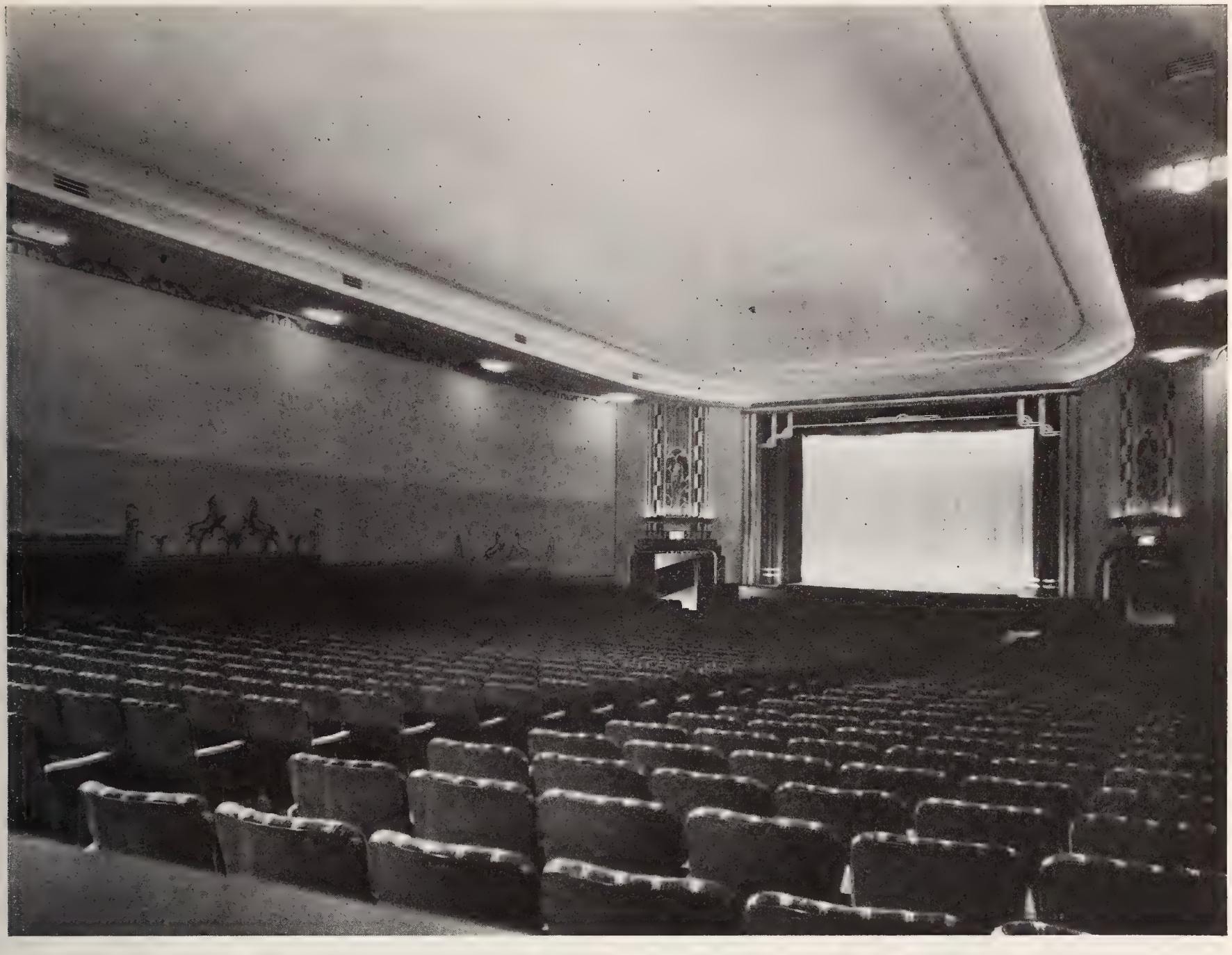
Simplicity Enlivened by Murals

CLEVE THEATRE, COLUMBUS, OHIO. C. A. MacDONALD, owner. Design and construction by F. & Y. BUILDING SERVICE.



■ With surfaces essentially unbroken, and no minor ornamentation, the auditorium of the Cleve theatre attains a warm, gay, theatrical effect largely through the influence of a broad mural on each side wall. These, by Victo Stiver and Ivan Puseckey, are modern in theme as well as technique, the one representing the making of a film scene, the other interpreting an audience enjoying a screen performance. The murals are framed by panels of rust and henna rep cloth, laid over rock wool, while the plaster proscenium pylons are of similar pattern. The ceiling is tinted in a series of blending blue radiations emanating from each of a central row of air-outlet baffles, which are painted in rings of red and yellow-orange. All auditorium lighting is from troughs concealed in the frames of the murals. The stage curtain is of eggshell satin, with a rust-colored valance. Draperies at the exit doors are deep mulberry. The 800 chairs have backs covered in rust mohair, and seats, which are of box spring type, upholstered in black leather. Carpeting in aisles and in the standee area (shown at left) is Velvet in a small-figured pattern in browns and tan. The Cleve has a cooling system employing well water. An outline of the equipment and furnishings in the Cleve appears on page 22.

Stressing a Luminous Ceiling



PENN THEATRE, BUTLER, PA. A. N. NOTOPOULOS and PARAMOUNT, Operators JAMES E. CASALE, Architect

■ Almost unornamented, the design of the auditorium of the Penn theatre depends almost entirely on the illumination for the creation of a charming environment. And the light sources are concentrated at the ceiling, in coves bordering a coffered area comprising almost the entire ceiling, and along a narrow strip adjoining the cornice, wherein translucent glass box lights are set. The auditorium walls are pointed in three shades of grayish-salmon color, each shade forming a horizontal panel, along the lowest of which three sets of allegorical figures are painted. Seating is on one floor except for two small balconies at either side of the projection room (see floor plan of this area on following page). The total capacity is 990. Chairs have rubber composition seats and padded backs, in rose and tan. The entire coffered area of the ceiling, which is tinted in four shades of pinkish salmon color, is acoustic plaster, which is also used across the rear wall of the foyer (right) immediately behind the seating.

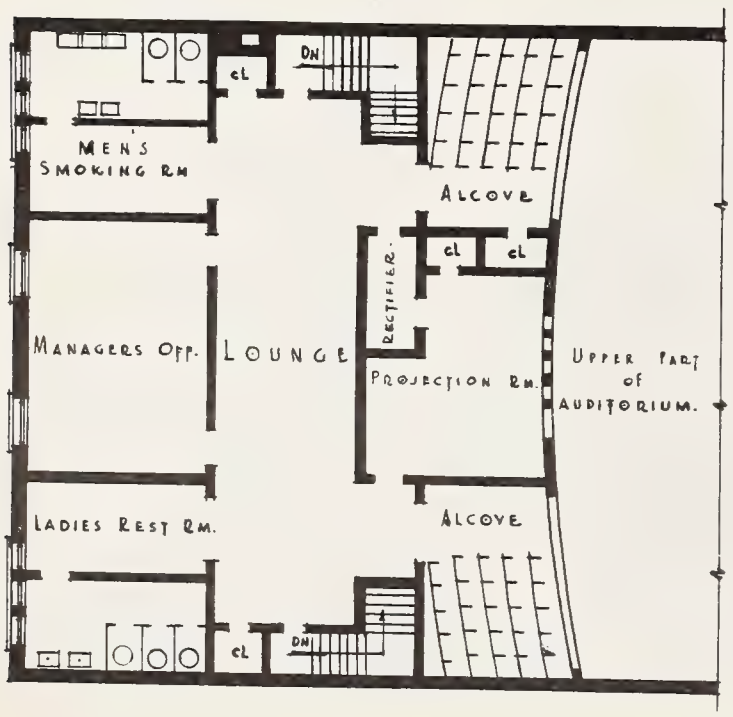


Modern Styling in Terra Cotta



PENN THEATRE, BUTLER, PA.

JAMES E. CASALE, Architect



■ The front of the Penn theatre is finished in terra cotta. The general design is of simple modern pattern, with ornamentation consisting in fluted cornices of the central portion. The windows on either side admit light into the men's and women's lounges (see floor plan at left). They are of Corning-Pittsburgh glass blocks. The central windows, of clear glass, are of the manager's office. The vestibule is done in ivory, blue and terra cotta, the walls being finished in micarta (one of the modern plastic materials), with stainless steel mouldings. Doors are of wood, painted terra cotta color. Floor is terrazzo. The vestibule leads into a small lobby, which has walls of flexwood, a terrazzo floor, and illumination by means of two trough lights at the ceiling, and four bracket fixtures with circular mirrors. Entrance from this lobby is directly into the foyer shown as the rear of the auditorium on the preceding page. This foyer area is also lighted by fixtures, constructed of chrome and glass. The main lounge on the second level (see floor plan at left) has plaster walls painted salmon color, blue drapes, and carpeting the same as those of the foyer and aisles—a Velvet weave with a large modern-figured pattern in red, black and light ochre. An outline of equipment and furnishings installed in the Penn theatre appears on page 22.



HERE'S HOW *a theatre in New Milford, Conn., was given a beauty treatment with a Pittco Front. A modern, attractive Pittco Front can dress up your theatre, too—give it that "come hither" look that means more business and bigger profits.*

HERE'S *another*
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. about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

The new Pisgah theatre in Waynesville, N. C., has been opened. JAMES E. MASSEY, proprietor of the Park theatre there, is the owner and operator.

HARRY BUTLER of Weaverville, Calif., has remodeled a building in Anderson, Calif., as a motion picture theatre.

The El Caro, a 400-seat theatre in El Beno, Okla., has been opened by E. R. (Red) SLOCUM. Mr. Slocum was formerly associated with the real estate department of the Griffith Amusement Company of Oklahoma City.

G. R. NORMAN of the Empire theatre, Storm Lake, Ia., is building a new theatre there. The house will seat 650 and the cost of construction is placed at $20,000. WETHERELL & HARRISON, architects of Des Moines, Ia., drew the plans. Upon completion of the new project, the Empire will be closed.

CURTIS MEES, formerly manager of the Abbeville in Abbeville, S. C., has been transferred to the Strand in Columbia, S. C., changing posts with SPENCER PHILLIPS.

The Grand Theatre Company of Ashland, Ky., has been incorporated with an authorized capitalization of $5,000. Incorporators include DUKE MARTIN, NELLIE MARTIN, and GENEVA SALMON.

The Gay in Harvey, La., which has been owned and operated for many years by CLARENCE M. THOMASSIE, has been reopened. The house was renovated and re-equipped throughout.

H. E. REHFIELD is remodeling his Iowa at Bloomfield, Ia., at a reported cost of $12,000, installing new seats, projection equipment, and lobby decorations.

■ ■ ■

MR. AND MRS. FRED WEISS, operators of the Savannah theatre in Savannah, Ga., and H. KORF, of St. Joseph, Mo., have incorporated the F. & W. Amusement Company in Savannah, with a minimum capital stock of $5,000.

GORDON Z. DANN, son of MR. AND MRS. HARRY S. DANN, was recently married to Miss Dora Marshall of North Batteford, Sask., in Toronto. The groom has been manager of the Seville, a United Amusements house in Montreal, for the past five years. His father was at one time general manager of the Hanson Theatres Corporation of Toronto, manager of the Capitol in Montreal, and district manager for the Famous Players Canadian Corporation in Toronto and Winnipeg.

H. H. HOLLOWAY, JR., has been appointed branch manager of the National Theatre Supply Company in Charlotte, N. C., succeeding William P. White, who has retired to return to his former home in Adairsville, Ga.

R. J. LANGRIDGE, operator of the Avenue theatre in New Orleans, has closed the house for remodeling.

WILLIS VANCE has remodeled the front of his Ohio theatre in Norwood, Ohio, installing a porcelain enamel marquee of V-type design, made by the Artkraft Sign Company of Lima, Ohio.

E. C. SMITH, manager of the Carolina theatre, Chapel Hill, N. C., has been elected president of the Chapel Hill Merchants Association.

GEORGE W. PAGE, who recently sold his Ritz theatre at Exeter, Calif., to MARIE R. HILL, has opened a recently remodeled house at Tulare, Calif.

SYDNEY LEVY has been named manager of the Saenger Strand in Vicksburg, Miss. Mr. Levy, who has been connected with the Saenger interests for many years, comes from Mobile to assume the managership of the Strand.



Frank D. Fessler, who has taken the post of development engineer with Motiograph, Inc., of Chicago. He has been associated with Erpi in a similar capacity, and prior to that affiliation was engaged in radio transmitter engineering with Westinghouse.

STACK & PIERCE of Oskaloosa, Ia., have bought the Princess there. The purchase gives this firm control of motion picture theatres in Oskaloosa, the others being the Rivoli and the New Mahaska, recently opened.

JUNE BOWLING is the new manager of the Hayes theatre at Hardy, Ark., which was recently opened by K. H. KINNEY of Forrest City, Ark.

KARK KRUGER has taken over the interests of HENRY DUENSING in the firm of Patterson & Duensing, operating the Casino theatre at Antioch, Calif.

■ ■ ■

HIRCHEL EICHORN has opened his newly remodeled Roxy in Mounds, Ill. The house was severely damaged by fire last February. The seating capacity has been increased from 425 to 800. The cost of reconstruction and of new equipment is reported as $65,000. O. W. Stiegemeyer of St. Louis, Mo., was the architect.

Blumenfeld Theatres plan to erect a new theatre at Larkspur, Calif.

STANLEY SWARZMAN has purchased the Monroe in Monroe, Ia., from ALLEN MUNN, JR.

KAIMANN BROTHERS, operators of the Bridge theatre in St. Louis, have closed the house for alterations. It is planned to increase the seating capacity and also to rename the theatre.

The State theatre in Milltown, Ind., has been opened. Built in an existing commercial structure, the theatre has been leased by L. R. CONDRA and ROBERT HARNED of New Albany, Ind. Mr. Condra is the manager.

Eastern Theatres, Inc., with offices in Knoxville, Tenn., has been formed by consolidation of Knoxville Theatres, Inc., Chattanooga Theatres, Inc., and Tivoli Theatres, Inc. Capital stock was listed at $3,000, with 1,000 shares of no par value.

United California Theatres Corporation has purchased the Madera Theatre, Madera, Calif., from WALTER M. BROWN.

The Temple theatre in Mangum, Okla., recently acquired from PAT DUFFY by the Consolidated Amusement Company, has been closed for remodeling. CLYDE YOUNG, who has managed the Green in Mangum for the past year, will also be

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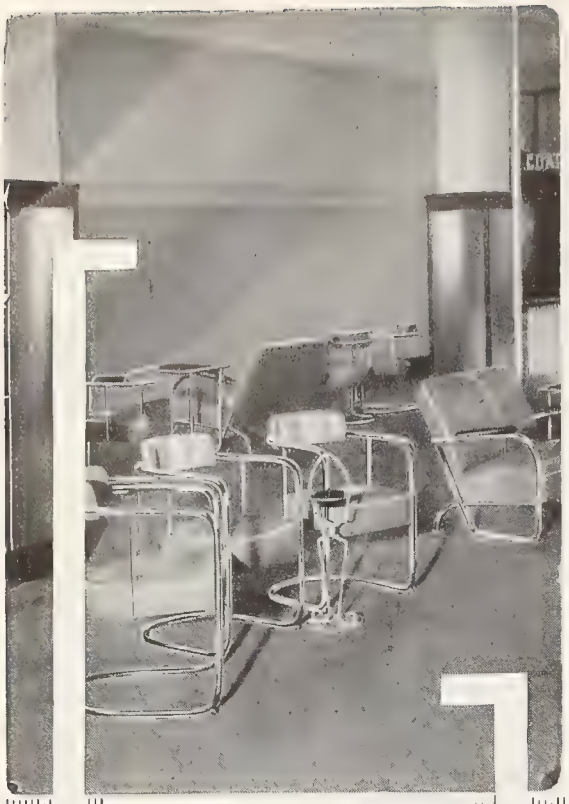
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manager of the Temple. C. B. AKERS is the division manager for the circuit in that district.

T. L. SHEARER of the B. F. Shearer Company, Northwest equipment dealers, has redecorated and re-equipped the Liberty in North Bend, Ore., and the Noble at Marshfield, Ore.

LOUIS LANDAU, owner of the Maryland in St. Louis, has purchased ground adjacent to the house and plans to build an addition to the theatre. The seating capacity will be increased from 454 to 1,000, and new equipment will be installed.

MISS IRENE MASSERINI has become the owner of the Iowa theatre at Melcher, Ia. The house, which was purchased from ROY LEPOVITZ, will be remodeled.

LEE SILVERIA, manager of the American theatre in Oakland, Calif., was the recent victim of a holdup. Accosted by two armed men near the theatre office, Mr. Silveria was forced to open the safe. The robbers made off with $800.

J. P. MURPHY has sold the 365-seat Merry Widow theatre in St. Louis, Mo., to SID JOHNSON. Mr. Johnson has been connected with the Compton theatre in that city.

The 500-seat Gem in Denver, Col., owned by L. C. SNYDER, closed for several years, has been leased to the Fox Intermountain circuit. Mr. Snyder also operates a theatre in Oakley, Kansas.

M. K. MURPHY has reseated his Gate City theatre at Gate City, Va., with chairs by the Ideal Seating Company of Grand Rapids, Mich.

■ ■ ■

Nevada County Theater Enterprises plan to remodel the Strand at Grass Valley, Calif., at an estimated cost of $40,000.

GEORGE PLIAKOS has plans for a new front, projection room alterations and auditorium changes for his Criterion theatre in St. Louis.

SOL WINOKUR has opened the Ritz at Watervliet, Mich., with W. G. HACKEN as manager.

J. O. GOLDSTEIN, FRED NAIFY and the T. & D. interests have plans for the construction of a theatre at Boomtown, near Kennett, Calif., the site of Shasta Dam. The new house will cost about $60,000.

The Butterfield circuit has opened a new house, the Model, in South Haven, Mich.

L. W. CONROW, president of the Altec Service Corporation, has placed HAROLD WENGLER in charge of public relations for that organization. In addition to his new assignment, Mr. Wengler continues to handle the company's advertising.

R. W. CORBIN, owner of the 334-seat Grand theatre in Springfield, Ill., has joined the Frisina circuit, operators of a number of houses in southern Illinois, eastern Missouri and southeastern Iowa. Mr. Corbin is contemplating the erection of a new 525-seat house in Desloge, Ill.

MAX COHEN, former owner of the Leader theatre in Baltimore, and BUDDY SILVERBERG, expect to open their 350-seat Lexway theatre in that city in July.

■ ■ ■

The Gridley theatre, Gridley, Calif., which was recently purchased by NAIFY BROTHERS, was destroyed by fire recently with a loss estimated at $50,000. It is planned to rebuild.

The new San Marcos New Sparks theatre in Jacksonville, Fla., has been opened. Built from plans by ROY A. BENJAMIN, the house is modern in style and seats 800. ELBERT S. THOMPSON, formerly manager of the Lyric in Gainesville, Fla., has been named manager.

DAVID BERK and J. KRUMGOLD, acting for the After-Glow Realty Company, Inc., have leased to Annex Amusement Company the President theatre in the Bronx, New York City. The house was closed for several weeks for alterations. MAX A. COHEN is president of the Annex organization.

GEORGE UNTERNAHRER and DEWEY AKERS have taken over the Rainbow theatre, Newport, Wash., from the Baker Amusement Company.

FRANK COLBURN has resigned as the manager of the City theatre in Biddeford, Maine, to become manager of the Colonial in Haverhill, Mass. BART MURPHY succeeds him at the City.

H. B. HURST, owner of the Lithia theatre, Ashland, Ore., is now operating that house, which for a time was under the management of EDDIE LEWIS.

The Lincoln Theatre Company has sold the Regal, a 700-seat house in St. Louis, Mo., to CHRIS and PANDELI EFTHIM, owners and operators of the 530-seat Star in that city.

E. E. UNGLAUB of Nebo, Ill., has reopened his Cozy theatre in that town. The house, which was damaged by fire last February, has been remodeled.

MRS. M. W. JOHNSON, owner and manager of the State theatre in Durham, N. C., has closed the house for extensive alterations. Plans call for the remodeling of the lobby and installation of new sound and projection equipment, and an air washer cooling system.

EQUIPMENT and OPERATION

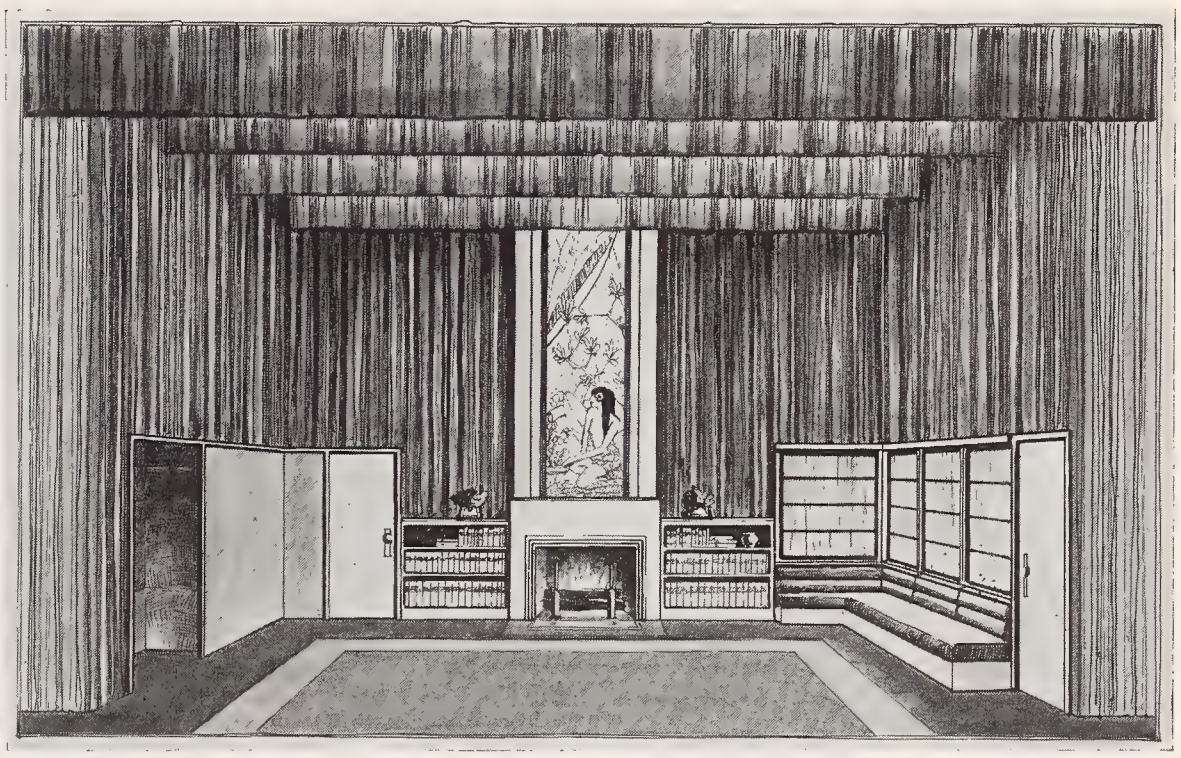
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Set Provisions for the Occasional Stage Show in Motion Picture Theatres

• Having dealt with lighting in the first two articles, this series on equipping the stage for home talent and similar special attractions is continued with a discussion of minimum scenic material regularly needed

By O. T. TAYLOR



Suggestion for an interior in a cyclorama setting, with doors, windows, etc.

SCENERY COMES next in importance to lighting the stage. Stage rigging comes after scenery only because, first, without scenery there is no need for rigging, and second, by using flats and set-pieces a stage *can* be set, after a fashion, without hanging pieces, curtains, drops, etc., customarily suspended on lines from the grid. For example, in a remodeled theatre where, for structural reasons, a fly loft cannot be provided, borderlights and borders can be hung more or less permanently from the stage ceiling. But quick changes of scenery are difficult, not to say impossible, and except for "legitimate" houses offering dramatic plays with waits between acts the accepted procedure, attractions must be planned for one setting only.

Main Cyclorama And Sky Drop

SCENERY THAT is associated with the old-time vaudeville stage, and with the dramatic stage, has little in common with the motion picture theatre stage. The painted olio, street, garden, woods and palace sets are now seldom used. For years the trend has been toward fabrics —fabric borders, cycloramas and drops— making possible a greater variety in settings at lesser cost.

A most serviceable and practical fabric setting is a plain cyclorama, quite neutral in color, and not too dark, with legs and borders to match. For neutrality of color, it could be, for example a light warm gray, light orchid, or pale greenish blue, permitting the use of practically any color desired in set pieces, such as individual doors, windows, an arch, columns, etc., and for color-painting with light.

Fabrics range from inexpensive sateens to costly silks. A moderately priced velour makes up splendidly, hangs and drapes well, and takes light. It should be made up in 50% fullness to drape well, and be of ample height. The latter is important. Much too often cycloramas and drops are made so short that proper masking becomes a problem.

The cyclorama should be in two main parts to leave a center "split." This makes possible a center opening of any predetermined width, to a back drop. It also permits rigging a brail for special effects; or it may be used as a traveler, opening from the center. The neutral cyclorama is literally the foundation for stage settings in the theatre where the strictest economy must be practiced.

That the sky drop is next in importance and usefulness to the cyclorama may be questioned; yet in practical experience, the plain sky drop will be found to be, in its place, as useful and flexible as the cyclorama is in its place. The most serviceable sky drop is made of a good grade of unbleached muslin *dyed* (not painted) a not too deep blue. Charming effects, such as a star-studded sky with a rising moon, can be reproduced on a plain blue dye-drop by anyone with a little mechanical and artistic ability, at a cost so low as to be almost negligible.

Applications of the Sky Drop

Where a sciopticon is available there is no end to the effects that can be reproduced. The combination of a fabric cyclorama and a sky drop appears irrelevant until one visualizes settings made possible with this simple combination as background. For example: a penthouse night club with the stage band on a platform, center up-stage, against a big studio window overlooking a city skyline. Windows in the sky-line buildings are illuminated,



TRUE STORIES FROM ALTEC FILES



H. A. DAVITTS,
Owner, The Winona Theatre, Winona, Miss.

Burns 5000 Feet of Feature Film; Opens Next Day

WINONA, MISS.—"On a Monday evening, at eight o'clock, we had a film fire and burned 5000 feet of feature film," declared H. A. Davitts, owner of the Winona Theatre here.

"As everybody knows, 5000 feet of burning film is a real fire, and a theatre is lucky not to be closed for several days afterward. However, I called the film exchange and the Altec inspector, L. J. Berg, to see when I could open again. The exchange promised me a film by show time the following day, and Berg promised me sound by the same time.

"All I lost was three show hours. The sound was restored before the new film arrived. My Altec service agreement and R & R contract paid for themselves for several years to come."

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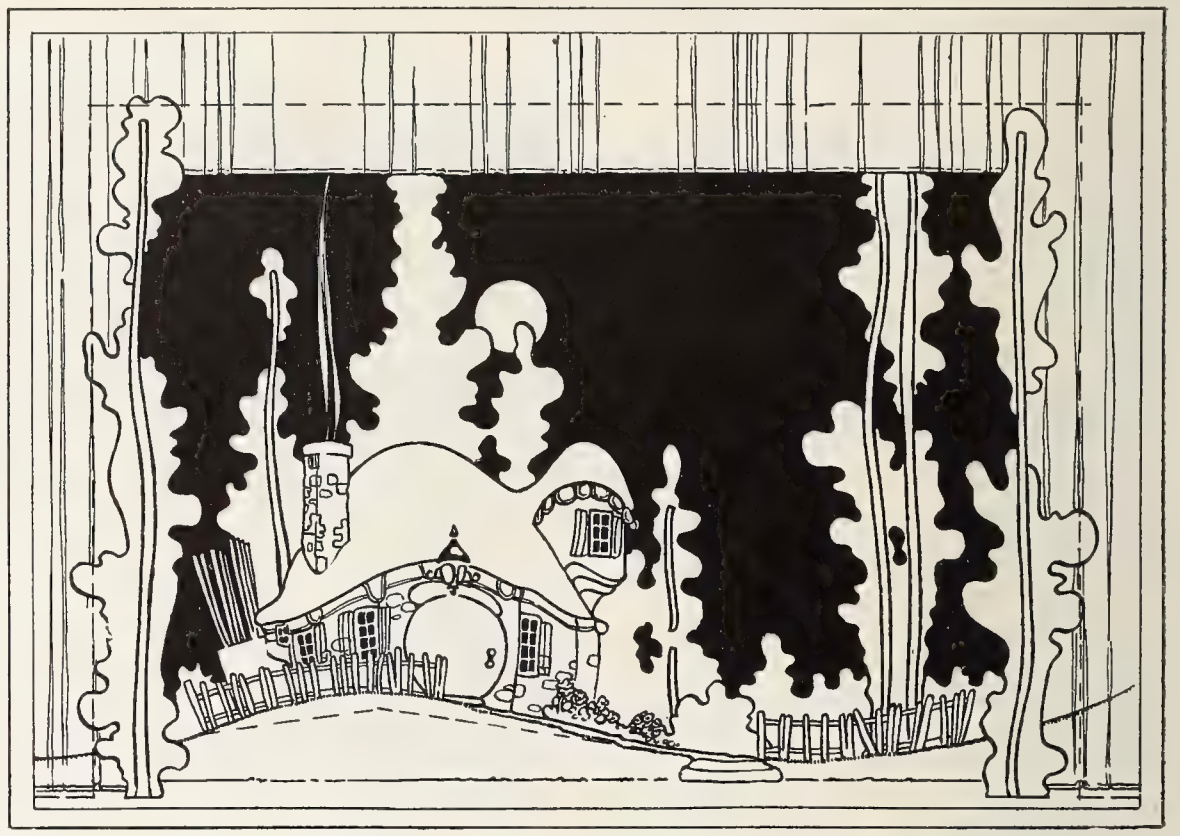
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"...THAT YOUR THEATRE MAY NEVER BE DARK."

and a big moon creeps slowly up over the buildings. Inside, colorful tables and chairs carry out the night club idea. The cyclorama and sky drop combination, where an opening to the outside is called for, is called for, is equally adaptable to a setting for a one-scene play, whether dramatic or musical. The intent of the setting is in main to suggest *where* the action takes place.

No artifice of the scenic artist's skill can overcome the apparent fact that the setting or scenery is a painted reproduction of locale, a suggestion, not an actuality. Time and place can be suggested equally well, and more pleasingly, more honestly, more artistically, and less obtrusively by making the more prominent architectural features of a period or style a part of the cyclorama setting, such as doors and windows for an interior; and trees, a garden wall, etc., for an exterior. The cyclorama and sky drop are unquestionably the most flexible and useful of hanging pieces, and are the number one requirement.



Sky drop of a fantastic design suited to dance recitals, children's playlets, etc. Setting itself is profiled to permit projection of effects on drop from behind set.

Set Pieces and Extra Cycloramas

LET US NOW for a moment consider some of the items mentioned as necessary with the cyclorama and sky drop to inject a suggestion of time and place. For interiors, architectural style is of major importance. Everybody can tell the difference between the "modern" and the "old-fashioned" architecture and furnishings, and many can definitely recognize the more common styles generally referred to as "old-fashioned."

Sets Suggesting Time and Place

It is obviously impossible to stock a stage set for each of the even more easily recognized periods or styles. One of the most favored of periods, and one of which the style is still very much in vogue, is the Colonial. Simple yet graceful of design, it is easily adapted to the stage, either a complete interior made up of painted flats, or the simpler and equally effective suggestion of period in set pieces and profiled pieces used with a cyclorama. If the second suggestion is followed, another interior—say, in a decided modern style—can be added at very little more additional cost than one interior constructed in the accepted standard manner of flats.

This is also true of exteriors. For a "woods" set a cut drop of trees against the blue sky drop is far more effective and artistic than a painted back drop. A profiled flower-covered garden wall with a practical gate, profiled shrubs and trees against a blue sky drop is more interesting and novel than the customary garden drop. Instead of suggesting an outdoor location by attempting to paint it realistically on canvas, it is suggested equally well without subterfuge in giving it a more or less decorative treatment. Legs become necessary to mask off entrances in a deep setting.

Auxiliary Cycloramas

For variety in backgrounds, add a second cyclorama of a material that not only "takes" light well, but which is also highly reflective, to use where "flash" is desirable. Gold or silver *lame cloth* takes light beautifully, and is one of the most serviceable and rich-appearing of hanging pieces. Patent leather (glossy oil cloth) in pearl grey, or very light color tints, is a moderately priced material that is suitable for cycloramas. The patent leather cyclorama should not be folded or bundled. If too large to roll, it should be stored hanging

from a batten on a spare set of lines. With the addition of a third cyclorama of black velour, or of sateen, for use with attractions calling for a backing of *no* light-reflective properties, the theatre is adequately equipped with scenery to stage creditably almost any attraction.

Supplementary Thematic Pieces

This statement should not be taken to imply that other pieces of scenery are entirely superflous, but rather that the discussed scenery is the *minimum* number of pieces required adequately to care for the requirements of the better sort of small stage attractions and permit enough variety so that each and every successive show will not be required to appear in the same identical setting as its predecessor.

Include additional hanging pieces for use in shows where a number of quick change specialties are introduced, each in its own particular scene. These could include a modern street drop, an olio of draped fabric or painted canvas, a conservatory, and a gymnasium. Even a painted garden drop and woods may at times become useful.

Because the painted grand drapery set. act curtain, and tormentors of the past have changed, in the theatre of today, into a fabric picture presentation set suitable also for stage presentations, discussion of that class of stage settings has been purposely omitted.

Summary of Required Scenery

The most unnecessary and impossible piece of scenery to reach the stage, and one that it is often considered a "must-have" set, is the *palace*. It would be well definitely to eliminate the palace from the stage scenery list.

With the various pieces of scenery listed in importance of usefulness, the following list is offered as a guide:

One fabric *cyclorama* of neutral color with borders to match.

One plain blue *sky drop* with borders to match.

One *modern interior* consisting of low paneling, fireplace, stairway with landing, doors and windows, interchangeable and constructed for use with cyclorama.

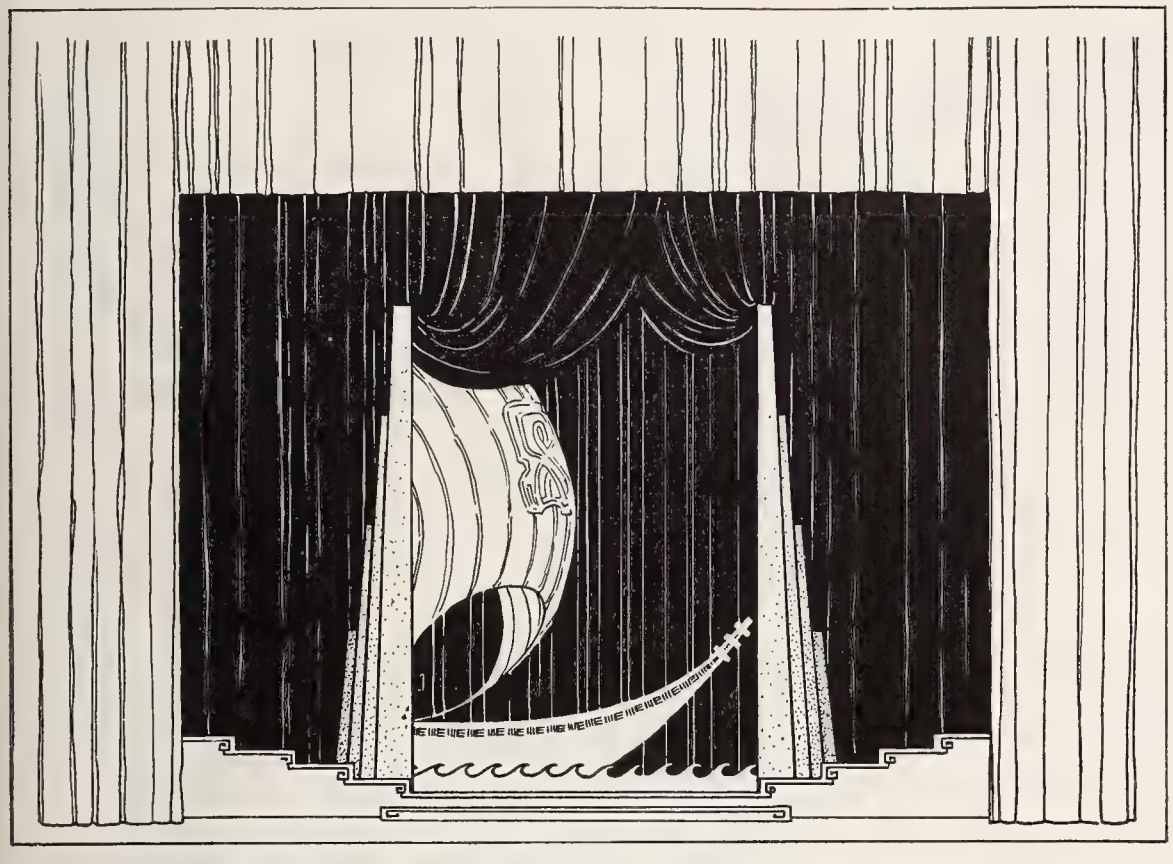
Period interior of approximately the same pieces.

"Woods" legs, or wings, profiled; *garden* the same; individual *profiled trees, shrubs, garden wall* or *fence; cut "woods" drop* on net.

Second fabric *cyclorama of light-reflective material.*

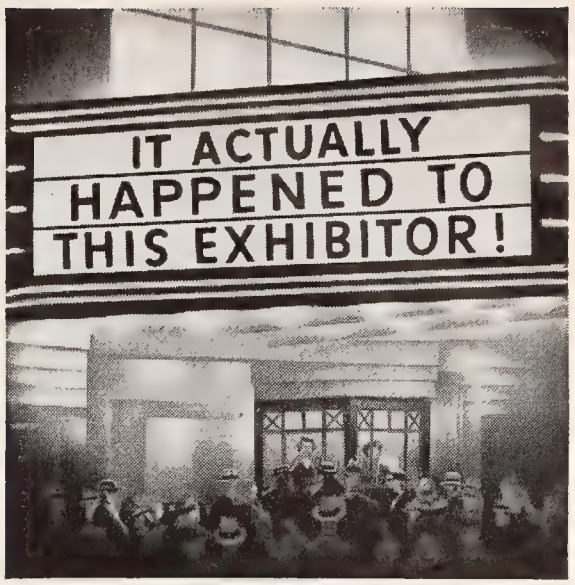
Third fabric *cyclorama of light-absorbent qualities.*

Painted drops: *olio, street, conservatory, gymnasium, garden, woods.*



A setting conceived for a classical dance number. It is in three hanging pieces—the main cyclorama, split drape opening to a ship, draped blue backing instead of sky drop (which may be substituted for the drape backing). Ship is profiled with platform in back for dance group. Sail is of organdie, given wind effect by fan off-stage. All other pieces are profiles.

The author of the articles in this series on fitting out the stage of motion picture theatres has been associated with stage production in screen theatres for many years and has contributed previously to BETTER THEATRES *on this subject. He is on the managerial staff of the Evergreen State Amusement Corporation, operators of a group of motion picture theatres in Aberdeen and Hoquiam, Wash. In the July 23rd issue, Mr. Taylor will conclude the series with a discussion of mechanical stage equipment.*—THE EDITOR.



TRUE STORIES FROM ALTEC FILES



JOHN A. MATTERN,
Manager, The Princess Theatre, Del Norte, Colo.

Saves Week-end Take by Getting Phone Analysis

DEL NORTE, COLO.—"My business is unique, because practically all my patrons come from a distance. So I depend on week-end business for practically the entire week's take," said John A. Mattern, manager of the Princess Theatre here. "On a Saturday night recently, when we had a capacity house, the sound stopped. I phoned the Altec Service Inspector, D. B. Cameron, long distance. He knew my equipment so thoroughly that he instructed me specifically what items to check. When I did so, he said the trouble must be in the amplifier filter, and told me exactly what to do.

"We got the sound going immediately. No refunds were necessary. A complete shutdown on this occasion would have cost me an amount equal to over ten weeks' service."

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Spotlight Filter For Color Effects

A LIGHT filtering device for spotlights, with the filters treated and arranged for the purpose of providing a ready means of breaking up the white light into such color components as to effect changes in the coloration of costumes, sets, displays, etc., has been announced by the Whiting Company of New York.

While withholding information concerning the formation of the filtering materials themselves, the company recently demonstrated for the trade and technical press various applications intended for the development.

In one demonstration, a piece of cloth which appeared yellow under neutral light, became a brilliant red under light passing through a certain filter, and similarly was changed to a dark brown and a yellow deeper than the original; meanwhile, the white board on which the cloth was mounted remained white.

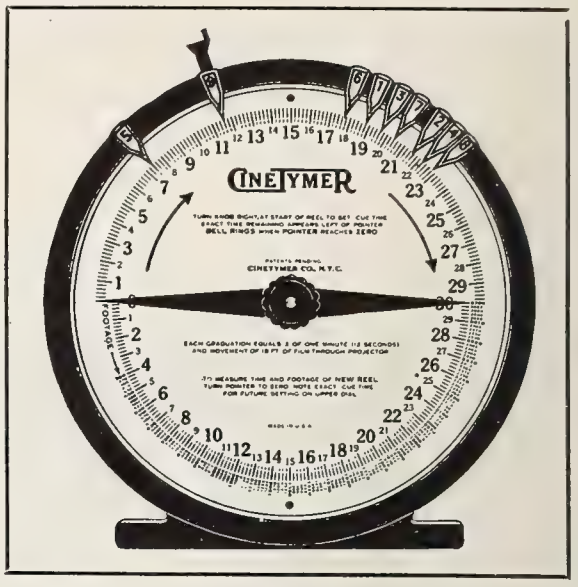
Although deepening the color of such facial features of high color as the lips and cheeks, the filtering element used for such effects seems to have little influence upon other parts of the face, thus performing, to a degree, the function of a cosmetic.

It was explained that in the case of cloth, any color can be emphasized provided that this color exists in the dye of the cloth, actually if not apparently.

Device to Indicate Changeover Time

A TIMING device which includes among its applications the indication of approaching changeover from one reel to another, has been developed by the Cinetymer Company of New York. It is not connected with the projector mechanism; in fact, it is designed to provide a convenient indication of changeover time without punching special cue marks into the film, or introducing signal attachments.

The device (see accompanying sketch) is essentially a clock with a dial marked off in intervals representing 12 seconds, measuring 18 feet of film at the projection rate of 90 feet per second. The upper half of the dial is for setting cue-time signal, which



is the automatic sounding of a bell; the lower half is for timing the length of the reel, which may be pre-determined by pre-performance running of the reels on the

CONGRATULATIONS!

To Messrs. Pereira & Pereira on their outstanding work in the theatre field and particularly on their latest achievement the **"Esquire"** in Chicago.

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March 16 1938

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We are completely satisfied with our selection of Anemostats as the method of distributing air in the lobby of the Esquire Theatre. The performance of your device is up to our expectation and your representations.

Air distribution in any theatre is extremely important and we feel that after our experience with the Anemostat in the Esquire, we will find many opportunities to use it in other projects.

Sincerely yours,

William L. Pereira

W. L. Pereira

WLP:JS

Anemostat Corporation of America
10 East 39th Street
New York, N. Y.



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ANEMOSTAT CORPORATION OF AMERICA
10 EAST 39th STREET • NEW YORK, N. Y.

"No Air Conditioning System is better than its Air Distribution"

program. Setting of the device winds the actuating spring in a single motion.

Not only the film elements, but any other part of a program may be similarly timed, with the signal set as far in advance of actual change as desired. The lapsed time as well as remaining time of each reel or other element is always visible on the dial. It is to be pointed out that this method permits close calculation of required carbon lengths, hence permits use of carbons to the minimum amount of stub without risk of light stoppage before the end of a suitable interval.

The device is of metallic construction and is designed for mounting on wall or other flat surface, or for bracket attachment so that it may be removed as desired to positions of greater visibility according to the tasks that may be occupying the projectionist between reeel changes (this of course applies to one-man projection rooms, or to staffs which are not required to watch the screen consistently during projection). Besides the red-colored cue indicator, there are twelve adjustable markers in red, each numbered to designate a corresponding reel or other program element.

Neon Sign and Steel Cleaners

TWO TYPES of cleaning compounds of interest to theatre operators are those for cleaning neon signs and stainless steel which are marketed by the D. C. Cooper Company of Chicago.

That for neon signs waxes as well as cleans the metal, glass tubing and porcelain surfaces. The steel cleaner is a powder which is mixed with water; according to the manufacturer it contains neither acid nor grit.

Still another cleaner produced by this manufacturer is a crystalline compound which, mixed with water, provides a rapid means of dissolving grease on concrete, wood, tile, terrazza and linoleum.

Film Cement "Pen"

A COMBINATION film cement receptacle and applicator has been brought out by the Fisher Manufacturing Company of Rochester, N. Y. The principle is similar to that of the fountain pen. A cement reservoir of a capacity sufficient for a thousand splices is equipped with an application edge of proper width, which edge is supplied with cement at a rate determined by a plunger valve. The pressure on the application edge actuates the plunger.

Metal Mouldings

METAL MOULDINGS in various colors, suited to display frames and decorative applications (interior use only), have been placed on the market by the Ames Metal Moulding Company, Inc., of New York. The colors now available are green, blue, red and gold.

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Write today for catalog and name of your nearest dealer.

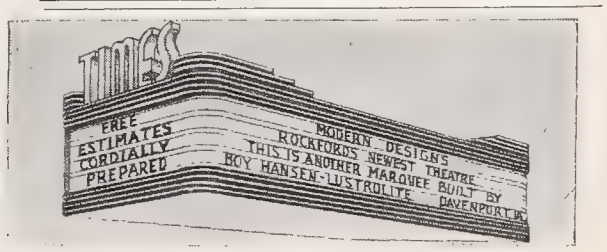
IDEAL SEATING COMPANY • GRAND RAPIDS, MICHIGAN

For your convenience—CATALOG BUREAU on Page 34

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KEEPS AIR PURE AND FRESH
DESTROYS ALL ODORS
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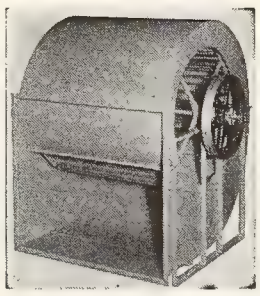
This illustration shows a Clancy combination Floor Block and Rope Lock

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modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

• Installations of magnesium copper sulphide rectifiers recently reported by Forest Manufacturing Company include twin 65-65 rectifiers in the Grand, Wausau, Wis.; two single 65's in the Varsity, Austin, Tex.; twin 50's in the Vogue in Indianapolis, Ind.; and two single 65's in a new M & P house in Bath, Me.

• Scott-Ballantyne Company of Omaha, report the following installations: Main Street, Fremont, Neb., sound system and cooling equipment; Royle, Lohrville, Ia., amplifier, two-way horn system, screen; Roxy, Hayfield, Minn., soundheads and amplifier; Minne Lusa, Omaha, sound system and screen; Lyric, Greenfield, O., cooling equipment; Laurel, Laurel, Nebr., sound equipment; Island, Grand Island, Nebr., sound equipment; Roxy, St. Ansgar, Ia., cooling equipment; Grand, New London, Wis., cooling equipment.

• Theatres in which new ventilating equipment has been installed by the Taylor Air-Conditioning Company of Grand Rapids, Mich., are the Carlton, Union Bridge Md.; Rialto, Columbia, Ky.; Strand, Chester, Nova Scotia; Hippodrome, Julesburg, Colo.; and Texan, Forth Worth, Tex.

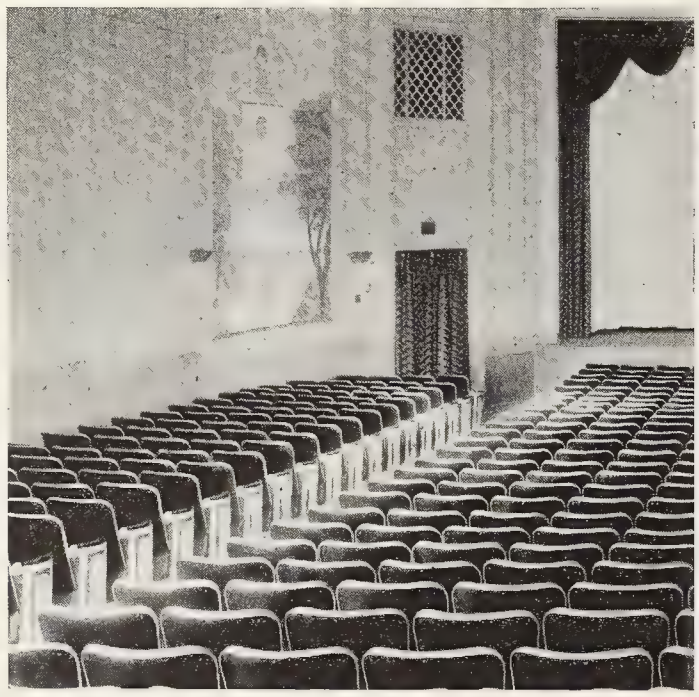
• Recent installations by Motiograph, Inc., of Chicago, are reported as follows: Teatro del Lago, Chicago, projectors; Cascade, Cascade, Ida., projectors; Southern, Wheeling, W. Va., projectors; Wallace theatre, Levelland, Tex., Mirrophonic sound system; Orpheum, Lancaser, Wis., projectors; Mission, Dalhart, Tex., projectors; Britton, Britton, Okla., Mirrophonic sound system; Adrian, Adrian, Minn., Mirrophonic sound system; Orleans, Orleans, Mass., Mirrophonic sound system and projectors; National, Chicago, Mirrophonic sound system; Capitol, Salisbury, N. C., Mirrophonic sound system; Auto Theatres Corporation, Shrewsbury, Mass., Mirrophonic sound system; Pix, Centerville, Tex., projectors and Mirrophonic sound system; New Avalon, Cleveland, O., projectors; Town Hall, Rockport, Mass., Mirrophonic sound system; Temple, Onset, Mass., Mirrophonic sound system.

• New auditorium chairs, with box spring seats upholstered in blue artificial leather, with ¾-inch plywood backs, and end standards of modern design with blue and silver finish, have been installed in the Saenger-Ehrlich Capitol theatre in Shreveport, La., by the American Seating Company of Grand Rapids, Mich. Other recent installations reported by this manufacturer are:

Sidney B. Lust's Boro theatre in Bethesda, Md.; Auditorium chairs with spring-edge seats upholstered in blue leather; spring backs covered with blue striped velour; end standards of modern pattern and finished in blue and silver; arm rests of natural blonde wood.

Tower theatre, Blumenfield circuit house in Sacramento, Calif.: Auditorium chairs with spring-edge seats upholstered in cream-colored leather and with side panel of vermilion velour matching material covering the backs; end standards finished to harmonize with upholstering fabrics.

John B. Vallier's St. Ignace theatre in St. Ignace, Mich.: Panel side, spring-edge seats covered with blue leather; plywood backs; end





Installation in the remodeled Playhouse in Andover, Mass., of auditorium seating with illuminated translucent end standard panels having light intensity controlled from the projection room. This type of chair was brought out some months ago by the Irwin Seating Company, and nearly 600 such Irwin chairs were installed in the Andover Playhouse. The end standards are in light blue and silver, with Lamicoid (plastic material) translucent decorative panels illuminated by 30-watt lumiline lamps, one to each standard. Controlled by a Variac step-down transformer, the panel illumination may be brought to a low level during the performance, and raised to augment house lighting during intermissions. The Andover Playhouse chairs have seats covered in blue Russaloid leather, and the backs in orange Sheldon Mills mohair. Carpeting is blue, tan and taupe Crestwood Velvet.

standards finished in two shades of blue, cream and silver; arm rests in natural wood.

William F. Shriver's Strand in Ocean City, N. J.: Spring-edge seats with blue leather and panel sides in beige mohair; padded backs covered in beige mohair; end standards in colors of fabrics.

Alex theatre Chicago: Spring-edge seats in blue leather with coral mohair side panels; padded backs in coral mohair; blue and silver end standards.

• A 75-ton General Electric air-conditioning system has been installed in the Midwest theatre, Standard Theatres first-run house in downtown Oklahoma City. David Goodman is manager of the Midwest.

• Among recent installations reported by the National Theatre Supply Company are the following:

Irwin auditorium chairs—Guild, Norwood, Mass.; Embassy, New York City; Hatboro, Hatboro, Pa.; Kaymar, Jackson, O.; Park, Park Rapids, Minn.; Coastal, Ridgeland, S. C.; Peacock, New Orleans, La.; Pix, Weeoka, Okla.; State, Lanesboro, Minn.

Mirrophonic sound system—Key, Middleboro, Mass.; Hatboro, Hatboro, Pa.; Colonial, Lancaster, Pa.; Klock, Neodesha, Kas.; Corning, Corning, Ark.; La Plaza, San Luis, Colo.; Alhambra, Pleasant Grove, Utah; Temple, Wheeling, W. Va.; Nu-Sho, Broken Arrow, Okla.; Midland Opera House, Midland, Md.; Tom Hall, Canaan, N. H.

Walker-American screens—Key, Middleboro, Mass.; Kallet, Oneida, N. Y.; Oneida, Utica, N. Y.; Diamond, Hazelton, Pa.; Hatboro, Hatboro, Pa.; Honey Brook, Honey Brook, Pa.; Europa, Detroit, Mich.; Orleans, Orleans, Ind.; Klock, Neodesha, Kas.; Park, Park Rapids, Minn.; Opera House, St. Croix, Wis.; New State, Caledonia, Minn.; Annex, Herrin, Ill.; Charlotte, Charlotte, N. C.; Catawba, Newton, N. C.; Coastal, Ridgeland, S. C.; Rex, Zapeta, Tex.; Strand, Tiptonville, Tenn.; Mooreland, Moreland, Okla.; La Plaza, San Luis, Colo.; Concord, Concord, Cal.; Annex, Herrin, Ill.; Gem, Trenton, Ill.; State, Springfield, Ill.; Will Rogers, Charleston, Ill.; Tom Hall, Canaan, N. H.; Howard, New Haven, Conn.; Dixwell, New Haven, Conn.; Caddo, Forrester, Ark.; Bells, Bells, Tenn.; Balesville, Balesville, Miss.; Rosemary, Memphis, Tenn.; Rex, Brighton, Colo.

Super-Simplex projectors—Kallet, Oneida, N. Y.; Bristol, Bristol, Pa.; Diamond, Hazelton, Pa.; Hatboro, Hatboro, Pa.; State, Emaus, Pa.; Liberty, Lancaster, O.; Cliftona, Circleville, O.; Temple, Wheeling, W. Va.; Klock, Neodesha, Kas.; Park, Park Rapids, Minn.; Annex, Herrin, Ill.; Pix, Wewoka, Okla.; Nu-Sho, Broken Arrow, Okla.; La Plaza, San Luis, Colo.; Alhambra, Pleasant Grove, Utah; Temple, Wheeling, W. Va.; Klock, Neodesha, Kas.; Key, Middleboro, Mass.; Gem, Trenton, Ill.; State, Springfield, Ill.; Tom Hall, Canaan, N. H.; Playhouse, St. Petersburg, Fla.; Wisner, Wisner, La.; Dixie, Los Angeles, Cal.; Mystic, Petaluma, Cal.; Governor, Somerset, Pa.

Simplex-Acme projectors—Honey Brook, Pa.; Orleans, Orleans, Ind.; Clifton, Spartanburg, S. C.; Strand, Tiptonville, Tenn.; Dixie, Fulton, Miss.; Caddo, Forrester, Ark.; Playland, Ellorec, S. C.; Coastal, Ridgeland, S. C.; Standard, Chapel Hill, N. C.; Rex, Zapata, Tex.; Imperial, Atlanta, Ga.; Sabine, Converse, La.; Gaiety, Craig, Colo.; Grant City, Grant City, Mo.; Maine, Bingham, Me.; White, Hayes Center, Neb.

Simplex E-7 projectors—Strand, Covington, Ga.; Charlotte, Charlotte, N. C.; Bow, Broken Bow, Neb.; Columbia, Flint, Mich.; Ohio, Madison, Ind.; Tholen, Clara City, Minn.; Howard, New Haven, Conn.; Dixwell, New Haven, Conn.; Bells, Bells, Tenn.; Balesville, Balesville, Miss.; Rosemary, Memphis, Tenn.

Simplex sound systems—Rosco, Chicago, Ill.;

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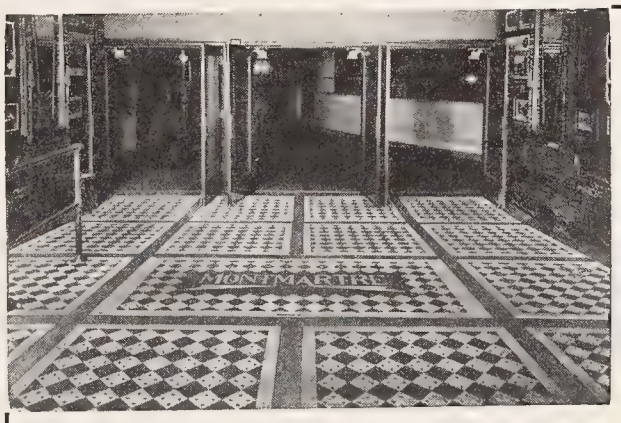
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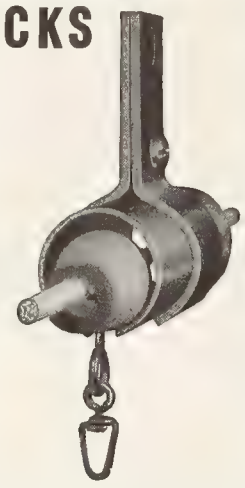
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In the Next Issue—Auditorium Lighting Specifications.

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Theatre.....

Town..... State.....

Charlotte, N. C.; Strand, Tiptonville, Tenn.; Royal, Chillicothe, O.; Howard, New Haven, Conn.; Dixwell, New Haven, Conn.; State, Moorsville, N. C.; Bells, Bells, Tenn.; Wisner, Wisner, La.; Victor, Los Angeles.

Peerless Magnarc projection lamps—Kallet, Oneida, N. Y.; Cameo, Jersey City, N. J.; Hatboro, Hatboro, Pa.; Park, Park Rapids, Minn.; Strand, Covington, Ga.; Charlotte, Charlotte, N. C.; Governor, Somerset, Pa.; State, Springfield, Ill.; Will Rogers, Charleston, Ill.; Howard, New Haven, Conn.; Dixwell, New Haven, Conn.; Rosemary, Memphis, Tenn.; Dixie, Los Angeles, Cal.; Colton, Colton, Cal.

Alexander Smith Crestwood carpeting—Kallet, Oneida, N. Y.; Oneida, Oneida, N. Y.; State, Springfield, Ill.; Will Rogers, Charleston, Ill.; United Westerly, R. I.; Rex, Brighton, Colo.

Vallen curtain controls—Oneida, Utica, N. Y.; Diamond, Hazelton, Pa.; State, Springfield, Ill.; Will Rogers, Charleston, Ill.; Onslow, Jacksonville, N. C.

Hertner motor generators—Cameo, Jersey City, N. J.; Hatboro, Hatboro, Pa.; Charlotte, Charlotte, N. C.; Catawba, Newton, N. C.; Governor, Somerset, Pa.; State, Springfield, Ill.; Howard, New Haven, Conn.; Dixwell, New Haven, Conn.; Park, Park Rapids, Minn.

Outline of Equipment and Furnishings

Cleve Theatre, Columbus, Ohio

[Pictures on pages 7-8]

Marquee, signs, flashers **(Graybar)**, dimmers **(Cutler-Hammer)**, footlights and borderlights **(Graybar)**, incandescent spotlights **(Graybar)**, switchboard **(Lagante): Gustave Hirsch Organization, Columbus.**

Ticket register **(General Register Corp.)** projectors **(Gardiner)**, projection lamps **(Ashcraft)**, motor-generators **(Century Electric Co.)**, rewinder **(Gardiner)**, changeovers **(Sentry)**, soundheads **(Weber Machine Co.)** amplifiers **(Operadio Mfg. Co.)**, lenses **(Projection Optics Co.): American Theatre Equipment Company, Columbus.**

Auditorium seating: **International Seat Corporation, Union City, Ind.** Lounge and foyer furniture **(Lloyd Mfg. Co.): General Supply Company, Cincinnati.** Carpeting **(Alexander Smith): W. & J. Sloane & Company, New York.**

Attraction boards and letters **(Adler)**, lighting fixtures: **Business Boosters Equipment Company, Columbus.**

Ventilation fans **(Grand Rapids Die & Tool Co.)**, well water pumps **(Weinman Pump Co.)**, coils **(McQuay)**, air filters **(Wilson): Wyatt Cooling & Heating Company, Columbus.**

Penn Theatre, Butler, Pa.

[Pictures on pages 9-10]

Marquee and signs: **Superior Sign System, Elizabethtown, Pa.** Attraction boards and letters: **Wagner Sign Service, Inc., Chicago.** Display frames: **Lobby Display Frames Corporation, New York.**

Ticket register, projectors **(Simplex E-7)**, projection lamps **(Peerless Magnarc)**, motor-generators **(Hertner)**, rewinder **(Simplex)**, changeovers **(Thyde)**, lenses **(Bausch & Lomb)**, dimmers **(Ward Leonard): National Theatre Supply Company.**

Sound system: **RCA Manufacturing Company, Camden, N. J.** Lighting fixtures: **Joe Hornstein, Inc., New York.** Curtain control **(Automatic Devices Co.)**, proscenium curtain and drapes: **Novelty Scenic Studios, New York.** Fixed stage lighting: **Century Lighting Equipment Company, Inc., New York.** Air supply system: **Typhoon Air-Conditioning Company, New York.**

Auditorium seating: **American Seating Company, Grand Rapids, Mich.** Carpeting: **Hardwick & Magee Company, Philadelphia.**

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Next Issue—More Sound Trouble Charts.

A Lighting Scheme For an Auditorium

Discussing further modern lighting provisions for a medium-sized theatre, Francis M. Falge, widely known specialist in theatre illumination, who outlined a lighting plan for lobby and foyer in the May 28th issue, will give a scheme well adapted to the average auditorium, employing "down-lighting" in conjunction with other methods, in the July 23d issue of Better Theatres.

News Notes on the • THEATRE EQUIPMENT MARKET •

• Six new exclusive distributors of magnesium copper sulphide rectifiers, and other current rectifier products of the Forest Manufacturing Corporation of Belleville, N. J., have been appointed, according to Raymond Duport, sales manager of the company. The added authorized distributors are:

Central Theatre Equipment Company, Kansas City, Mo.; Breck Photoplay Supply Company, Los Angeles; Western Theatrical Equipment Company, San Francisco; Walker C. Cottrell, Jr., Richmond, Va.; Western Theatre Equipment Company of Portland, Ore., Seattle, and Butte, Mont.; and C. W. Neuhardt & Son, Wheeling, W. Va.

• The Altec Service Corporation has signed with Sam and Harry Switow for the servicing of the sound equipment through the Switow circuit of theatres in Kentucky and Indiana. The agreement was negotiated by Fred C. Dickely, manager of Altec's Detroit district.

• A bulletin listing over 800 titles of community sing arrangements and attendant slides, for organists, has been issued by Cosmopolitan Studios, Inc., of New York. Both black-and-white, and colored slides are available.

• A new catalog on the Walker-American screen has been issued by the National Theatre Supply Company, distributors of this product. Besides technical information for the proper ordering of screens, the catalog gives data on screen construction.

• An illustrated catalog has been published by the United States Air-Condition-



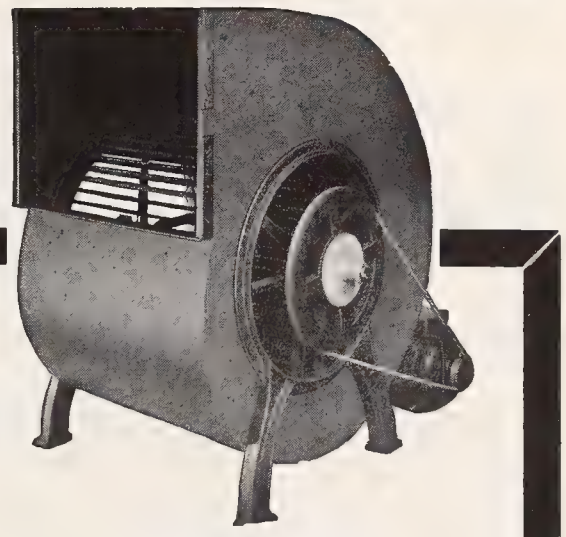
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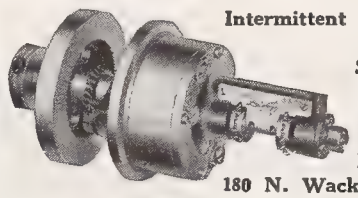
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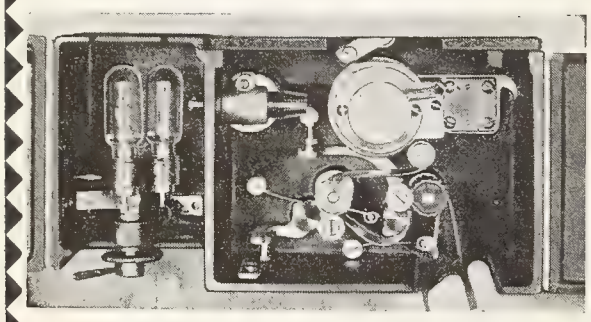
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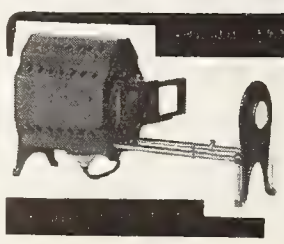
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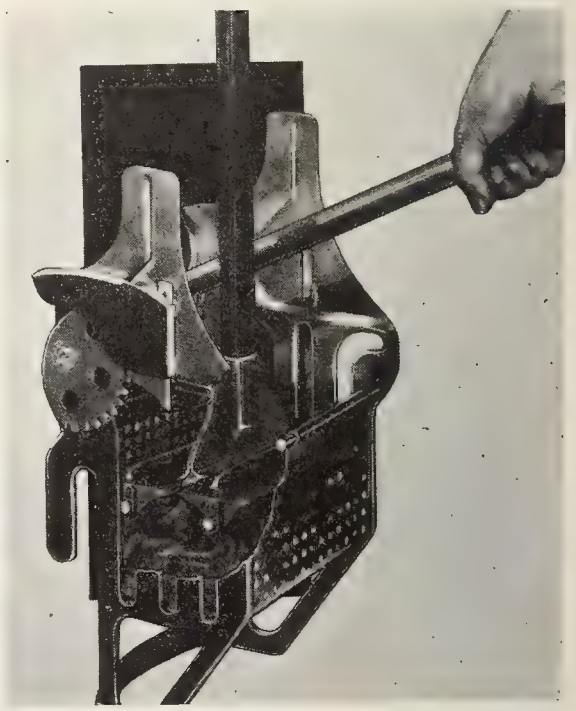
The dual switch, for operation of projection room port shutters and exhaust fan, illustrated on page 20 of the May 28th issue of Better Theatres, is manufactured by the Trumbull Electric Company of Plainville, Conn., not by the firm named in the caption accompanying the pictures.

ing Corporation of Minneapolis, on its cooling and ventilating equipment, and its air-conditioning system. Each type is described and graphically indicated by diagram, while the various distribution devices and the air washing equipment are pictured.

• A. C. Howard has been appointed general manager of the Beloit, Wis., plant of Fairbanks, Morse & Company of Chicago, manufacturers of air-conditioning equipment and other mechanical devices.

• Electrolite Sings, Inc., and Porcelain Fronts, Inc., both of Milwaukee, have been succeeded by a new company with the single corporate title of Ben B. Poblocki & Sons, representing the owners of the businesses formerly operated under the two names.

• The name of the Sales-on-Sound Corporation of New York, commonly referred to as S. O. S., has changed to S. O. S. Cinema Supply Corporation, it is announced by J. A. Tanney, president. The reason for the change given is that the former title did not indicate that the company dealt in all classes of theatre equipment. The announcement states that no change in policy is contemplated.



To facilitate the work of the theatre cleaning crew—a new type of mop wringer, developed by Geerpres Wringer, Inc., of Muskegon, Mich., designed to squeeze rather than to pull upon the mop cloth, and requiring no twisting of the mop in order to extract the excess water. All metal parts are rust-resistant.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION ACOUSTICS

Sound System Operation in Summer

By H. C. ROLLS

THE SUMMER season brings to the theatre changes in operating routine, atmospheric conditions—power supply and audience customs, all of which react more or less seriously on sound quality. In some theatres the effect is small or even nil; in others a decided loss of quality, the basic causes for which are not always understood, represents a common seasonal condition that may contribute to the decine of patronage, and is too carelessly tolerated, since both cure and prevention are in most cases comparatively easy to arrange.

The theatres most strongly affected are those in which the sound system normally operates at or near its peak volume capacity, meaning that distortion will supervene if the gain control is raised more than a very few points. A number of conditions peculiar to summer, and described below, have the effect of requiring an increase in the volume setting in order to deliver the same sound intensity to the ears of the audience. Where these conditions are cumulative or where the normal amplification reserve is somewhat scant, suitable precautions may be imperative if serious distortion is to be avoided.

Plate Current "Swing"

In all amplifying tubes, sound volume depends on the "swing" or variation of plate current within the tube, above or below the normal value, as represented by silent passages. While these current variations are held within the limits for which the tube was designed, distortion resulting from them remains insignificant; for practical purposes non-existent. But if plate current swing under ordinary circumstances approaches the working limits of the tube in question, the attempt to cram through still more volume causes these limits to be exceeded. When the momentary demand is for excessively weak plate current the output wave pattern no longer faithfully duplicates the input pattern. The reasons are too complicated to explain here. The conditions existing a fraction of a second later, when excessively large current is required, are easier to understand—the tube simply can't supply that much current, and again output wave pattern fails to match input pattern. The resulting distortion is not only easily heard; if at all severe it is extremely annoying.

Further, the range or extent through which plate current can safely be allowed to vary is materially narrowed if the plate voltage, as applied to the tube, is seriously reduced. Plate voltage is ultimately derived from the power line, through a step-up transformer which may have a ratio of five or seven to one. It follows that if the line drops 20 volts, from 110 to 90, the tube plate voltage may drop 100 or 140 volts, a decidedly serious condition whenever anything like full volume is needed.

Seasonal Change In Power Line

CHANGE IN line voltage is perhaps the most important single factor in summer distortion. In winter, of course, street, store and home lighting make their maximum demand upon the power system at six o'clock, when the theatre is likely to be least crowded, and to need only minimum volume. The electrical demand has usually declined, and the line voltage returned to something near normal, by the hour of peak theatre attendance. But in summer the periods of peak power demand and peak theatre audience tend to synchronize, depending on the location of the community with reference to the nearest time zone line, the presence or absence of daylight saving, and the latitude. In too many communities the theatre must take special precautions or it will be trying to supply volume to a full audience with tube plate voltages 100 or 140 volts below where they should be.

These circumstances may be complicated by others also largely peculiar to the sum-season. Ventilating and air conditioning systems are seldom completely quiet; many require jacking up the volume control a point or two above the winter average, and some are noisy enough to need even greater compensation. Where air conditioning systems are not installed, or are incomplete, doors are commonly left open on summer nights, admitting street noises that must be overcome.

Effect of High Humidity

Still another cause contributes to raise the volume setting during this season. Everyone knows that sound carries exceptionally well in cold, "clear"—i. e., dry—air, but the reverse effect is seldom considered. It is nevertheless a fact that the high moisture content of the air on a summer evening may add still another few db. to the amplification needed before adequate sound volume can reach the ears.

In avoiding the separate or cumulative effect of these conditions, line voltage should be given first attention. If it is found low during periods of peak attendance—the plate current meters, which read average current, will indicate whether the voltage needs checking—compensatory devices should be installed, or those already built into the equipment should be utilized. Many modern amplifiers are provided with tapped power transformers, connection to which is usually made at the tap that will give best results under average line conditions. But where circumstances require, it is a comparatively easy matter to connect all taps to a set of external switches, which are then varied to keep the voltage actually applied to the amplifier constant at all times. Where the necessary taps do not exist, or where wiring to them is thought undesirable, external voltage controls can be used; a number of models are commercially available at very low cost.

Regardless of line conditions, the entire system should be brought up to maximum efficiency. Tubes which are still "good," but in which plate current readings have fallen to the lower portion of the acceptable zone, should be replaced. Replacement is also indicated for darkened exciter lamps. The sound optical lenses should be cleansed of every trace of oil that may produce a yellow tinge in the exciting light, thus lowering its intensity.

All voltages should be checked throughout the system, and wherever found at all low, as, for example, due to weak tubes or aging stacks in a power supply rectifier, the necessary adjustments should be made. The overhaul should include replacement of any other weakened parts which may be impairing operating efficiency, such as electrolytic condensers that have partially dried out; and in general be continued, in the light of the individual requirements of the system in question, until maximum efficiency is obtained. Unless the system is very new, or has been exceptionally well cared for, so thorough an overhaul will add up to a dozen db. to the sound output, merely by eliminating unnecessary losses, and without increasing distortion in any way.

[*The author is a New York sound engineer who has been variously associated with sound reproduction in theatres and in manufacturing, and who has previously contributed to* BETTER THEATRES.—THE EDITOR.]

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

PROJECTION STANDARDS TODAY AND THE UNION'S RESPONSIBILITY

I BELIEVE my readers all recognize the steadfast loyalty of this writer to the principles upon which trade unionism is based. These principles may be summed up in four words; namely, justice and fair play. Loyalty will not deter the true friend from pointing out faults in procedure and from attempting to secure their abatement.

It would be nonsense, of course, to argue that unions are perfect. Up to this time, no man-made thing has been found to be quite that. The organization to which a very large number of projectionists give their allegiance is, I firmly believe, above the average of labor unions, and it is for that very reason that we may expect it to be capable of a broad sense of responsibility.

While there has been considerable improvement in the matter of increasing requirements in both practical and technical knowledge necessary to secure admission of projectionists into unions, many unions, it may be noted, still are admitting members who are more or less lacking in practical experience and almost wholly deficient in technical knowledge. Not only is this true, but it is also fact that some locals are making no real effort either to induce or compel members thus deficient to improve their knowledge. Few unions, moreover, make any effective effort to check up on the work of their members to ascertain whether or not they are applying their knowledge and skill effectively.

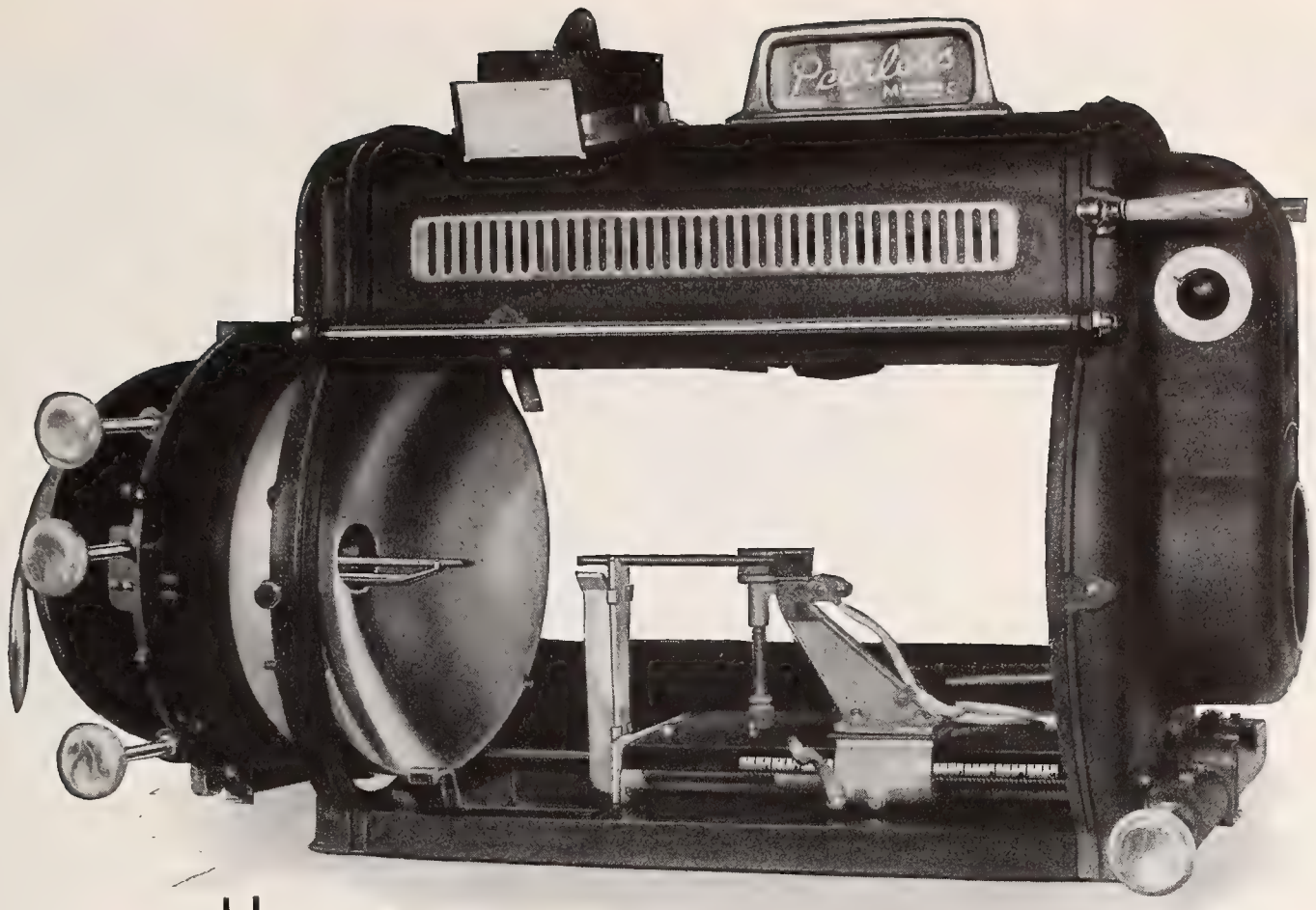
I am fully aware of the difficulties attendant upon such a check-up, but I also know it is not impossible, and when a union ties up a labor market, obviously it automatically assumes the obligation to supply expert service. *The possession of knowledge has no particular value unless it is to be applied in regular practice.*

Some reply to that argument that they don't get paid for a high degree of expertness. "How can you expect us to learn all that technical stuff, or work our heads off, for the pay we get?"

Now that sounds like a reasonable reply. However, low wages were paid in the beginning for two reasons. In those days projection standards were low, the motion picture being a new invention, relatively crude and of minor significance in the theatrical world. Today the screen has almost



The 1938 convention of the IATSE & MPMO in session in the main auditorium of the City of Cleveland's mammoth Public Hall. The picture above the rostrum is a huge painting of International President George E. Browne. There were 950 delegates to this IA convention, the largest number in the history of the Alliance.



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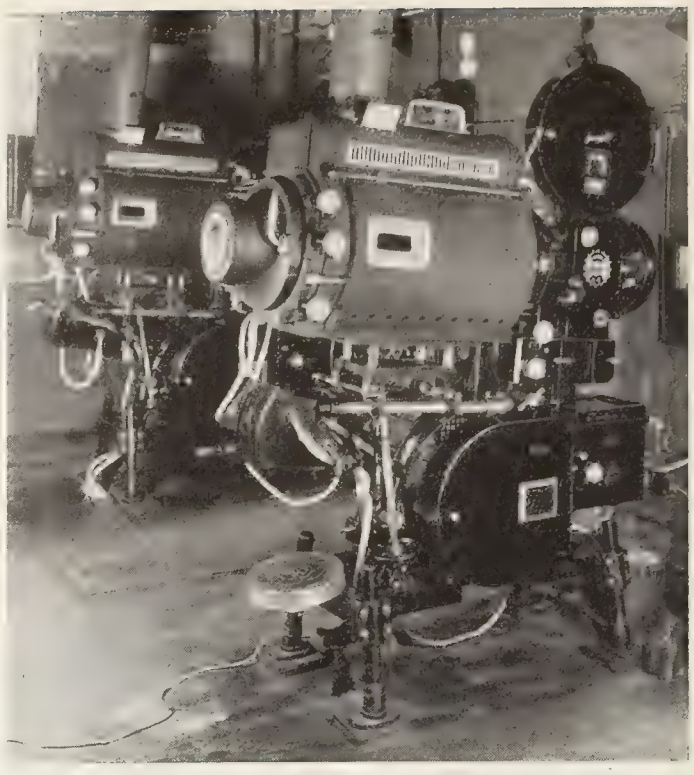
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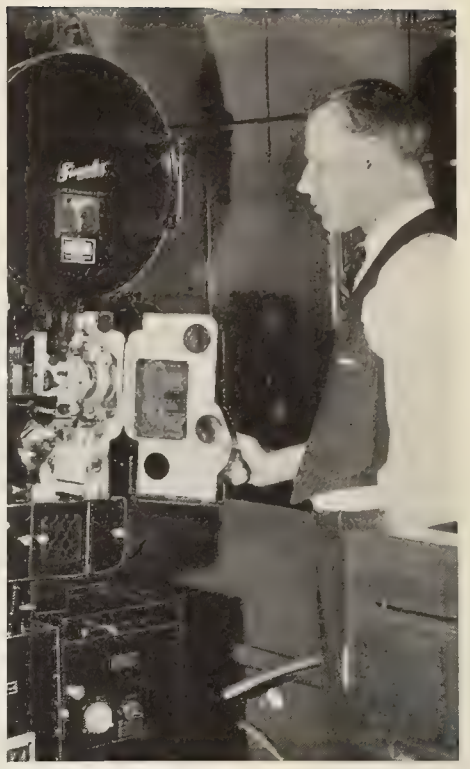
GENERAL THEATRE SUPPLY CO., TORONTO AND MONTREAL

SIMPLIFIED High Intensity PROJECTION

wholly replaced the stage. Projection is an important craft, demanding varied and specific knowledge concerning highly technical functions. At least that is theoretically the case, and it hardly behooves the projectionist interested in good wages to prove it to be practically untrue!

For many reasons I believe in a policy of high wages for projectionists. For one thing, I am convinced that high wages tend to bring into projection the kind of men—men of intelligence and character—that effective presentation of motion pictures needs today. Moreover, if a job pays well, its holder will work harder to hold it. He will be of a mind to perform his task efficiently, which attitude will be reflected in the technical success and economy with which the film productions are presented. But it is illogical, to say the least, to expect theatre managements to pay relatively high wages for relatively mediocre ability and a good-enough attitude toward the job. Wherever the exhibitor must look to the union for the manning of the projection room, and accept a relatively high wage scale, he has a right to demand from the union responsibility for the efficient presentation of his films and conscientious, skilled care of the equipment.





Ernest Newcomb, projectionist of the Savoy theatre in Jamaica, L. I., section of New York City, exposes the immaculate innards of his brand-new Simplex E-7 projector. The Savoy is a 2,000-seat house, and, while its projection room is not elaborately finished off, it is spacious and has up-to-date equipment. Peerless Magnarc lamps were installed only a year ago. Other equipment includes Hertner Transverters, 65-130; Universal bases, Simplex rewind, and Western Electric sound system. The screen image is 22 ft. wide. Irving Dashkin owns and operates the Savoy.—F. H. R.

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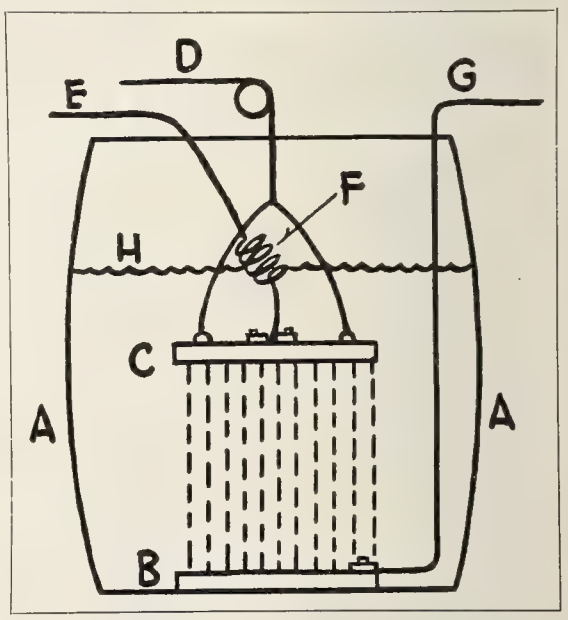
OFFICES IN PRINCIPAL CITIES



USING A WATER RHEOSTAT—BUT WHY?

THOMAS L. SLATER of Montgomery, Mo., writes, "I am told it is possible by using a water rheostat to reduce any voltage to the point where current may be used at an electric arc. If this be true, will you advise how such a resistance is constructed and operated? Also, is it practical?"

The drawing should make the whole action clear. AA is an ordinary, full-sized water barrel; B and C are two plates of



metal, preferably copper, though iron may be made to serve; wires E and G represent one side of the arc circuit; *D* is a rope by means of which plate *C* may be raised or lowered to increase or decrease resistance at will; coil *F* permitting such action. The barrel is filled with clean water to level *H*.

But why use such a crude resistance?

If the current is a.c., as it probably is, why not obtain one of the several makes of relatively inexpensive transformers made for projection work, and thus have a *reliable* current supply?

SCREEN CREDIT FOR IA AND PROJECTION STAFF

WHILE I WAS not able to attend the 1938 convention of the IATSE & MPMO in Cleveland, I am happy to learn from many of the projectionists who did attend that it was generally regarded as the finest convention in the history of the organization.

I have been told, with a good deal of enthusiasm, of how dramatically the remarks of International President George E. Browne concerning the IATSE emblem were made. It is the aim of the Alliance to have the emblem on all American product (it is already used by several producers), and when Mr. Browne came to comment on this, the lights of the convention hall suddenly went out, a film of the emblem was projected on the screen, and Mr. Browne's voice continued, only now from loudspeakers reproducing a recording of this part of the International President's report on the film. A new Simplex E-7 projector, with Simplex sound system, had been set up in the convention hall for this purpose by the Cleveland branch of the National Theatre Supply Company.

And this novel and impressive treatment of the matter of the IATSE emblem, reminds me of further recognition that might well be given the people "behind the show." I have long urged, and believe just and feasible, the giving of screen credit to the projectionists, by means of a trailer attached to the final reel of the feature ending each performance, saying something like, "Projection of all pictures in this performance by . . . " and giving the names of the men on the projection staff of the theatre. It would have the effect of causing the projectionists to take real pride in their work—and to keep them on their toes.

A GOOD MAN GONE: A LETTER WITH A MORAL

PROJECTION has lost a good man. His name? It's better that I withhold it, and it has no bearing on my reasons for referring to him here. I'm interested only in the condition pointed to in a letter from him—and I think you other men are, too. He has been appointed assistant airways keeper, a civil service job, at $1,200 per year, which is $420 a year more than he got as a projectionist with the theatre circuit in whose employ he had been for some years. He quit with the good opinion and best wishes of the management of the theatre he worked in, and with a nice letter from the general manager of the circuit.

Now $1,200 per year figures out as $23 per week. Subtracting $420 from his present annual wage, we find the circuit was

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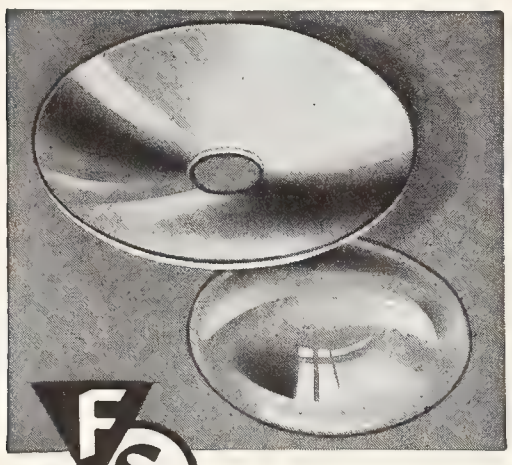
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paying him $15 per week. That this man was conscientious is shown by his consistent and usually very good answers each week in the "Bluebook School" in MOTION PICTURE HERALD through a period of two years. If he took such interest in projection, we may reasonably assume him to be industrious and willing to do his best. Now let us listen to him for a bit:

"I have been answering the 'Bluebook School' questions for two years past and have had a total of fourteen answers regarded as good enough to quote. I have been complimented by you once or twice. I realized fully that the knowledge gained saved me a lot of worry, experimenting, with consequent trouble and expense. But through all that time I have been living on $15 a week, losing ground constantly—the old car decreasing in value and unable to replace it, clothes wearing out and the bank account getting lower and lower to the tune of $25 to $50 a year. It cost me that much more to live than I was receiving in pay and I have lived *very* plainly, too.

"A friend points out that in writing I am putting you out on a limb, with strong men sawing on both sides. However, I cannot terminate my friendly, interesting and instructive connection with you without breaking down and confessing as above. And now a summary of my work during my connection with the circuit. I arrived here June 1, 1935. I found a Powers projector and WE sound, with Peerless lamps powered by a Hertner Transverter. I had a struggle with the projectors, taking them apart, (or should I say putting them together again when they *fell* apart), about once a week on an average, until the theatre was finally destroyed by fire.

"I then was sent to another town to instruct the operator (he was just that and nothing more), who did not know what to do in case of a breakdown. Some talk revealed that he was sadly misplaced in a projection room—would have made a much better store clerk or something like that. Moreover, he imagined I was after his job and closed up like a frightened clam. Before I was able to pry him open and perhaps be able to squirt a bit of information into his shell, I was sent to another town where they were unable to project only half a stereo slide to the screen with their equipment.

"I made required adjustments of the light source and reflecting mirror, whereupon the whole stereo scene appeared. Were there some red faces! And those 'projectionists,' whose only virtue was low wages, had other troubles aplenty, too! I was pretty cheap myself, but I had studied and sought some recognition in improved wages, which failed to come."

This condition well illustrates what I regard as very foolish managerial policy. Here is a man who strives to improve his knowledge in order that he may render competent service and thus not only conserve equipment and supplies, but do all he can to improve results with that equipment. Yet here is a man paid too little to enable him to live without drawing upon his slender savings.

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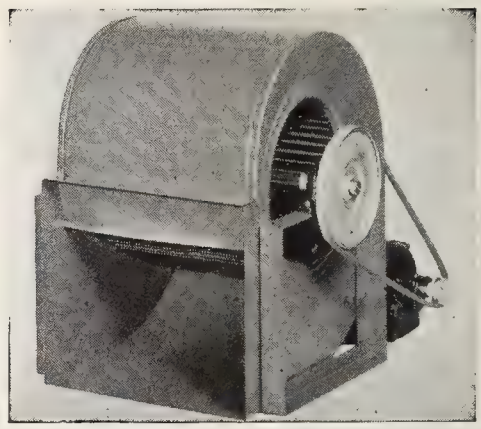
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A Whimsical or Functional Design?

By BEN SCHLANGER
New York Theatre Architect

BUILDERS OF motion picture theatre structures seem tempted to follow a success formula as to the determination of architectural treatment for the cinema, very much in the same manner as the film producers do in planning their productions. Cinema architectural treatment "Success Formula No. 1" was the rococo plaster palace. No. 2 was the realization of the stencil-painter's ambitions. No. 3 was the outdoor garden and blue sky scheme and now we may be inclined toward some other methods, and as the use of decorative fabrics, Colonial styles and other revivals of traditional treatments. Since cinema structures are subject to amortization periods which must of necessity be longer than the time which any of the faddish architectural treatments can live, it is important to give some thought to the advisability of following any facile "success formula" of design.

We know now that the rococo plaster work and the painted stencils are done for in cinema design. Decorative fabrics, I believe, are sure to suffer the same fate, not only because they can be tired of easily, but also because their indiscriminate use is contrary to the correct acoustical solution of the cinema auditorium.

Handicaps of Traditional Styles

While the discreet use of traditional architectural treatment for the cinema ordinarily will not be tired of, its use functionally for the cinema is questionable, especially in the auditorium portion. But while it is logical to use a traditional exterior treatment that will blend with the environment, which in many instances is that of traditional architectural forms, it is not logical to apply the Colonial scheme, for example, merely because it has received some recent publicity, in an environment which may not be suited to it.

There are three definite requirements which determine the type of architectural treatment of the cinema interior. One is that the resultant treatment shall not be one which will be too soon tired of. The second is that the forms and materials used be dictated by the acoustical and lighting requirements of the room. The third is that the forms be pleasing as to proportion, mass and color, as they should be in any architectural design.

While requirements one and two may be readily answered by the use of traditional stylistic treatment, it is highly questionable as to whether such treatment offers sufficient flexibility to enable the designer to apply fully and correctly the principles of good acoustical and lighting design.

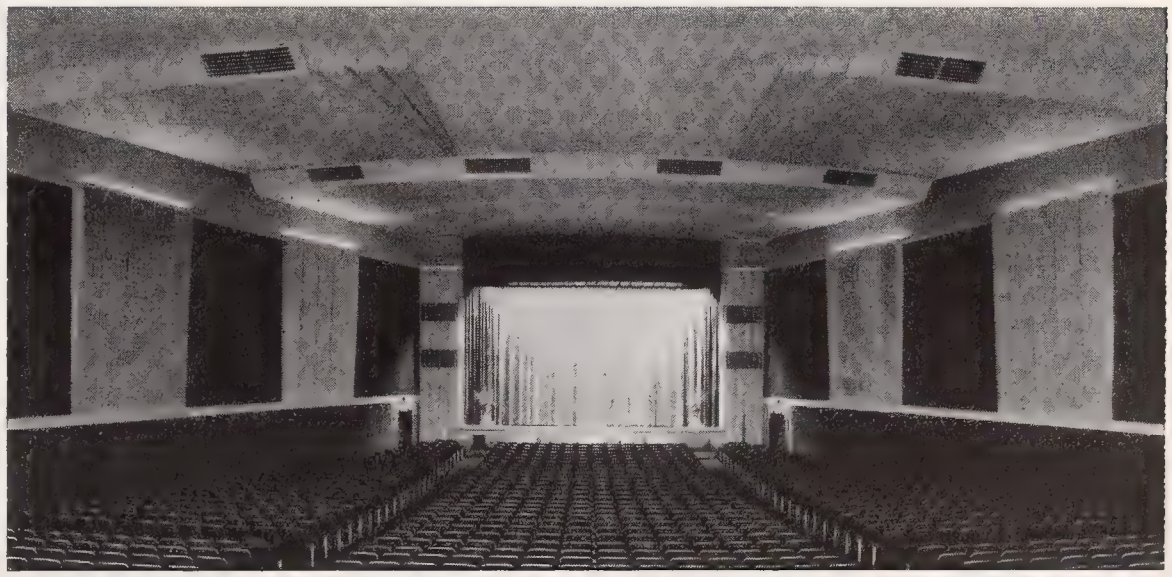
For Example, Colonial Forms

For example, let us consider a simple, discreet Colonial interior treatment. Of necessity, its surfaces must be flat throughout, a limitation which prevents the acoustical engineer from designing surfaces with such angularities or curves as will best solve the acoustical problem. Then, too, the Colonial treatment must have pilasters, cornices and other decoration which cannot be singled out by lighting during the performance, because such a scheme would result in areas of light and shade disturbing to proper motion picture viewing. These Colonial forms have fixed projections with angles and shapes which are uncontrollable and therefore cause highlights to flicker in the eyes of the viewers due to screen light reflecting off their surfaces.

It is probably natural for both the architect and the exhibitor to follow the line of least resistance and resort to the copying of forms and patterns previously used, whether they represent traditional decoration or some form of "modernistic" decoration, painted, stencilled or fabric-covered. Yet we cannot say that the fault necessarily lies with the architect or exhibitor, because the art of successfully blending the requirements of technical considerations into that of the decorative requirements is comparatively a new one.

Think back and check with yourself if the following statement is not true. Architects have been designing cinemas by determining a decorative scheme, then enlisting the aid of manufacturers of acoustical corrective materials or sound equipment dealers in the hope that some such materials can be recommended by them and be disguised into the scheme proposed. Also, that lighting schemes were designed for decorative quality only, disregarding behavior of screen light reflections on the interior surfaces, especially of walls, in the auditorium.

In the light of the importance of the motion picture theatre in our modern social scheme, it behooves exhibitor and theatre architect to recognize in practical ways the specialized nature of cinema design, to encourage not mere novelty in superficial treatment, but the establishment of good practice fundamentally.

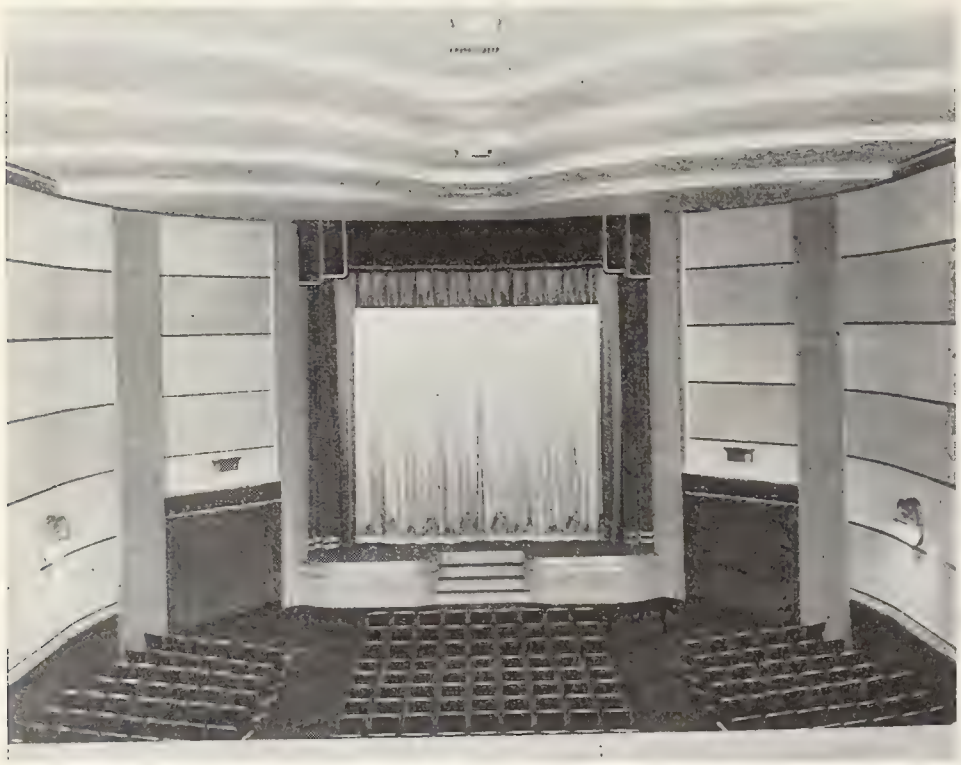


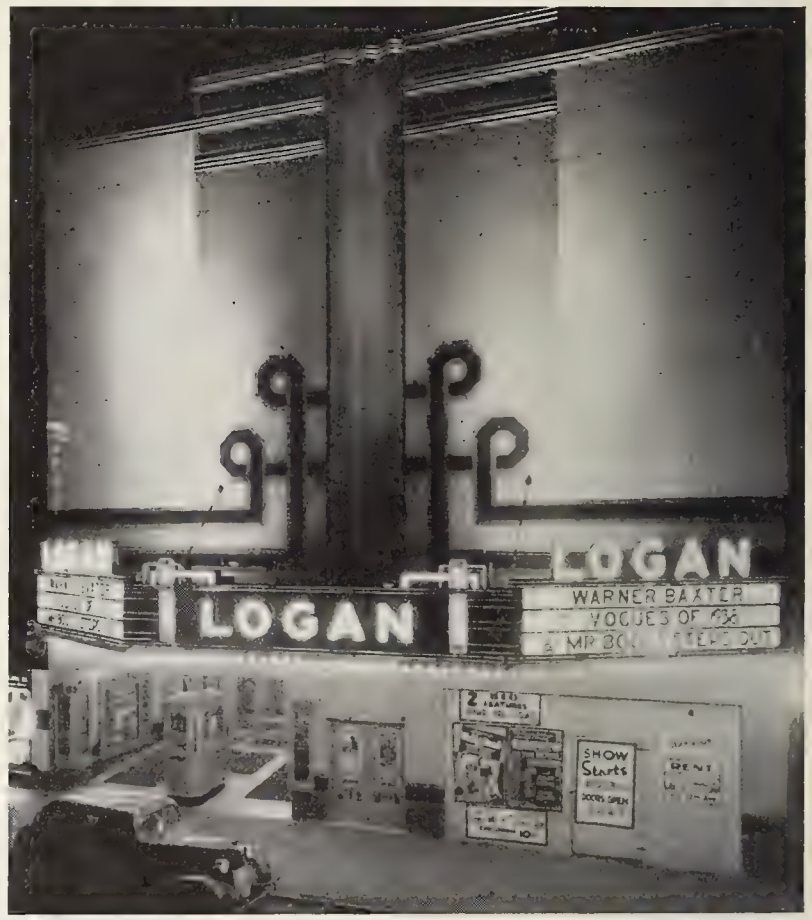
An interesting adaptation of ceiling decorative forms to the distribution of air, effected by George Howard Burrows, architect, in the auditorium of the new Highland theatre in Akron, Ohio, operated by Associated Theatres, Inc. The air supply system consists in Kooler-Aire equipment manufactured by the United States Air-Conditioning Corporation of Minneapolis, with the installation by W. R. Rhoton Company of Cleveland. The Highland seats 2,000, and the system supplies 100,000 cubic feet of air per minute. Equipment includes two blowers, two air washers, ten deflectors (the grille outlets shown in the picture), and four blast heat cores for winter operation.

Simple Designs Using Glass and Wood









Views of the Blair theatre at left and above, and of the Logan theatre, below and at right.

■ Two new theatres similar in general treatment, with a simple architectural and decorative scheme employing modern materials, are the Blair in Hollidaysburg, and the Logan in Altoona, Pa., owned by Silverman Brothers of Altoona, and operated by that circuit under the supervision of Frank Boucher. Both were designed by Victor A. Rigaumont, of Pittsburgh.

The Blair is a single-floor house seating 722; the Logan has a balcony plan and seats 812.

The entire front of the Logan, measuring 50x50 feet, is faced with Carrara architectural glass, with a central section and the base in tan trimmed with bands of red and wine-color, and side sections in ivory. This color scheme is carried into the lobby.

The front of the Blair is also faced with Carrara glass, in an ivory shade, but a central panel has been introduced, consisting of Corning prismatic glass blocks which are illuminated from behind with colored lamps.

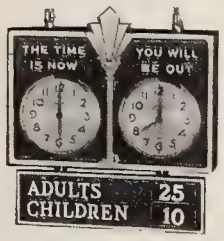
The front of the Logan is floodlighted by lamps on the marquee.

The auditorium of each theatre has walls finished in Temlok pressed wood fibre board. In the Logan this material, which comes in sheets cut to fit and in the desired colors, is laid in horizontal strips, alternately tan and green, separated by fluted aluminum mouldings. In the Blair the Temlok is laid in squares, without mouldings, in horizontal panels of coral pink and green. Temlok, which has sound-absorbent characteristics, is also used throughout the ceiling of the Blair auditorium; the ceiling of the Logan auditorium is finished in acoustic plaster.

In both theatres, illumination is principally by means of direct and semi-indirect fixtures, except for box lights set flush in the auditorium ceilings.

In planning the Logan, a problem was presented in the location of an alley several feet below the level of the front street. A basement was placed beneath the theatre, running the full depth of the building, for rental together with street-level store space at the front.

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Peter M. Hulsken

is always available from Better Theatres as part of its personal service to readers. This division is conducted with the regular counsel of Peter M. Hulsken, architect, who long has specialized in theatre design. All questions, which should concern specific problems (working drawings and comparable services cannot be supplied) should be addressed to:

BETTER THEATRES
Rockefeller Center, New York

Modern Architectural MATERIALS

Continuing a series of brief discussions

ARCHITECTURAL CONCRETE

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Architectural concrete may be applied in a variety of textures and in smooth surfaces. The latter need have no indication of the forming material. On the other hand, textures range from delicate grains,



Front in architectural concrete, Huff theatre, Coeur d'Alene, Ida. Bjarn Moe, architect.

simulating the surface of wood, to rough "planking" finishes. If the grain of the wood used as form sheathing, or for achieving texture, proves to be too bold, the surface may be coated with cement paint, which will conceal the grain impression.

Still other textures may be readily obtained, such as rubbed surfaces, examples of which are a sandy texture produced by rubbing a wet concrete wall with a wood float, or a slightly rough surface produced


Concrete masonry laid in coursed pattern in foyer of Circle theatre, Detroit. Bennett & Straight, architects.

by applying a fine abrasive stone to a dry hardened concrete wall.

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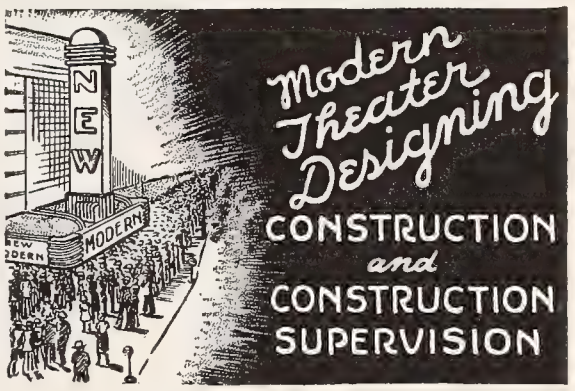
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Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
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Electric signals and controls
Emergency lighting plants
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Exploitation, mechanisms

F
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Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G
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H
Hearing aids
Heating systems
Horns

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Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

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Music stands

O
Organs

P
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Portable sound equipment
Projectors, motion picture
Public address systems

R
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Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
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Screen resurfacing service
Seat covers
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Signs, theatre name
Shutters, projection port
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Speakers
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Stage rigging
Stereopticons
Switchboards

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Ticket booths
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Ticket issuing machines
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Uniforms
Upholstery fabrics

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State..... Seating Capacity.....

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Irving Dashkin, Mgr.

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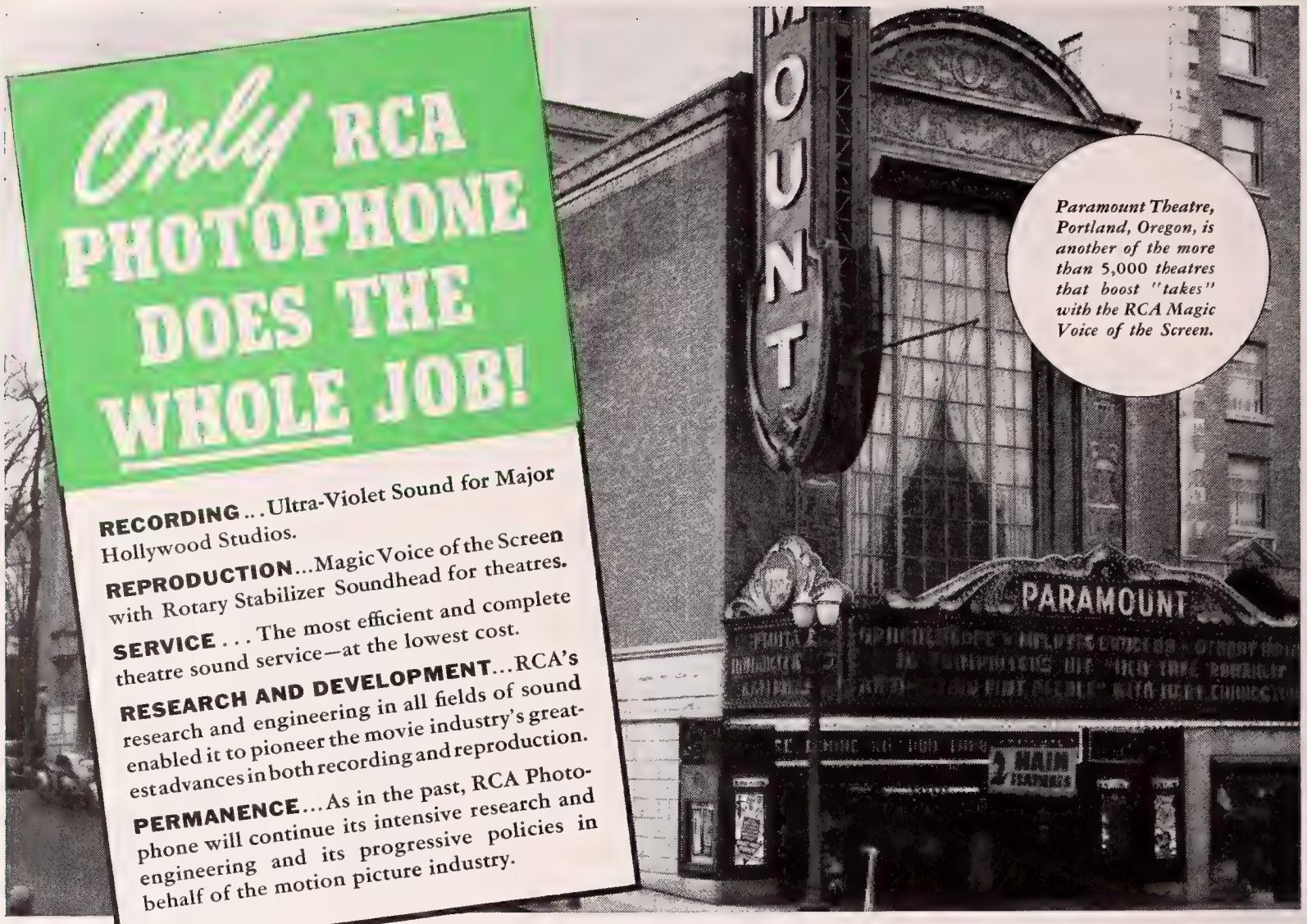
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VOL. 131, NO. 12 JUNE 18, 1938

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"Margaret Sullavan gives a truly great performance. Must be considered one of our greatest actresses."
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—HALE, *News*

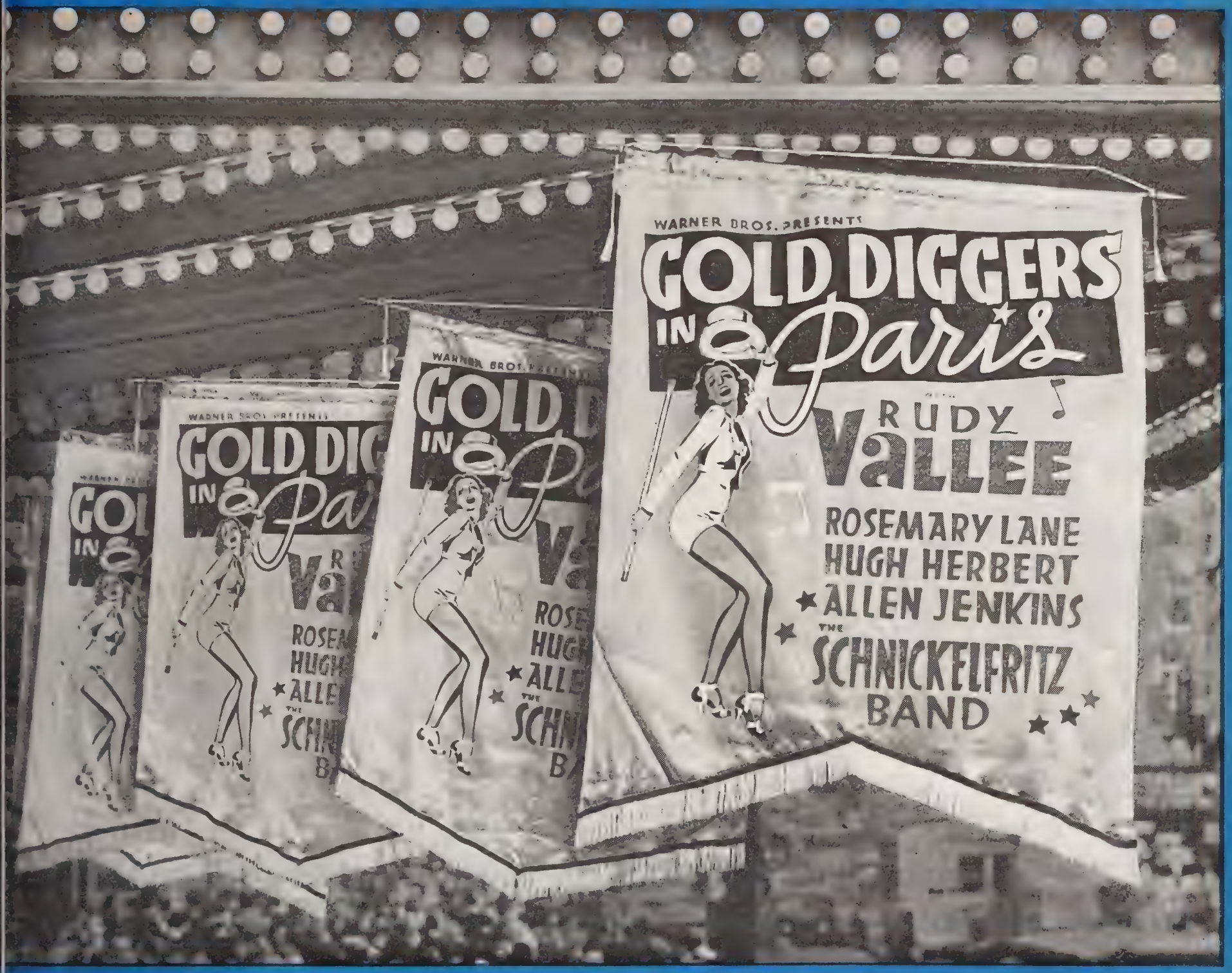


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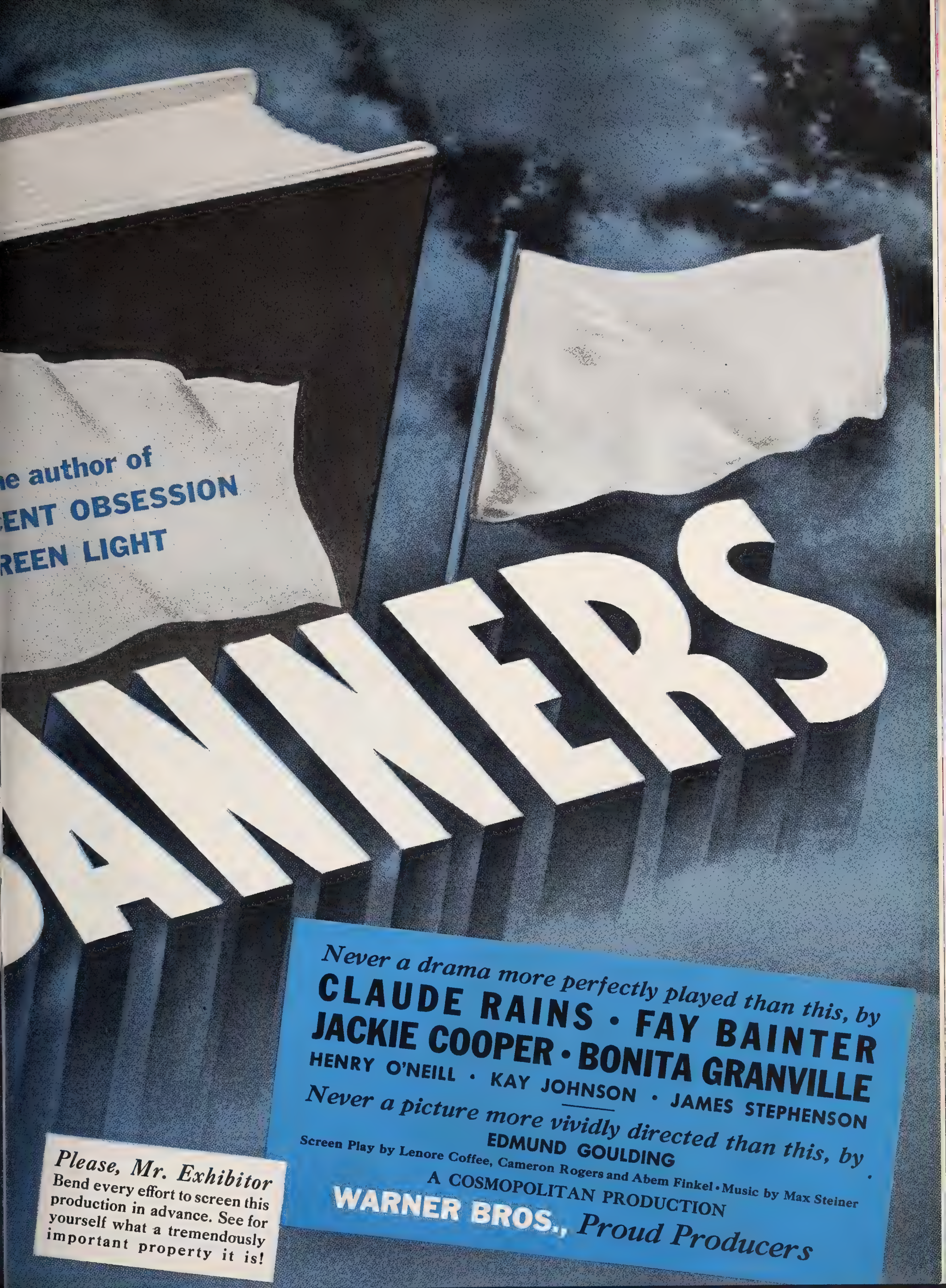
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CLAUDE RAINS • FAY BAINTER
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Never a picture more vividly directed than this, by
EDMUND GOULDING
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(signed) **SPYROS SKOURAS**



LORETTA YOUNG • JOEL McCREA

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· with

DAVID NIVEN · MARJORIE WEAVER
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BINNIE BARNES · JANE DARWELL

Directed by William A. Seiter
Associate Producer Raymond Griffith
Screen play by Brown Holmes and Lynn Starling. Based on play by Stephen Powys
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 12 June 18, 1938

ELECTRONS *and* HONORS

THIS week's news pages of this publication present a picture of a most special interest to the eyes of this somewhat seasoned observer of the motion picture scene. A whimsical caption writer has put under the picture the line: "Robert A. Millikan (electrons) and Martin Quigley (motion pictures) at the doors of Loyola University with the honors of their new degrees fresh upon them."

The scene is Los Angeles, the time June 1938.

The motion picture has come a long way from the day when Mr. Quigley took up his labours in its service those twenty-and-odd years ago. It was just emerging from the lowly nickelodeon. Electrons and such scientists as Dr. Millikan were all but unknown then. In fact electrons were still "Thompson corpuscles" and such entities as neutrons were undreamed yet.

The motion picture has grown up into world dominion in the art of the drama and world entertainment, and electrons have come to be the essence of its functioning, in the photoelectric cell.

SO here at the doors of Loyola, coincidentally honored, stand men a world apart in their teleologies, the one concerned with the nature and functions of matter, the other with the nature and functions of what matters.

It is perhaps not an occasion of symbolism, or any coincidence of the scientific abstract and the socially concrete. It does maybe represent the fundamental unity of purpose of all purposeful endeavour, the identity of the aims of men of good will, which means after all nothing more complex than just men doing "the best they know how." That means but pursuit of basic law, the right as best it may be found.

The motion picture has arisen and taken command of the amusement scene for no other reason than that it has been and is the most completely adequate medium for the recreation of events, which means the telling of stories.

The screen's process of growing up, in the main, has been without benefit of academic attention. In 1914 Dr. Hugo Munsterberg wrote a book entitled "The Photoplay" and since then there has been a sprinkling of academic attentions, mostly addressed at the idea of vocational education, considering the motion picture as a career rather than as a social fact.

Loyola's conferring of a degree on Mr. Quigley is in the nature of the first academic recognition, in such approving terms, of the broader social relation.

A GREAT deal has been heard, mostly unofficially, from the universities about what was the matter with the movies, what they ought to do and say, but here at long last is flat, academic expression of approval of a large something that they have done. And one has but to consider the words of Mr. Louis B. Mayer and Mr. Joseph M. Schenck, practitioners of the art, concerning the nature of what has been done in the matters of the Production Code to know that it is as definitely indigenous and internal to the industry as any piece of film itself.

It is the province of this journal and the business of the motion picture business to tend strictly to business. But the while doing it, there is inevitably a satisfaction that the screen, as represented by its organized effort, is addressed reasonably to the program of human relations, a help, maybe, in the race by which humanity is trying to keep pace with its technicians and its technology.

INCIDENTALLY it may be observed that this writer has enjoyed the vocational excitements of being an adjutant and contributor to the expression and functioning of MOTION PICTURE HERALD as an implement of Mr. Quigley's program of endeavour for the screen for nearly a decade. A consequence has been a realization of fundamental sincerity of purpose, a recognition of a policy that has needed no definition.

It is pleasing and appropriate that *Academe* should recognize. It is, the while, confirmation from another stratum of social thought and learning of what by the long processes of trial and error has been made the same answer by the world of showmen in the unparalleled acceptance of a publication ruled by and dedicated to the same ideas and ideals.

Martin Quigley has set down: "Decency is the best policy." And, also: "The sole responsibility of the entertainment screen is entertainment."

The Production Code aims at just that.

△ △ △

BARGAINING *for* TROUBLE

HERE and there across the land exhibitors are finding low cost space in give-away newspapers and "shopping news" publications, cooperatively used by department stores, tempting.

All too often these devices spring from a notion of the expediency of the moment with little or no concern for the tomorrow. They are viewed by the newspapers and the institution of the press in general as destructively invasive.

It is well understood in the field of publication that any diligent chiseler can print and give away a paper and claim circulation in alluring figures. Reader acceptance, the status of the media and the final weight of the job done with the customer are not so readily proved, or disproved, with careless space buyers in the heat of bargain hunting.

All this becomes of importance to the motion picture industry in general, and any exhibitor individually, when patronage of such spurious media becomes a potentially certain builder of ill-will in influential places. The motion picture theatre and the whole motion picture industry have today greater and greater public relations problems. They have a large need of the friendship of the newspaper press, and most importantly may consider important the avoidance of the ill-will of that press. Cooperative patronage of the direct, immediate foes of the newspapers is the best known way to invite newspaper enmity.

—TERRY RAMSAYE

This Week

Promise and Delivery

Completing a survey of distributors' product commitments for 1937-38 and how they compare with 1938-39, the disclosure is made that the new season's programs as promised total but three per cent less than this year's, despite pre-seasonal reports that a sharp product curtailment was pending.

Some 590 features were promised for this year, of which fully 70 per cent have already been delivered, comparing with 569 promised for next season. The drop in feature totals is only 21.

See page 13 *for a tabulation of the programs for both seasons of the* 12 *large distributors.*

Quigley Honored

Twofold recognition was given Martin Quigley this week as the father of the Production Code.

Loyola University in Los Angeles on Sunday conferred the honorary degree of Doctor of Literature upon Mr. Quigley as the man "who conceived and later saw to the preparation of the Production Code of Ethics which is now the Magna Charta . . . of moral principles . . . of motion pictures in the United States. . . ."

The Hollywood production community, with Joseph M. Schenck and Louis B. Mayer hosts, on Monday evening bespoke its approval of that tribute at a dinner gathering at which Mr. Quigley was guest of honor.

The article, with illustrations from both events, starts on page 14.

Industry's Record

Motion picture activities in 1937 established a new post-depression high level, based on salaries and wages paid, said the Department of Commerce at Washington Wednesday.

Producers and studios in Hollywood paid out $129,259,000 in salaries and wages last year, compared with $111,356,000 in 1936. The 1937 payroll was said to represent probably the industry's highest level.

The salaries and wages paid by theatres in 1937 aggregated $159,511,000, against $142,249,000, and were the highest since 1931, when they reached $184,076,000.

Profits reported by individuals in exhibition in 1937 amounted to $10,837,000, compared with $9,941,000 in 1936.

Heil!

(*Cable to United Press*)

BERLIN, June 15.—The MOTION PICTURE HERALD, published in New York, and the magazine "World Youth," published in Boston, were banned from circulation in Germany today. No reason for the ban was announced.

DISCLAIMER

Discussion having been considerable, anent this and that about the Spanish situation, pro and con, and the relation thereto of "Blockade," Walter Wanger ordered affixed to the main title of his production a foreword reading:

> *"This story of love and adventure is not intended to treat with or take sides in the conflict of ideas involved in the present Spanish conflict."*

The picture was scheduled to open this week in about three hundred theatres.

The Legion of Decency, on Wednesday, after viewing "Blockade," established a new rating in order to classify the picture.

The Legion established the classification "Separately Classified," with the observation: "Many people will regard this picture as containing foreign political propaganda in favor of one side in the present unfortunate struggle in Spain."

This is the first time the Legion has gone beyond its four classifications to rate a picture.

The usual classifications are: Class A-1, unobjectionable for general patronage; Class A-2, Unobjectionable for adults; Class B, Objectionable in part, and Class C, Condemned.

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Stiffening Ranks

Battle lines in the struggle for control of Hollywood's creative employees, at present incorporated largely in the talent guilds, were drawn following clarification of the IATSE policy toward further organization. The Screen Writers' Guild took the lead in rallying support for itself and the other present guilds in the course of its campaign for votes in the collective bargaining election ordered by the National Labor Relations Board and in answer to a strongly worded attack on the guilds voiced by Harland Holmden, IATSE vice-president, and included in a resolution passed at the Alliance convention last week.

Plans for the NLRB election were endangered on Tuesday when attorneys for the producers refused to supply lists of writers on the studio payrolls and announced their intention of fighting the Labor Board ruling in the courts.

The IATSE-Guild controversy and the election story are reported on page 17.

Summer Shutdowns

At a meeting of the Cleveland Motion Picture Exhibitors Association, composed of independent theatre owners, held last Thursday, all members present, representing 98 per cent of the total membership, voted to close their houses three or four days a week for the summer months or until such time as economic conditions warrant full time operation.

Affiliated theatre heads, asked what would be their attitude towards a closing policy said they were not interested in the move at all and would continue full time operation of their houses.

Approximately 80 *theatres would be affected by the proposed closing policy.*

Support for Neely

Resolutions pledging support for the Neely anti-block booking bill and theatre divorcement legislation were adopted at a two day meeting of Allied States Association of the Northwest at the Nicollet Hotel, Minneapolis, Wednesday and Thursday. W. A. (Al) Steffes, president, in his annual report cited the retention of cash giveaways in Minnesota, the barring of new theatre building in Minneapolis, the prevention of unionization of front of the house employees in cities and unionization in small towns as among the major accomplishments of the year. He told members the film business was better off by 30 per cent than other businesses, said nothing was wrong with the industry that good pictures wouldn't correct and predicted that business would improve in the fall.

Foreign Business

Developments pointing toward an increase in foreign business for American film companies took place this week when the Japanese government was reported preparing partially to lift its ban on foreign pictures and when the State Department in Washington disclosed the details of a reciprocal trade agreement with Czechoslovakia. The treaty gives United States definite advantages. Meanwhile, the possibilities of completing negotiations for a trade treaty with the United Kingdom within the next few weeks faded. It was considered likely in Washington that negotiations will be suspended and that a pact will not be consummated until after the congressional elections next November.

The Czech treaty, the Japanese report and details of the potential agreement with the British are discussed in a story on page 60.

Deathknell

Adjournment of the Seventy-fifth Congress brings with it the final deathknell for this year of the Neely Bill for regulating trade practices, easily the most vital piece of legislation affecting the film industry to be discussed by Congress this session. The bill prohibiting blind booking and selling did pass the Senate but was killed in committee in the House of Representatives. The House Rules Committee also defeated a move for a monopoly inquiry into the radio broadcasting industry.

A review of the legislative record is on page 18.

New Theatres

Fox West Coast, the far west division of National Theatres, will shortly start construction of four theatres, all neighborhoods, at an investment of $600,000, according to Charles A. Buckley vice-president of FWC, who returned to the coast this week after conferences with Spyros Skouras in New York. Charles P. Skouras, head of FWC, Thomas Page, head statistician, and Alfred Wright, Los Angeles attorney for Twentieth Century-Fox, who participated in the discussions also returned to California.

One of the theatres to be constructed will be in Los Angeles and will require a shift in zoning and policy. Another will be built in Fresno, as a neighborhood first run, and two are planned between Oakland and Berkeley.

National Theatres is in the market for additional houses and, despite generally reported declining theatre grosses, has no plans for disposing of any of its units, an executive of the circuit said this week.

TRADE PROGRAM NOW IN WORK

Distributing companies are now definitely at work, secretly, on the formulation of machinery for adjusting local trade disputes and a program of "fair practices," which, as stated in Motion Picture Herald on May 7th, will be presented to exhibitors by midsummer, thus bringing another new day of self-regulation for the industry.

Basically, the plan will embrace the so-called "ten-point" program of practices proposed by the Motion Picture Theatre Owners of America.

The killing of the Neely-Pettengill anti-block booking and anti-blind selling bill by the House this week on the eve of adjournment of Congress was the signal for the distributors to go ahead with formulation of their plan. As long as the bill was apt to be imposed by Congress, no distributor was willing to undertake voluntary regulation of trade practices.

Official spokesmen for the distributors said this week that the program will be working by the opening of the new 1938-39 show season in the fall.

MOTION PICTURE HERALD

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Production in East

Feature production by a major company returns to New York for the first time in years with Paramount's decision to film again at the Eastern Service Studio, formerly controlled by the company, in Astoria, Long Island.

Harold Orlob, stage producer and author, on Tuesday purchased the United States Government's WPA Theatre Project stage play, "one third of a nation." Arthur Arent, managing editor of the "WPA Living Newspaper," wrote the play. Mr. Orlob will bring the play to the screen under Paramount's auspices, at Long Island, with Sylvia Sidney starred. It is the first purchase of a WPA play for commercial film production. Cameras start August 15th.

30 UA Features

United Artists, next to the last company to disclose its releasing plans for the 1938-'39 season, this week announced its lineup will consist of 30 features and a series of 12 short subjects in color. The announcement, made at the company's convention in New York City, leaves RKO-Radio as the only company which has not yet held a convention or announced its new season product. The United Artists features will be made by six producers—five each from Samuel Goldwyn, Alexander Korda, Walter Wanger and Edward Small, two from David O. Selznick and eight from Hal Roach, including four feature-length Laurel and Hardy comedies.

The titles of 25 of the 30 features are listed in a United Artists product story on page 33.

AFM Agreement

An agreement to eliminate the dubbing of sound tracks from old films to new ones has been reached between the principal motion picture producers and the American Federation of Musicians, Joseph N. Weber, Federation president, reported in Tampa, Fla., this week when the AFM opened its 43rd annual convention. The agreement will increase the annual income of musicians by $800,000, Mr. Weber estimated.

The agreement is explained on page 40.

Three-Cornered Fight

It's a battle royal now, with the Australian trade journal, *Film Weekly,* joining the motion picture industry's defense against the Sydney *Daily Telegraph's* attacks upon city theatre managements. It all grew out of the theatres' refusal to pay increased rates for advertising.

This and other developments in Australia are reported by Cliff Holt, on page 22.

This Week In Pictures



UNITED ARTISTS executives and sales representatives gathered in the Waldorf Astoria, New York, this week to hear announcement of a program of 30 features for the 1938-39 season. Above, Lowell Calvert, eastern representative for Selznick International Productions; Moe Streimer, New York exchange manager, and Harry D. Buckley, vice-president in charge of exchanges, chat in the lobby of the hotel. Below left, Hal Roach, new addition to the ranks of United Artists producers, and Maurice Silverstone, executive committee chairman and general manager, arrive in New York by train for the meeting. Below right, A. W. Smith, Jr., general sales manager, and Monroe W. Greenthal, advertising and publicity director.

Metropolitan Photos





Elizabeth Tucker, program director of W2XE, Columbia short wave station; H. Alban Mestanza, editor of Teatro al Dìa*; Freddy, Argentine radio star; Joseph Hill, CBS program builder, and Mike Foster, CBS publicity writer, completing arrangements for the Pan-American good will broadcast to be sponsored by Quigley Publications and* Teatro al Dìa *June* 28th.





Metropolitan Photo

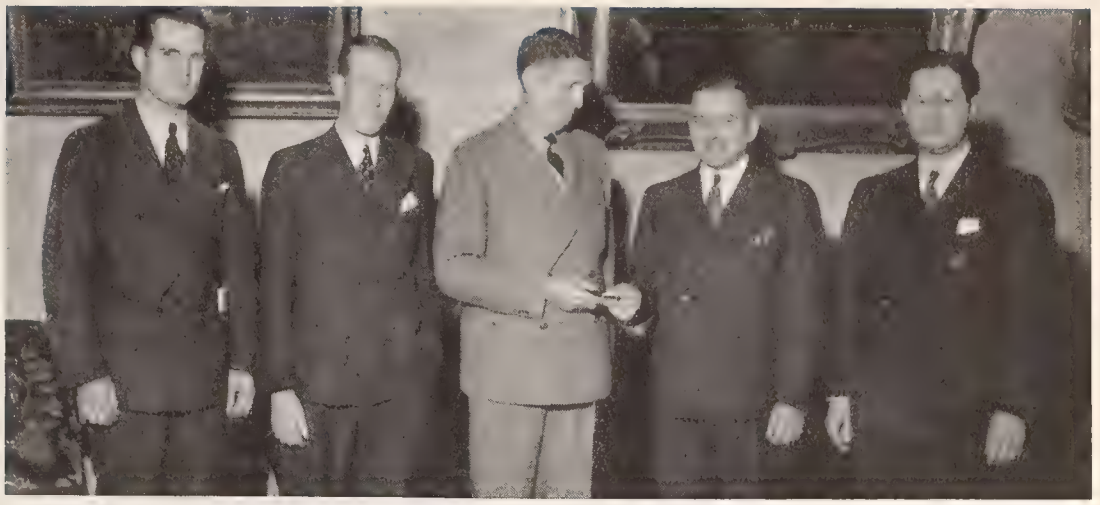
Alfred Hitchcock, English director, arrives in New York with his wife, the former Alma Reville, on his way to Hollywood which he will visit for the first time in the 19 *years he has been concerned with the film industry.*



"All hell will break loose in South China soon," writes A. T. Hull, above, RKO Pathe News cameraman, to his home office from Canton where he filmed exclusive shots of the bombing of the city by the Japanese. "The total casualties during the first two days," he estimated, "were greater than that of any two days in the history of modern warfare."



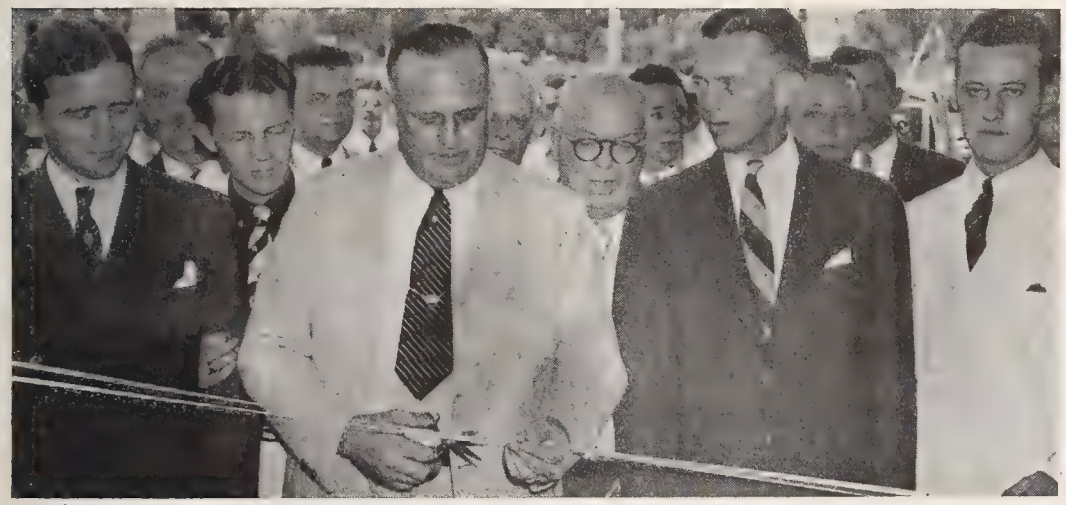
J. Robert Rubin, vice-president and general counsel of Loew's, Inc., and Metro-Goldwyn-Mayer, who recently received an honorary degree of doctor of law from Oglethorpe University, Atlanta, Ga., at the university's commencement exercises at which David Sarnoff, president of Radio Corporation of America, was similarly honored with a degree of doctor of commercial science. Mr. Rubin, in his address of acceptance, said that in honoring him the university was honoring his profession and the film industry. He traced the history of motion pictures and emphasized their place in the daily routine of modern civilization.



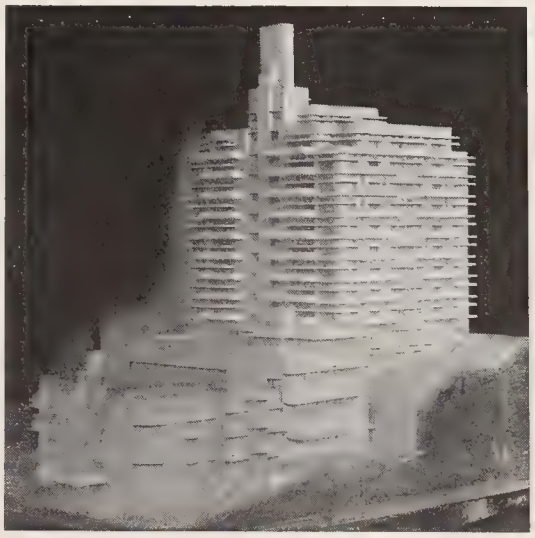
Binghamton managers of Comerford theatres receiving awards for the Winter Movie Carnival, left to right, T. J. Walsh, district manager; Frank Garrison, Regus theatre; John Nolan, home office; Walter Stanzel, Riviera, and Walter Shelton, Enjoy.



Oklahoma City managers meet Roy Rogers, Republic star, on a personal appearance tour of the south, left to right, Claude Fulgham, Griffith Amusement division manager; Dorothy Jean Falls; Sol Davis, Republic exchange manager; the singing cowboy; Miss Ona Johnson, Majestic theatre; Arlean Gabert; F. R. Moran, and Mrs. F. Gabert.



Mayor George C. Blume of Jacksonville, Fla., cuts the ribbon to open the San Marco, new E. J. Sparks theatre in that city. Watching the ceremony are Fuller Warren, nominee for state representative; Guy A. Kenimer, Sparks Enterprises district manager, and Elbert S. Thompson, former manager of the Lyric theatre, Gainesville, in charge of the new house.



Right, a scale model of the Cathay theatre, 1,150-seat house in Singapore, being built by Associated Theatres, Ltd.

Governor Frank Merriam of California, third from left below, views a Hanford, Cal., municipal parade from the marquee of M. M. McAlexander's Fox theatre.



A Page of Hopes

EACH year and always producers and their representatives scan the known sources and seek more fertile ones in their search for new and promising material for the treadmill of Fame—potential stars whose courses they hope the public will follow with avidity, bringing consequent profits. The cluster on this page, selected at random, represents Hollywood's recent hopes for a future constellation.



Gwen Kenyon, Paramount.



Ann Rutherford, MGM.



Della Lind, who makes her debut in MGM's "Swiss Miss."



Jane Clayton with Harry Sherman, Paramount producer.



Greer Garson, Metro-Goldwyn-Mayer.

Ellen Drew, Paramount.





Cosmo-Sileo Photo

Phyllis Welch, Paramount.



Roy Rogers, Republic



Marie Wilson, appearing in Warner Brothers' "Boy Meets Girl."

577 FEATURES FOR '39, 30% OF '38 YET TO COME

Exhibitors' source of product supply to which the 12 large distributors have been committed for 1938-39 runs but three per cent less than that of the closing season, in the line of features, and only 16 per cent fewer short subjects, this despite pre-seasonal reports of a pending sharp curtailment.

Numerically, the feature lineup now stands—with all commitments officially down on paper, except RKO's, at between 569 to 577 for the new season, compared with a total of between 590 to 608 for the present season, only 21 features less for next year than this.

Two-reelers will drop 42, from 162 this season, to 120 for 1938-39.

In the one-reeler line, the drop is slightly more pronounced, reaching 57, from 552 this year to 495 for next.

Serials will remain the same, at 12, of 20 chapters each, in two reels, and, of course, there is no change in the total of five newsreels.

Combined totals of features and shorts stands at 1,321 for 1937-38, and 1,201 for 1938-39, less than nine per cent over all for next year.

Fully 70 per cent of the 590 features to which the 12 distributors were committed for the present (1937-38) season have actually been produced and delivered, leaving 30 per cent for the two-and-a-half months still to be delivered to September 1st, when the new (1938-39) season commences.

To the 569 feature commitments for 1938-39 and the 590 features to which the companies are committed this year, another 100 features can be added to the totals of each season. These additions represent the pictures contributed to the exhibitors' source of supply by independent companies and from importations from abroad, also reissues. Two-score reissues, for example, now are on the market (see MOTION PICTURE HERALD, June 4th, page 47). The totals of all features available then, would be approximately 690 for this year and about 669 for next year.

In the lineup of short subjects, a conservative estimate would increase the totals another 200 from independent and foreign sources, for a grand total of 914 this year, and 815 for next. Also, a few more serials will come from independent sources, adding to the 12 serials down for majors for both this year and next.

Columbia Pictures will have six less features in 1938-39 than this year, cutting its total from 62 to 56. Its short subject lineup remains unchanged, however, at 26 two-reelers, 100 single reelers and four serials. Of the 62 features to which the company was committed for 1937-38, some 40 have already been delivered, with another 22 to go.

GB Pictures is making the most appreciable gain in increased feature programs, raising its present season's total of 16 to 24 next year. No short subjects were delivered this year, none are down for next. Ten features still are to be delivered on the 1937-38 program, of the 16 promised.

At Grand National, a reorganization is in process. However, tentative arrangements have been made for 52 features next year, compared to the 64 on the 1937-38 schedule, of which 27 are listed in MOTION PICTURE HERALD's release chart as having been delivered, leaving another 37 to go, the status of which at this moment is unknown.

Metro-Goldwyn-Mayer's total of 44-to-52—this company using a most elastic schedule—will be the same next season as it was this. Thirty-two have been delivered this season, leaving from 12 to 20 to go. MGM does not produce serials, but its two-reel and single-reel commitment stays the same at 12 and 80, respectively.

Monogram is down for 42 next season, same number as this, without any short subjects or serials. This company is making progress on deliveries, having completed 37 for 1937-38, leaving only five to be delivered.

Paramount this year was committed to an elastic schedule of between 50 and 60 features, and has already delivered 46, with anywhere from four to 14 to go on the basis of its original commitment. For the new year, the company is down for a flat 58 features, one two-reeler and 102 singles, compared with one two-reeler this year and 101 singles, plus Paramount News.

RKO Radio is cutting its feature program from 54 this year to 48 for next, although a definite schedule is still to be completed. The short subject schedule remains at about the same, 37 in two reels and 57 in one. The company also has its newsreel. Of the 54 features promised

(*Continued on page 22, column 3*)

How Distributors Stand on Product Commitments and Deliveries

Company	Product Announced For 1938-'39 Features	2-Reelers	1-Reelers	Serials	Product Announced For 1937-'38 Features	2-Reelers	1-Reelers	Serials	—1937-38 Features— Delivered to June 1	Still to Be Delivered
COLUMBIA	56	26	100	4	62	26	100	4	40	22
GB	24	0	0	0	16	0	0	0	6	10
GRAND NATIONAL (a)	52(a)	0	0	0	64	0	0	0	27(a)	37(a)
MGM	44 to 52	12	80(b)	0	44 to 52	12	80(b)	0	32	12 to 20
MONOGRAM	42	0	0	0	42	0	0	0	37	5
PARAMOUNT	58	1	102(b)	0	50 to 60	1	101(b)	0	46	4 to 14
RKO	48*	38*	57*(b)	0	54	37	57(b)	0	30***	24
REPUBLIC	55	0	0	4	54	0	0	4	40	14
20TH-FOX	56	0	52(b)	0	62	42	58(b)	0	52	10
UNITED ARTISTS	30	0	12	0	31	0	0	0	21	10
UNIVERSAL	52	13	68(b)	4	51	14	52(b)	4	35	16
WARNER BROTHERS	52	30	104	0	60	30	104	0	44	16
TOTALS	569 to 577	120	495	12	590 to 608	162	552	12	410	180 to 198

*Tentative. ***RKO also released two English pictures and "Snow White." (a) Grand National is in reorganization; its total figures are uncertain. (b) Each has 104 issues of newsreels.

UNIVERSITY AND INDUSTRY HONOR QUIGLEY AS FATHER OF THE CODE

Publisher Is Given a Degree by Loyola and Dinner by Leaders Appreciating Service to Screen » » »

by WILLIAM R. WEAVER
Hollywood Editor

Academically and institutionally the homeland of motion pictures this week rendered signal recognition to Martin Quigley as the father of the Production Code, and recognition of it as the document of salvation of a troubled art and a perplexed industry.

In Los Angeles, Loyola University conferred upon Mr. Quigley the honorary degree of Doctor of Literature, in a Sunday ceremonial. The citation declared him the man *"who conceived and later saw to the preparation of the Production Code of Ethics which is now the Magna Carta . . . of moral principles . . . of motion pictures in the United States. . . . "*

In Hollywood Monday evening the production community of the motion picture industry, represented in the person of Joseph M. Schenck and Louis B. Mayer, hosts, and an array of their contemporaries as guests, assembled at a dinner in Mr. Quigley's honor to put the underscore of their approval on his recognition and by official public utterance to make record of the special, original and individual nature of his contribution of the Code.

> *"Other names have been mentioned as motivating influences," observed Mr. Schenck, speaking before the industry dinner gathering at the Cafe de Paree at the 20th-Century Fox studio. "Other persons, more thoroughly publicized than he, have been given the greater share of the credit for its invention. But those who are familiar with the facts know that the mainspring of the movement, and most of the works as well, was our guest of honor, Martin Quigley."*

Mr. Mayer with colorings of personal reminiscence traced the story of Mr. Quigley's coming to the motion picture industry and the rise of his publications with a policy of service. And touching directly on the origin and instrumentation of the Production Code he said:

"We were sailing along toward what might have been a very dangerous port. Without fear of failure he ventured to chart out a safe course. . . . The farsighted men of this industry readily rallied to the Quigley theory and principle. . . . Those that were wrong were fearful. . . . The majority who were right rallied behind his effort to bring into line those who were shortsighted. . . . "

Mr. Quigley in his remarks of response accepted his honors with expressions of personal gratitude and with emphasis on his role of vicar for the motion picture industry in this institutional recognition from an institution of letters and culture located at the industry's production center.

The speakers of the evening included Dr. Rufus B. Von Kleinschmid, president of the University of Southern California, Joseph Scott, attorney and civic leader in Los Angeles, and the Reverend Charles A. McQuillan, S.J., president of Loyola University.

THE honoring of Mr. Quigley for his service to the motion picture and its audiences was a part of the ceremonials of Loyola's seventy-third annual commencement. The program began with the academic procession headed by its guard of honor, the colors of the United States, the Papal colors and the colors of the Commonwealth of California proceeding across the campus of the University, stately with its mission architecture in the Del Rey Hills and looking out to the Pacific.

In academic cap and gown, Mr. Quigley and Robert A. Millikan, noted scientist, also honored with a degree that day, proceeded in line after the faculty and followed by the President of the University, the Reverend Charles A. McQuillan, S.J. and other churchmen in their ceremonial robes. The Most Reverend John J. Cantwell, archbishop of Los Angeles, was the recipient of a degree.

The presentation included the reading of the citation setting forth Loyola's appreciations of the services of Mr. Quigley to the interests of society and the motion picture. Following the citation a telegram from Archbishop John T. McNicholas of Cincinnati, chairman of the Episcopal Committee on Motion Pictures, was read. He said:

"That the president and faculty of Loyola University have recognized Mr. Martin Quigley by conferring on him the honorary degree of Doctor of Literature will merit the commendation of all informed persons. His sterling qualities of mind and heart, his militant idealism, his consecration

LOYOLA UNIVERSITY'S CITATION

IT is well within the facts to suggest that there exists today no means of influencing the masses more potent than the motion picture.

Its sphere of influence is bounded only by the four corners of the earth. Untold millions in every land attend upon its exhibition. So vast is its audience, and so complex in character, that it challenges the best thought of our times.

A medium so importantly a part of the lives of so many millions of the world's people could not carry on without proper direction and sound guidance. Thus it comes about that Loyola University has the opportunity to single out for conspicuous acclaim a man who, almost unaided, has done more to insure acceptable moral standards in motion pictures than any person anywhere.

Here is a man who has given over a lifetime to a study of the many problems suggested by the universal appeal of motion pictures. Almost from the inception of the art he was quick to sense the dangers which lie, sinister like, in this new and glamorous form of popular entertainment.

He it was who conceived, and later saw to the preparation, of the motion picture Production Code of Ethics which is now the Magna Carta that serves as a practical working guide of moral principles for those engaged in the production of motion pictures in the United States.

He it is who "fought the good fight" for decency in motion pictures, for proper moral standards by which these pictures can be made to entertain without, at the same time, perverting those principles of Christian morality upon which great nations must build if they are to survive.

A DISTINGUISHED editor and a successful publisher, with a trenchant pen and a courageous heart, he has been the leader in the movement which has resulted in those finer things that now distinguish our American-made motion pictures. His was the voice that pointed out the dangers by which the wrong kind of motion pictures served to imperil public morals. At the same time he was the first to provide a practical working scheme which would remove from these films the elements that tend to corrupt and to debase.

A man of unimpeachable personal character, possessed of a kind of integrity which is all too rare in these days of confused thought and rampant commercialism; a man of culture; a man of intense Christian idealism, Loyola University counts it a distinct privilege to confer the Honorary Degree of Doctor of Literature upon Martin Quigley.



Code talk, on the dais at the Cafe de Paree, Louis B. Mayer, Martin Quigley, Joseph M. Schenck.

to duty, his stern refusal to compromise with wrong, his long struggle to make the cinema sane, wholesome entertainment, have been an inspiration to all who know Mr. Quigley best."

WHEN on Monday following, Hollywood set about its own acknowledgments and honors to Mr. Quigley for the Production Code, it was with a dinner gathering of executives and personages of the production community at the Cafe de Paree on the garden-bedecked 20th Century-Fox lot. It is a famous caravanserai, as redolent, and as historic as any place in young Hollywood maybe, with the lore and persiflage of the pundits, wits and beauties of movieland, a rendezvous of greats, near greats, columnists, reporters, and journalists of all the world.

This night it was dedicated to the function set to declare for the first official occasion the origin of the Production Code under which the organized motion picture industry operates.

Joseph M. Schenck, president of the Producers Association, made the opening address and went forthrightly into the subject, saying:

"Other names have been freely mentioned as motivating influences. Other persons more thoroughly publicized than he have been given the greater share of the credit for its invention. But those who are familiar with the facts know that the main spring of the movement, and most of the works as well, was our guest of honor Martin Quigley.

"It is true that we are here to pay honor to an individual, but it is likewise a fact that we are at the same time doing honor to a great idea, an idea which was given birth by a great institution.

"We are here this evening to pay homage to one of our fellow workers, for we all regard him as such, who, on Sunday, was accorded high honor and deserved recognition by a great institution of learning. We owe a great debt of gratitude for the formation of a force which all recognize as the most constructive and powerful artistic movement ever to enter the field of public entertainment.

"The facts concerning the reason and causes for it are familiar to all of us.

"Times change and we change with them.

"Nothing changes more rapidly than the taste in entertainment for the masses and classes. That has been our great problem in the picture industry, trying to keep ahead of the public's changing tastes. In trying to do so, and probably following the public's taste in current and popular literature, we got into a jam.

"The public has a way of catching up with us every so often, and then, well, you know the story as well as I do. It would have been impossible for any single force that I can think of to have accomplished what was done through the Production Code, especially in unifying the industry, in making it think alike along certain lines without dangerously standardizing the product.

"There is little doubt that the plan was the most comprehensive ever devised to deal with a subject of such wide and vital importance.

"Some may have disagreed with certain of its details, but I do not think there was one person in the industry who did not at the time recognize the honesty of the underlying motives and desire of those behind the movement not to cause any injury to our business. I am sure that there isn't one producer of importance in the industry who would not today place before any financial reward his duty to his fellow man or his responsibility to the youth of America, and the world as well.

"What has been accomplished by the code is familiar to all of us here, especially the standard it has established in decency for the screen. I do not want to embarrass Martin Quigley by a fulsome eulogy, but he has fought our battles vigorously for us in the past, just as he has honestly and as vigorously fought us when he thought we were wrong.

"Always he has been an honest champion of the motion picture industry and we rejoice with him in the recognition accorded him by Loyola."

Mr. Quigley, acknowledging the tributes of Mr. Schenck, Mr. Mayer and the other speakers, said, "The selection by the authorities of Loyola University at this time of a person associated with motion pictures for the award of a degree is an encouraging event. That I should be the person so selected is, of course, a matter of deep personal gratification.

"But most important of all is the fact that this action bespeaks on the part of the faculty of this University, located here in the center of the world production of motion pictures, a hearty and consistent appreciation of the efforts of American producers in the pursuit and accomplishment of a wholesome screen.

"There is little need now and here to dwell on the regulatory methods which have won approval of the American motion picture from moral and social leadership the world over. But there are certain incidents in the industry's hard-fought victory over imposing difficulties which must not be forgotten.

"Let it be remembered that added to the manifold perplexities which confronted the industry in its application of the system of regulation and adjustment there was a great chorus of critics and commentators who, not taking the trouble to understand what the industry was doing, pleaded that to clean up the pictures would be to destroy their popular appeal.

"These critics have retreated in confusion. I often think of the writer in a great New York newspaper who, to show his contempt for the Production Code plan, said that under it the public would probably have to come to look at things like 'Snow White and the Seven Dwarfs.'

"This industry has demonstrated that within the framework of the Code there is ample latitude for making the best entertainments that have ever been prepared for a mass audience at any time anywhere. The public has responded by giving the greatest patronage to pictures produced under the Code that has ever been accorded to this or any other form of amusement.

"The motion picture industry in the United States has demonstrated to the world amusement industry—and I hope for all time—that there is a new line for the copy books which reads—'Decency is the best policy.'

"It is no longer debatable that if the motion picture is to gain and hold its widest possible audience it must be based on a common denominator of common decency."

"It is one thing to be a publisher and editor when one's business is clearly and succinctly to place before the public the industry to the regulation of which and for the upbuilding of which the particular publication is devoted—but it is another thing

(*Continued on next page*)

"achievement in the field of ethics"

(*Continued from preceding page*)

to so manage a great publication that, while fulfilling its official work, it shall also take the place of leadership to effect that progress in the industry which it serves which warrants the approval and praise of the industry itself and the onlookers who watch the industry carefully and those who are anxious for its success," observed Dr. Von Kleinschmid of the University of Southern California.

"I congratulate Dr. Martin Quigley upon his achievement. It is a distinct achievement not only in literature—and his degree is Doctor of Literature—but a distinct achievement in the field of ethics."

Mr. Scott said: "Of course I am delighted to see this outpouring of the industry in paying this tribute to Martin Quigley. I feel very keenly gratified about this function tonight. We think that Mr. Quigley and his movement has meant a great deal of benefit to your industry."

The Reverend McQuillan in his speech observed:

"We have been very happy to accord this honor to one of your number as we have in presenting worthily, fittingly, the degree of Doctor of Literature to Mr. Martin Quigley. We have made no mistake in selecting our man.

"Not only have we honored Mr. Quigley personally—but we felt we were also honoring you men who stand for all of what is best, wholesome and good in your very influential business, the motion picture industry.

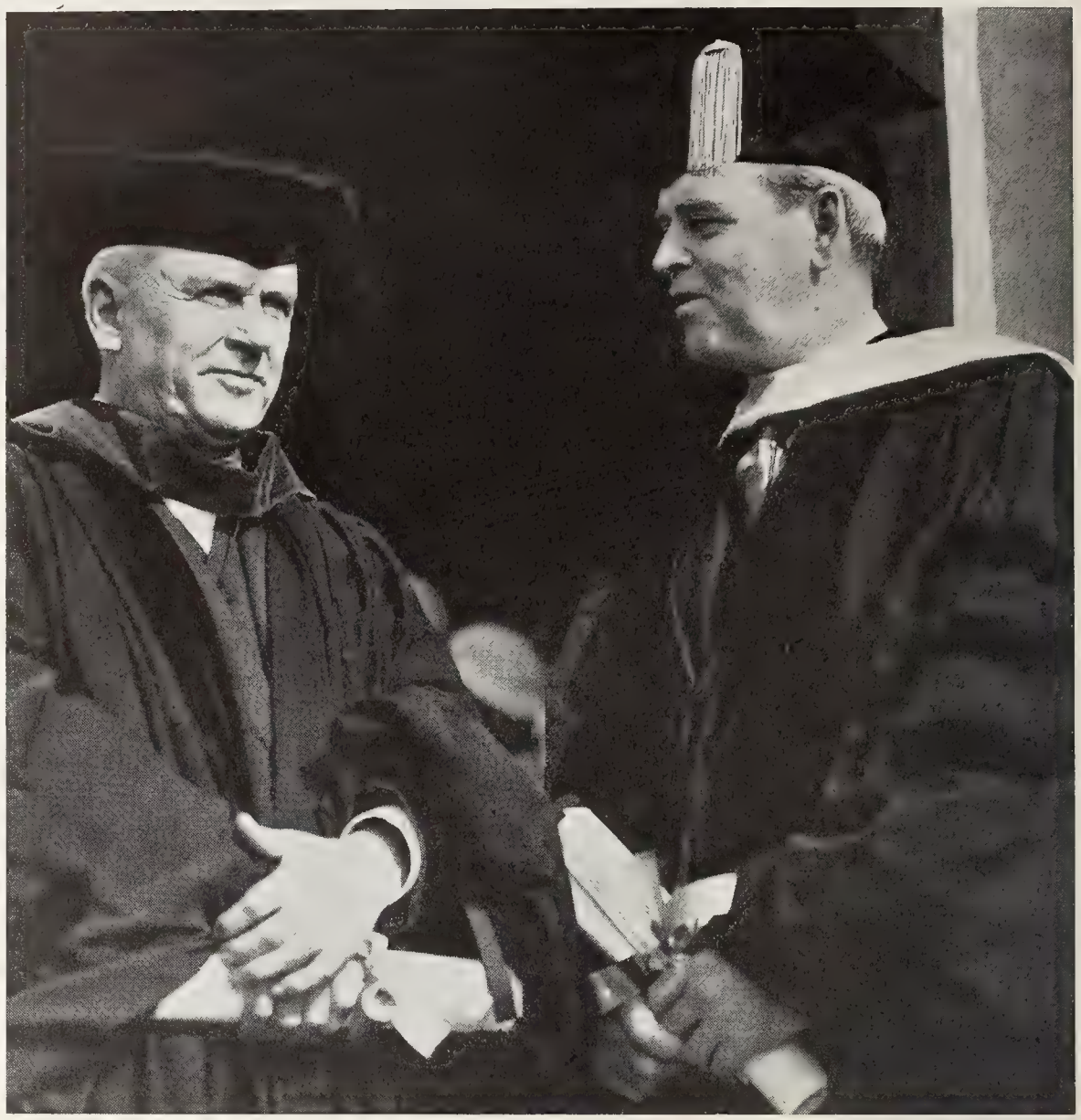
"In honoring Mr. Quigley we hope that you feel that we have given you some symbol, some token of encouragement, to continue the work that you have done."

Among those at the dinner as representatives of the industry were: Sam Katz, Spencer Tracy, Sid Grauman, Sol Wurtzel, William Goetz, Charles R. Rogers, Harry Cohn, Al Lichtman, Sol Lesser, Henry Ginsberg, J. R. McDonough, Fred Beetson, Mendel Silberberg, John Considine, Jr., Martin Quigley, Jr., Winfield R. Sheehan, Scott Dunlap, Victor Clarke, Tom Pettey, Pat Casey, Geoffrey Shurlock, Cliff Work, Matthew Fox, George Murphy, Milton Breen, Jock Lawrence, Al Cohen, Harold Lloyd.

Guests from Loyola University were: Rev. John F. Connolly, Dean of the Faculties; Rev. Joseph J. Donovan, Regent of the School of Law, and George M. Breslin, member of the Board of Regents.

The clergy of the Archdiocese of Los Angeles was represented by Msgr. James Keating and Rev. John J. Devlin.

Also in attendance were Francis Montgomery, Harry Crocker of the *Los Angeles Examiner,* Ralph Wilk of *Film Daily,* Howard Strickling, Les Peterson, Nat Dyches, Boone Mancall, William R. Weaver, Mildred Early and Augustine McCarthy.



Robert A. Millikan (electrons) and Martin Quigley (motion pictures) at the doors of Loyola University in Los Angeles, with the honors of their new degrees fresh upon them.

LOUIS B. MAYER REMEMBERS

"FOR any who does not know the early history of Dr. Quigley, I would like to recite that somewhat over 20 years ago there were many trade journals being published in New York, with no particularly constructive policies.

"He foresaw dangers to the industry. You know the saying, 'Everybody has two businesses, his own and the motion picture.' Martin Quigley took that philosophy to his heart.

"Remember that his income is from this industry, and if he was wrong he would take the consequences, and if he was right he knew the men of this industry would rally to him and give him thanks for his courage. It was he who went on the proposition that we would not be pushed around by political censorship bodies, that we would censor ourselves, and that we should have a code that would do away with all censorship bodies.

"I believe we forget today the problems we used to have with censorial bodies. One state would pass a film and another would reject it. The farsighted men of this industry readily rallied to the Quigley theory and principle. The others were in the minority, but how many have to be wrong before there is cause for regulating bodies? Those that were wrong were fearful of what Martin Quigley was sponsoring. The majority who were right rallied behind his effort to bring into line those who were shortsighted. We have much to be thankful for, Martin, and I am glad that I have had an opportunity to tell you so.

"I remember how kind you were to me when I was producing one picture at a time. In fact you were nicer to me when you thought I needed help than you have been since I have had the great M-G-M organization behind me. That is indicative of your character. You are deserving of the blessings received for what you have done. I have never heard, in 20 years, anything said about you that I would not love to have said about me. I have waited those 20 years to tell you of my great respect, love and affection for you. May God bless you."

GUILDS STIFFEN RANKS TO RESIST THREAT OF IATSE ENCROACHMENT

Writers' Group Leads Attack Following Clarification of Organization Policy of International at Cleveland Meeting

Clearly drawn battle lines along which the campaign for control of labor in the motion picture industry, particularly in the Hollywood studios, will be conducted, emerged this week following clarification of the positions of the various talent guilds and the strongly entrenched International Alliance of Theatrical Stage Employees, affiliate of the American Federation of Labor.

The Screen Writers' Guild, presently engaged in rallying support for the elections ordered by the National Labor Relations Board for the designation of a collective bargaining agency for writers, took the lead in answering the IATSE's attack on talent guilds in general which was enunciated at the Alliance convention last week by George E. Browne, International president, framed in a resolution during the sessions, and later amplified by Harland Holmden, third vice-president. The other guilds officially were silent but showed determination to fight bitterly against any invasion of their ranks.

Strong words and bitter innuendo characterized the opening of the struggle which has been brewing since last fall when the IATSE cryptically claimed jurisdiction over all labor concerned in the production, distribution and exhibition of motion pictures but made no further move to invade the fields organized by Hollywood's guilds.

Mr. Browne, in a camera interview with MOTION PICTURE HERALD before the convention opened, said: "In order to be effective, organized labor in the motion picture industry must substantially embrace the industry. . . . We are going to continue our program in Hollywood, where there is still much work to be done." He terminated the interview abruptly when the question of inclusion of the guilds was raised.

Stars Called Employers

Clarifying the IATSE's jurisdictional policy after the delegates to the convention had disbanded, Harland Holmden said the Alliance would not claim jurisdiction over stars and other high-salaried talent whom it characterizes as "employers" because of their participation in profits and their "astronomical salaries." Their sole objective, he said, was organization of the "wage-earners."

Indication of the lines the IATSE possibly will follow in organizing the "wage-earners" was given, however, on the closing day of the convention in one of a group of resolutions passed unanimously by the delegates in which the National Labor Relations Board was petitioned to withdraw all protection from the various Hollywood creative guilds and the American Federation of Labor was called upon to withdraw charters or any other support given "these so-called guilds, falsely parading as labor organizations." The guilds further were referred to as "a mockery on organized labor which create dangerous resentments over their pretensions to be classed in the ranks of American labor."

Continuing his statement Mr. Holmden said, "The IATSE has never claimed jurisdiction over employers, and many of the members of the Screen Actors Guild and other so-called guilds are employers because of their share in the profits of production.

"These people are partners of the producers. Our claim is over the wage-earner who is seeking to make a livelihood for his family and not over the star who is making $200,000 a year and wants $300,000 and is using the mass of the workers for his selfish aims. The officers of the so-called guilds, falsely parading as a labor organization, cannot befog the IATSE as they have befogged their own people and the wage-earners in their ranks by laying smoke screens and raising false issues.

"In plain language, so simple that all who read may understand, the IATSE claims jurisdiction over wage-earners, and not those receiving astronomical salaries and who are participants in production profits and who have foresworn one of labor's sacred rights in agreeing by contract with the producers that they will not strike for any cause nor in support of any labor organization any time during the next ten years."

The condemnation of the guilds in the IATSE convention resolution was seized upon by the Screen Writers' Guild in immediate rebuttal as part of its campaign to rally support in the coming Labor Board elections, ordered last week in Washington to determine the long standing dispute between the Guild and Screen Playwrights both of which organizations claim the right to negotiate with producers for screen writers. Dudley Nichols, president of the Guild, in a full page advertisement in the Hollywood *Reporter* called the IATSE a "very real menace" and a "boss-ruled union."

The advertisement opened "If I were publisher of the Hollywood *Reporter*: . . . I would talk with the leaders of both organizations. I would espouse democracy in writer unionization because it is the only peaceful unionization. I would tell writers that the IATSE is a very real menace; that writers will find themselves in a boss-ruled union overnight if they stand alone; that IA can never take over writers if writers stand shoulder to shoulder with the Actors and Directors Guilds and that these Guilds stand with the Screen Writers Guild and not with the Playwrights. I would tell them that therefore a vote for the Playwrights or a vote for no representation at all is a vote for the IATSE. . . ."

The remainder of the statement characterized the election as a proper and final solution of the problem of writer representation, touched upon the Guild's previous charge of lack of faith on the part of producers and promised that the Guild would abide by the results of the ballot.

Non-affiliation Voted

The Writers' Guild at a meeting on Monday night at which election plans were laid, determined to cooperate with other groups to prevent encroachment of the Alliance on guild ranks and a policy of non-affiliation with either the American Federation of Labor or the Committee for Industrial Organization was adopted.

Although the other guilds and the Associated Actors and Artistes of America, parent organization of the Screen Actors' Guild and Actors' Equity, made no official or public comment on the IATSE attack they repeatedly have expressed their determination of resisting any encroachment on their present jurisdiction. Frank Gillmore, president of the AAAA, said, "The first move is theirs. I see no reason why we should become involved in a controversy of words with them at this stage."

Kenneth Thomson, executive secretary of the Screen Actors' Guild also declined comment. An official of the Guild pointed out in answer to the reference to the no-strike clause in the contract that "any labor contract honestly entered into is an agreement not to strike."

PRODUCERS REFUSE TO CERTIFY WRITERS

Because producers do not wish to take "responsibility for attempting to determine what persons are to be excluded from the right to vote" and are "unwilling to do any act or thing which might later be held as amounting to a waiver or result in the loss of any right," counsel for the studios refused to furnish lists of writers on their payrolls as of June 4th for checking as to eligibility under the recent findings of the Labor Board declaring film writers employees.

The refusal was made on Tuesday only a few minutes after Maurice Howard, NLRB field examiner, set June 28th as the date for the election by film writers to determine their collective bargaining agency. Walter K. Tuller, of Omelveny, Tuller & Myers, representing Paramount, and also spokesman for the other producer attorneys, said the producers would carry to the highest courts their contention that the Wagner Act is inapplicable to the film industry.

Indications were that the vote might be delayed indefinitely if a federal court subpoena is asked. In that case producer attorneys may carry the court decision, if it proves favorable to the Labor Board, to the circuit court of appeals and possibly directly to the supreme court.

FILMS UNSCATHED IN 57th CONGRESS BUT RADIO FACES FCC INVESTIGATION

Neely - Pettengill Bill to Regulate Trade Practices Comes Closer to Enactment Than Any Similar Measure

Adjournment of the Seventy-fifth Congress marks the deathknell of the Neely-Pettengill Bill for regulating film trade practices by criminal statute. The measure had come closer to enactment than any of its kind in all the industry's history.

The Bill, prohibiting block-and-blind selling, did pass the Senate, without a record vote, and was killed in the House, in the Interstate Commerce Committee, only on the eve of adjournment, after its sponsors had fought vigorously to bring it to the floor for a vote.

Block-and-blind selling bills have been perennials in Congress in one form or another for years, but not until this session did the legislation make any progress.

The organized industry hopes that there will be no further need of minorities' demands for governmental intervention by legislation, as distributors now are prepared to give to exhibitors machinery for adjusting local disputes and a program of "fair practices," including more liberal cancellation privileges, before Congress meets again.

Congressional proponents of the Neely-Pettengill Bill, feeling that its passage by the Senate was a long step forward, will resume their campaign in the House at the next Congress, according to George G. Ladowski, Democrat, of Michigan.

12,000 Pages of Debate

With a record behind it of well over 15,000 measures introduced, of which a few hundred were acted upon, and with some 12,000 pages of debate embalmed in the "Congressional Record," 467 of the 531 members are facing Congressional campaigns, if they desire to return to Washington.

Outstanding features of the 1938 session were the new revenue act, the projected monopoly investigation of large industries, including motion pictures, the long-drawn out and bitterly fought campaign for wage-and-hour legislation, and the appropriations for recovery and relief.

From the standpoint of the film industry directly, however, the high spot was occupied by the Neely bill.

Fine Arts Bureau Shelved

Other legislation affecting the industry directly on which any action was taken was the Sirovich Bill for the creation of a Bureau of Fine Arts, which was favorably reported by the House Patents Committee on May 26th. Extensive hearings were held on the subject by the committee in February, and hearings were held by a Senate committee on a companion bill offered by Senator Pepper of Florida at the end of that month and early in March. The Senate group, however, took no action.

The checkered course of the block booking legislation was easily the most interesting development of the Congress to those in the film business.

The measure was introduced in the Senate by Senator Matthew M. Neely, of West Virginia, on Jan. 5, 1938. Similar bills were introduced in the House by Representatives Culkin of New York, Pettengill of Indiana and Edmiston of West Virginia. With the exception of Mr. Edmiston, all of the members had had similar bills pending in previous Congresses.

No Hearings Held

No hearings were held on the bill in either House or Senate, but on Feb. 9th last, relying upon testimony taken during hearings in 1936, Senator Neely's Interstate Commerce Committee reported the measure favorably. In the next two months, Senator Neely made frequent speeches on his measure in the Senate and made repeated attempts to get it up for consideration, finally succeeding in May, when the bill was taken up and passed after a three-hour debate. No action, however, was taken in the House to follow up the start thus given the legislation.

Enactment of the Revenue Act of 1938 eased the path for some of the smallest corporations in the industry, and in other lines, through the new provisions relieving corporations with incomes of less than $25,000 from the burden of the undistributed profits tax and lightening the tax on larger corporations. Also eased were the taxes on capital gains.

The wage-hour legislation, safeguarded against application to child stars, would affect the producers and distributors, insofar as very low-paid employees were concerned, but in the case of theatres would not apply to the inde-

(Continued on following page, column 1)

LEGISLATION IN TWO STATES

While adjournment of Congress this week brought an end to many pieces of pending legislation affecting motion pictures, the industry's attention was directed to Ohio, where a bill that may cost distributors operating in that state a total of $1,500,000 *annually has been introduced in the Ohio Legislature, and to Louisiana, where theatre circuit owners face a minimum of* $1,000 *in yearly extra taxes if the proposed circuit tax measure, now before the Legislature in Baton Rouge, should pass.*

The Ohio measure would increase the censorship fee from $3 *a reel to two cents a lineal foot on all film publicly exhibited in the state.*

Another measure is before the Legislature which seeks to give municipalities power to place a tax upon certain specific businesses, one of which is a 7% *tax upon admissions.*

The Independent Theatre Owners of Ohio are opposed to both measures, referring to them as "two horribly bad bills.

The Louisiana law provides for the following: two to five theatres, $50 *tax each yearly; six to* 10 *theatres,* $75; 10 *to* 20, $100; 20 *to* 30, $125; 30 *to* 40, $150; 40 *to* 50, $155; 50 *up,* $200 *each.*

Senate Decides Against Super-power Stations, and House Defeats Move for Monopoly Investigation of Broadcasting

Two successive and decisive blows to the Federal Communications Commission were delivered by Congress this week when the Senate approved a resolution declaring that super-power radio stations were not in the public interest, and when the rules committee of the House of Representatives voted approval of the Connery resolution calling for an investigation into alleged monopoly in radio broadcasting.

Despite the favorable report by the rules committee on the Connery resolution, the measure was defeated when a vote was taken in the House on Tuesday.

The Congressional pronouncements came while the FCC continued its hearings on proposed new rules for broadcasting stations and while it was preparing to launch hearings on the monopoly question.

The senate resolution, voicing the body's viewpoint on super-power, was introduced last Thursday by Senator Burton K. Wheeler of Montana, chairman of the interstate commerce committee. It was adopted by the Senate on Monday. The resolution, Mr. Wheeler declared, was designed to preclude establishment of a monopoly within the radio industry. He pointed out that the resolution would not effect existing facilities such as Station WLW, Cincinnati, which operates under an experimental authority of 500 kilowatts. It is the only station exceeding 50 kilowatts.

Operation of stations with more than 50 kilowatts power, the resolution stated "would tend to concentrate political, social and economic power and influence in the hands of a very small group" and would "have adverse and injurious economic effects on other stations operating with less power, in depriving such stations of revenue and in limiting the ability of such stations adequately or efficiently to serve the social, religious, educational, civic and other like organizations and institutions in the communities in which such stations are located."

"It is, therefore," said the resolution, "the sense of the Senate that the Federal Communications Commission should not adopt or promulgate rules to permit or otherwise allow any station operating on a frequency in the standard broadcast band to operate on a regular or other basis with power in excess of 50 kilowatts."

Even before adoption of the resolution by the Senate, its introduction was generally conceded in Washington to be a sharp warning to the FCC not only not to attempt to increase the present maximum power limit but, further, to rescind the experimental grant held by WLW.

The Cincinnati station is to be considered by the FCC at hearings scheduled to follow the present series.

The resolution was introduced to the Senate within a few hours after officials of WLW had testified before the FCC regarding the cost of increasing the power of the station from 50 to 500 kilowatts. They had explained that the increase in cost of operation had necessitated the doubling of the station's time rates for advertising. Operation costs were figured at $220,000

(Continued on following page, column 3)

MANY BILLS OFFERED, FEW TAKEN UP

Anti-Trust Probe of Films Is Seen

(*Continued from preceding page, column 2*)

pendent houses, under a provision exempting retail trade which is primarily local in character. Circuits, however, were considered brought under the measure because of their effect upon interstate commerce.

Conditions in the motion picture industry undoubtedly will be explored by the joint Congressional-executive investigating committee created under the O'Mahoney resolution to lay the groundwork for new anti-trust legislation. Membership of the committee will include three Senators, three Congressmen and one member each from the Justice, Treasury, Commerce and Labor Departments, the Securities and Exchange Commission and the Federal Trade Commission.

This will give the Administration control of the committee, although the President was forced to bow to the refusal of Congress to accept his recommendation that the $500,000 study be made entirely by officials named by him, with no Congressional participation.

And the Funds

Control of the situation is further assured the Administration by a provision that while $100,000 of the fund is to be made available immediately for the committee's investigation, the remaining $400,000 is to be allocated by the President, as he sees fit, to the Governmental bodies cooperating in the inquiry.

With the Department of Justice and the Federal Trade Commission represented on the investigation committee, chances are slight that the film industry will escape thorough dissection in Washington.

The recovery-relief appropriation approved by Congress in the closing days will, it is hoped by the Administration, prime the pump for a new recovery effort. To that extent it is of interest to the industry, since anything that increases employment earnings should be reflected in theatre box offices.

Film Bills Submitted

While the Seventy-fifth Congress actually considered but one or two film measures, a number were introduced and died when the session adjourned. During the 1937 regular session, 25 bills and resolutions dealing with motion pictures were introduced; during the special session last year, none was added to the list, but in the 1938 session another 11 were submitted.

The subjects covered by the 1938 legislative moves were the establishment of a motion picture clearing house for the Government in the Government Printing Office, sponsored by Senator Thomas of Oklahoma; creation of a fine arts bureau, by Senator Pepper of Florida and Representative Sirovich of New York; use of motion pictures for the recording of court proceedings, by Representative Hobbs of Alabama; compulsory licensing of patents, by Representatives Connery of Massachusetts and McFarlane of Texas; protection of the earnings of child actors, by Representative Cannon of Wisconsin; and repeal of the fight film ban, by Representative Celler of New York.

Continuing his fight for relief of unemployed motion picture talent of Hollywood, for which last month he proposed the adoption by the WPA of a film-production project, Representative H. Jerry Vooris (Dem., Cal.), on the eve of adjournment, sounded out the project by outlining a possible method of distribution which would have enabled the project to be self-supporting without bringing the Government into competition with the exhibition branch of the industry. No action was taken.

The Congressman's plan contemplated that, under the auspices of the Federal Office of Education, there be established public forums and study groups throughout the country, to rent the pictures from the Government. As an inducement to the joining of such groups, the cost of films to the individual member would have been small and in time the distribution of films and the determination of the subjects to be filmed would have been placed in the hands of forum representatives.

Would Be WPA Project

In his proposal for a WPA production project, Representative Voorhis outlined the making of educational pictures based on the history and geography of the United States, of a type not produced commercially. "Such pictures," he said, "need not compete in any way at all with commercial pictures," while there is "no way in which these things can be brought home to the American people so effectively as by visual education through moving pictures."

Discussing the latest phase of his plan, he said: "The non-labor cost of making pictures is unquestionably high. On the other hand, it is my belief that the whole cost can be met out of revenues derived from the rental of the films which might be produced and that this could be done without competing in any way with the commercial moving-picture business."

"Something must be done about the thousands of unemployed moving picture workers," he contended. "It is an inexcusable neglect of a great opportunity for our nation to put them on direct relief or some project where their talents and abilities cannot be used."

REVENUE RULING AFFECTS INDUSTRY

Ruling that the Board of Tax Appeals is without jurisdiction to act in controversies between taxpayers and the Commissioner of Internal Revenue over old-age and unemployment compensation taxes of the Social Security Act, the Bureau of Internal Revenue held last week that appeals from actions of the commissioner must be taken direct to the courts, and laid down the procedure to be followed.

Producers, distributors or exhibitors against whom the commissioner levies taxes under the Social Security Act will be required to pay the taxes, but may then file a claim for refund or credit with the Internal Revenue Bureau.

No suit or proceeding for the recovery of any social security tax alleged to have been erroneously or illegally assessed or collected can be brought until six months after the claim has been filed, unless the bureau renders a decision thereon within that time, and must be brought within two years from the date the commissioner sends the taxpayer, by registered mail, a notice of disallowance of the claim or part thereof.

FCC Members Deny Having Stock

(*Continued from preceding page, column 3*)

a year for 500,000 watts as against $78,000 for 50,000.

Efforts of counsel for the commission to cross-examine the station officials, anent profits resulting from superpower, were halted upon objections entered by WLW counsel. It was explained that this matter could be gone into in detail at the projected hearings on the station's application for extension of its experimental permit.

Technical Aspect

With the commission practically banned from giving ear to appeals for an increase in the power maximum, the hearings on the proposed new rules have assumed a highly technical aspect as witnesses discuss the engineering phases of proposed changes in other regulations.

The House rules committee gave its approval to the resolution, introduced by the late William P. Connery, of Massachusetts, in the face of lengthy explanation by Frank R. McNinch, chairman of the FCC, of what the FCC would seek to do in its investigations, on which he said hearings probably would begin in July.

Deny Holding Stock

The decision to permit a vote on the resolution by the committee was reached after members of the FCC, individually, had denied that they held any stock in any radio enterprise. The committee evinced such little interest in these avowals that it voted to approve the resolution as T. A. M. Craven, FCC commissioner, rose to make his statement of financial independence, following the example set by Mr. McNinch and three other commissioners, Eugene O. Sykes, Thad H. Brown and Norman S. Case. Paul A. Walker, commissioner, was in the hospital at the time and George H. Payne, commissioner, had appeared before the committee earlier.

Lawrence Connery, representative, Massachusetts, and a brother of William Connery, had placed in the Congressional Record a report that Mr. Brown was "interested in the success of the National Broadcasting Company" and that Mr. Sykes was credited with "having a very wholesome interest in the affairs of the Columbia Broadcasting Company."

The resolution, approved by the committee, directed that a committee of seven be appointed to ascertain whether monopolies exist and whether they are "held by the Columbia Broadcasting System, National Broadcasting Company, Mutual Broadcasting System, and others."

During the hearing Mr. McNinch said there had been frequent reports in the press of favoring this or that company and that Mr. Payne had said that he had in his possession hundreds of complaints concerning programs, but that no charges had been placed before the commission on either count.

Approval of the resolution by the rules committee gave the measure right-of-way on the House floor, thus forcing a vote in the closing session. The resolution contained on indication that the FCC would be investigated.

New York Bars Marijuana Film

The board of regents of New York has denied "Assassin of Youth," Marijuana film a license in the state. The board said an educational or scientific permit is available.

"That's not only Paris'

BOX OFFICE EYES!" reports Los 'Chicago

OF PARIS HELD BECAUSE



AND UNIVERSA

-THAT'S IN HER

THE WORLD IS WAITING FOR THE SUNRISE... BUT IT'S HERE NOW FOR SHOW BUSINESS WITH DARRIEUX!

DANIELLE DARRIEUX · DOUGLAS FAIRBANKS, Jr.

in

"THE RAGE OF PARIS"

A NEW UNIVERSAL PICTURE WITH

MISCHA AUER · LOUIS HAYWARD

HELEN BRODERICK

Original story and screen play by Bruce Manning and Felix Jackson

Directed by HENRY KOSTER

Produced by B. G. DE SYLVA

CHARLES R. ROGERS

Executive Vice-President In Charge of Production

Angeles and -First two "RAGE smash openings.

OVER BOTH CITIES THE "EYES" HAVE IT!

HAS IT-AND OTHERS-FOR YOU!

BATTLE ROYAL OVER AUSTRALIAN AD RATES

Film Weekly Joins in Defense of Theatres Against Attacks by the Sydney Telegraph

by CLIFF HOLT

in Melbourne

The Sydney *Daily Telegraph's* fight with city theatre managements has now developed into a triangular affair with the Australian trade journal, the *Film Weekly*, supplying the third corner in the role of champion of the motion picture industry.

In its most recent issue, the *Film Weekly* carries the following headings: "'Daily Telegraph' rants and roars over its lost picture advertising. But its frenzied fury merely exposes it to the scorn of those it vainly seeks to injure."

Then follows a tirade against the *Telegraph* and a defense of the industry against the *Telegraph's* daily published attacks.

The *Telegraph's* campaign arose out of the refusal of the city theatres to pay advertising rates which in stages were increased from 9/— an inch to 19/— an inch. The *Telegraph* then began caustic reviewing of the programs shown at non-advertising theatres. Representatives of the city theatres decided to show slides carrying the announcement: "This theatre does NOT advertise in the *'Telegraph.'*" Another slide named the papers in which the theatre did advertise.

The *Telegraph* now has begun daily publication of articles which purport to tell the public "How film dictators dictate to you," how "the foreign film monopoly plans to crush the Australian film producer," and again, "one certain way by which this octopus may be deservedly dealt with by the Commonwealth Government."

It is estimated that the *Telegraph* has lost several hundreds of pounds worth of advertising revenue weekly since the hostilities began, two months ago. City theatre managements say their business has remained normal.

▽

Understanding Urged

At a farewell luncheon by executives and department heads, Arthur M. Loew said it was essential there be a complete understanding between exhibitors and distributors on the market value of pictures. Exhibitors must support any producer of box-office hits, he said, while distributors must not mislead exhibitors by overrating pictures that are not box-office attractions.

▽

"Snow White and the Seven Dwarfs" has been bought by Hoyts at a record price for this market. There is already tremendous interest in the Disney feature.

▽

Restrictions imposed by the health authorities in Brisbane as a safeguard against the spread of infantile paralysis have had demoralizing effect on theatre business, and receipts have dropped seriously. City theatres have effected staff economies, and the Regent, a Hoyts house, begrudgingly has let the orchestra go.

▽

Losses in Public Concerts

In a report issued by the Auditor General's Department for the year ended June 30th, the Australian Broadcasting Commission is shown to have incurred losses over public concerts amounting to £35,639. The Commission's expenses were £61,967 and its receipts £26,328.

The fact that the Commission is permitted to conduct these concerts out of license fees subscribed by the public has always been a matter for controversy and that it should do so with an apparent disregard of financial loss is a situation which places other concert promoters at a distinct disadvantage. Motion picture houses and legitimate stage producers also contend that by providing rival entertainment under conditions which exempt it from fair commercial competition, the Commission is open to criticism and quick remedial action by the Government.

▽

The death of Herman Phillips removes from the Australian show business one of its most talented servants. An American, his business career reached the zenith in Australia, where he leaves such theatres as the Capitol in Melbourne and Palais Pictures, St. Kilda, as monuments to a vigorous and imaginative life. He introduced beach entertainment in Australia.

▽

Telfer Promoted

On his return from a visit to New York and Hollywood Percy J. Telfer, hitherto Victorian manager of MGM, was appointed general manager of the company's activities in the Commonwealth, with headquarters in Sydney.

Mr. Telfer was one of seven MGM branch managers in Australia to win a trip to the United States in MGM's International Sales Contest.

▽

The Exhibitors Association of New South Wales has gone on record with a resolution that "we desire to emphatically disassociate ourselves from the present activity to induce the Government to legislate for the introduction of a continental Sunday in Sydney and suburbs."

The resolution is an outcome of overtures made by the Sunday Night Progress Committee for support of exhibitors in a campaign to gain legal permission for paid Sunday night shows.

The Association intends to forward its resolution to the Chief Secretary's Department with the further request that the Government eliminate commercialized sporting activity on Sunday.

The Southport Town Council (Brisbane Suburbs) decided to take a vote on the issue.

▽

Six MGM City Theatres

By signing a long-term lease for the Regent, Perth, MGM has increased its first-run city houses in Australia to six. The Regent will play MGM product exclusively as a show window in the West.

▽

Arising out of a dispute over the rate of pay for work on Christmas Day and an application for a fortnight's annual leave on full pay, projectionist-members of the Australian Theatrical Employees Union endeavored without success to force the employers to meet their demands by threats of strike.

Although not bound to do so by the Award, the employers offered to grant the men a week's holiday on full pay and the option of a further week without pay, but this offer was rejected. Later, on recommendation of the court, the men decided to continue work pending the hearing of an application for a fortnight's annual vacation on full wages and double-time on Christmas Day.

COMPARISONS OF PRODUCT, '38 and '39

(*Continued from page* 13)

for this year, 30 have been delivered, excluding two British pictures and "Snow White," and 24 still are to go, if the company makes deliveries on all features promised.

Republic's program changes but little, from 54 features and four serials this season to 55 features and four serials for next. Forty features have been delivered, 14 still are to come.

At Twentieth Century-Fox, a cut of six was made in features, from 62 this year to 56 for 1938-39. With the discontinuance of Educational's short subjects, that phase of the Fox program changes drastically, from the 42 two-reelers and 58 ones this season, to singles only for next year, some 52 having been promised. Fifty-two of this year's 62 features have been delivered.

United Artists had 31 features down for 1937-38, and no shorts. For 1938-39 there will be 30 features and 12 single reelers. Twenty-one of the 1937-38 group have been delivered, with ten more to go.

Universal's 1937-38 schedule of 51 features, 14 two-reelers, 52 one-reelers and four serials compares with a 1938-39 commitment of 52 features, 13 two reelers and 68 in one, plus the newsreel. Thirty-five of this company's 1937-38 features have been delivered. Sixteen remain.

Warner Brothers have cut their 60-feature program of 1937-38 down to 52 for 1938-39, but will not change the short subject totals from 30 two-reelers and 104 in one. Forty-four features have been delivered, 16 are to go.

In the chart on page 13 appear the commitments of the 12 large companies, giving exhibitors a ready reference of where they might stand in relation to 1937-38 commitments of distributors and the source of supply promised them for 1938-39.

Banford in Chicago Post

W. E. Banford, formerly Metro-Goldwyn-Mayer branch manager at St. Louis, has been named to replace S. A. Shirley as resident manager in Chicago. Mr. Shirley, who has been ill, will remain on the job for several weeks to acquaint Mr. Banford with his new duties. John Quinn, salesman in St. Louis, will succeed Mr. Banford there. John L. Kelly, Pittsburgh salesman, transfers to the Chicago territory, replacing David Ross, who has joined the Milwaukee office.

To Make 16 mm. Newsreels

The Circle theatre, Standard Theatres suburban house in Oklahoma City, will begin making 16 mm. newsreels of events in Capitol Hill in which the theatre is situated, to be shown there once a month, according to Dee Fuller, manager. Capitol Hill is designated as that part of Oklahoma City south of the Canadian River and has an estimated population of 50,000 persons.

UNIVERSAL BUSINESS PICTURES for 1938 · 1939



"A flexible program! . . . an exhibitor's program!... New names will be added . . . New drawing personalities . . . to make each picture up to the moment in every box-office way. We have only one guide . . . TODAY'S box-office."

NATE BLUMBERG
President Universal Pictures Company, Inc.

3 DEANNA DURBINS



No. 1!

A sequel to "Three Smart Girls" ...A story written straight for the hearts of the millions who have been won to her...Cast, produced and directed with an eye for the charm and comedy highlights that are peculiarly Deanna's!

No. 2!

"FIRST LOVE"...Deanna copes with love!...The girl and the moment of her life the whole world is waiting for!...Story now in preparation . . . carefully plotted to be Deanna's debut into romance—and a box office party all around!

No. 3!

The most important assignment the studio has ever had!...Every phase of the picture will see the winning qualities of a Deanna Durbin success...intensified...heightened to its utmost appeal for her audiences!



a DANIELLE DARRIEUX

THE REIGNING HOLLYWOOD STARS WITH HER!....

Incomparable beauty who has already conquered half the world!...Whose picture MAYERLING broke all known records in this country...Whose RAGE OF PARIS is the talk of theatredom!...She comes to you in two pictures of compelling story excellence and unparalleled production quality!



an IRENE DUNNE

The screen's acknowledged mistress of emotional appeal and brilliant humor in a picture that will be the film event of the year...A production labeled for success in proportions of smash emphasis with patrons and at the box office!



THE STARS, THE MEN, THE STORIES . . . THAT



A JOHN M. STAHL PRODUCTION

A career which has been highlighted by some of the greatest successes in the history of the industry—which has just given you LETTER OF INTRODUCTION—will rise to even more important heights with a production of sweeping drama . . . augmented by the leading stars and players of the day!



An EDGAR BERGEN and CHARLIE McCARTHY

An amazed, delighted, and growing fan body can't get enough of them! . . . They've captured the world with their comedy . . . They'll tie it up solid with LETTER OF INTRODUCTION . . . They'll puncture every existing box office record in the new season's production . . . with co-starring Hollywood luminaries and a tailor made laugh-power story!



WILL MAKE 1938-39 YOUR RICHEST SEASON!

THE PRODUCER OF THE DEANNA DURBINS . . . THE PRODUCER WHO HAS NEVER FAILED TO MAKE A BIG MONEY HIT!





2 JOE PASTERNAK
PRODUCTIONS



"YOUTH TAKES A FLING"
with JOEL McCREA ANDREA LEEDS
DOROTHEA KENT FRANK JENKS
Directed by ARCHIE MAYO

"TROCADERO" The drama and heart-thrills behind the Sunday night auditions at Hollywood's famous night spot with noted directors present — and the world listening in!



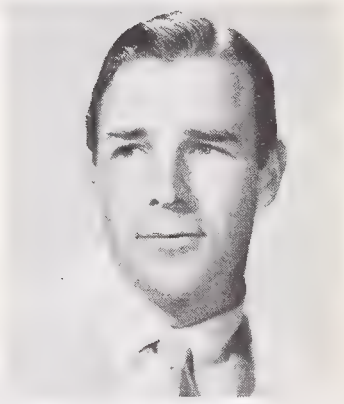


a MARGARET SULLAVAN
"SERVICE DE LUXE"

Written by F. Hugh Herbert, genius of originality, this will head for top honors as the most hilarious comedy romance of all screen-time! A story of girls who run the romance careers of young men by remote — but not uninterested — control!



THE ROAD TO RENO
Starring
RANDOLPH SCOTT • HOPE HAMPTON
with HELEN BRODERICK
ALAN MARSHALL GLENDA FARRELL
SYLVAN SIMON, Director • EDMUND GRAINGER, Producer
I. A. R. Wylie's Masterpiece
One of the most powerful stories of marriage conflict and human drama ever written . . . To be produced as a major event of the season!



THE STORM

One of the most thrilling stories ever conceived for the screen! A perfect vehicle to capture the trend of present day interest! A girl with the surge of the outdoors in her heart and the souls of two men in her hands . . . to do with as she will!



2 HENRY KOSTER PRODUCTIONS

The same director of magical genius who put together 3 SMART GIRLS and fashioned the great 100 MEN AND A GIRL and THE RAGE OF PARIS is ready for the outstanding productions of his career to date . . . Pictures destined to strike pay dirt throughout the country and the world!

THE SUN NEVER SETS

Adventure in human endeavor set against an empire spread three quarters around the world . . . exotic romance and military diplomacy combined in a strange tale!

4 EXPLOITATION PICTURES!



TWO TO STAR JACKIE COOPER

KEN GOLDSMITH, Producer

- ONE by **ED SULLIVAN**

The inside of Broadway turned outside by the famous columnist whose writing is followed daily in every corner of the globe.

- ONE tied directly to a smash news event of the day!



4 COLLEGE SPORT PICTURES!

WITH NATIONALLY KNOWN COLLEGIATE FOOTBALL AND BASKETBALL HEROES IN THE CAST!

GEORGE BILSON, Producer

Pictures that Young America—and old!—will dote upon . . . Stories following the exciting careers of the same group throughout their college year—and campus nights!

4 CRIME CLUB PICTURES

Leading detective-mystery pictures, with powerful advertising and exploitation cooperation through Publishers Doubleday-Doran!
Produced by LAWRENCE FOX and IRVING STARR.

12 DYNAMIC-PACED PRODUCTIONS HUMMING WITH STORY-PLOT EXCITEMENT!

MODERN MONTE CRISTO
The world of adventure—was his!

SHANGHAI INTERLUDE
Smash excitement . . . Life at its riskiest!

AIR MAIL
Adventure and romance miles above the earth!

PERILS OF THE NORTH
The savagery of men and nature in the raw!

ACQUITTAL
Pulsating, nerve-shocking, breathless drama!

LAST WARNING
Life under the duress of a fearful threat!

TRANSATLANTIC FLIGHT
Thrills today—so the world can commute tomorrow!

UNDER WESTERN SKIES
Outdoor romance, a heart-full, a thrill-full!

SUBMARINE PIRATE
Today's buccaneers . . . periling world business!

GRAFT
Rupert Hughes' world acclaimed story of today!

NEW ORLEANS
Life runs wild in the Mardi gras . . . love wilder!

WOMAN IN BLACK
Glittering beauty . . . against a background of unforgettable mystery!



WESTERNS

SIX BOB BAKERS

Every one a surge of Wild West excitement centered around a lad who can sling fists, ride Broncs or hit up a tune in a manner that's making him top man of all Westerns!

SIX ADDITIONAL WESTERNS

A series that will sweep all rivals before it in popularity!

SERIALS

"FLAMING FRONTIERS" • "BOY SCOUT ADVENTURES" • BUCK ROGERS • "RED BARRY"

with John Mack Brown

Starring Jackie Cooper

From famous syndicate strip of same name!

with Larry "Buster" Crabbe

To be produced by HENRY MacRAE

To be produced by BARNEY SARECKY

SHORT SUBJECTS

13 MENTONES
13 STRANGER THAN FICTION
13 GOING PLACES
26 CARTOONS

COVERING THE WORLD'S NEWS FOR YOUR SCREEN!

UNIVERSAL NEWSREEL ISSUES TWICE WEEKLY

BALANCE OF THIS SEASON'S UNIVERSAL TOP PRODUCT—NOW READY OR IN CUTTING:

DANIELLE DARRIEUX • DOUGLAS FAIRBANKS, JR.
"THE RAGE OF PARIS"

with MISCHA AUER • LOUIS HAYWARD • HELEN BRODERICK

Original Story and Screen Play by Bruce Manning and Felix Jackson

Directed by HENRY KOSTER

Produced by B. G. deSYLVA

CHARLES R. ROGERS, Executive Vice-President, in Charge of Production



A JOHN M. STAHL PRODUCTION
"LETTER OF INTRODUCTION"

with

ADOLPHE MENJOU • ANDREA LEEDS • EDGAR BERGEN and "CHARLIE McCARTHY" • GEORGE MURPHY

CHARLES R. ROGERS, Executive Vice-President, in Charge of Production



DEANNA DURBIN in
"THAT CERTAIN AGE"

with JACKIE COOPER • IRENE RICH • JOHN HALLIDAY

Produced by JOE PASTERNAK

Directed by EDWARD LUDWIG



THE HOLLYWOOD SCENE

Bouncing

As new production continues to bounce up and down like a rubber ball only five pictures were started during the first week of June. In the same period ten films were finished.

Warner studio, starting three productions, was the most active lot in town. "The Sisters" will star Bette Davis with Jane Bryan, Anita Louise, Ian Hunter, Dick Foran, Alan Hale, Lee Patrick and Donald Crisp. The biggest names in "Head Over Heels" are Dick Powell, Olivia de Havilland and Charles Winninger. The cast will also include Bonita Granville, Isabel Jeans, Allen Jenkens, Melville Cooper and Patric Knowles. "Unlawful will present Kay Francis, James Stephenson, Humphrey Bogart, Penny Singleton, John Eldridge, Charles Foy and Arthur Aylesworth.

"Big Town Girls" was started at 20th Century-Fox. June Lang, Lynn Bari, Erik Rhodes, Wally Vernon, Gene Lockart, Ruth Donnelly and Dick Baldwin are the principal players.

A series picture, "Bulldog Drummond In Africa" was started at Paramount. It will feature John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive and J. Carroll Naish.

With four to its credit, 20th Century-Fox was responsible for the bulk of the finished pictures. All of them look to be attractions that should arouse considerable attention. Most important of the lot is "Lucky Penny" (tentative title) in which Shirley Temple is the star. The supporting company lists Charles Farrell, Armanda Duff, Joan Davis, Bert Lahr, George Barbier, Bill Robinson, Bennie Bartlett, Claude Gillingwater and Franklin Pangborn. Also of potential importance is "I'll Give A Million" in which Warner Baxter, Marjorie Weaver, Binnie Barnes, Lynn Bari, Peter Lorre, Jean Hersholt, John Carradine, Fritz Feld, J. Edward Bromberg, Sig Ruman and Christian Rub will be seen. In "Always Goodbye," a recreation of "Gallant Lady," Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Lynn Bari, Binnie Barnes, John Russell, Mary Forbes, Albert Conti, Macelle Corday, Franklyn Pangborn, George Davis and Ben Weldon will be seen. "Passport Husband" will present Stuart Erwin, Pauline Moore, Douglas Fowley, Edward Brophy, Robert Lowery, Harold Huber, Lon Chaney, Jr. and Joan Woodbury.

Two at Warners

Two productions were completed at Warners. John Payne, Margaret Lindsay, Pat O'Brien and Jimmie Fidler head the cast in "Garden Of The Moon." Mabel Todd, Isabel Jeans, Johnny Davis, Melville Cooper, Granville Bates, Curt Bois, Dennie Moore, Ray Mayer, Joe Venuti, Jerry Colonna and Roselle Towne will also be seen. The second picture, "Racket Busters" will feature Grant Brent, Gloria Dickson and Humphrey Bogart with Walter Abel, Allen Jenkins, Penny Singleton, Oscar O'Shea, Elliot Sullivan, Anthony Averill, Norman Willis, Don Rowan and Joe Downing.

RKO-Radio finished "Northern Flight," formerly titled "Ground Crew" in which Richard Dix, Chester Morris, Joan Fontaine, Harry Carey, Paul Guilfoyle and Vicki Lester are the principals.

Paramount checked "Give Me A Sailor" off the active shooting list. Featured cast names are Martha Raye, Bob Hope, Betty Grable, Jack Whiting, J. C. Nugent, Clarence Kolb, Nana Bryant, Emerson Treacy, Bonnie Churchill, Kathleen Lockhart and Ralph Sanford.

"The Crowd Roars," was finished at MGM. Robert Taylor, Edward Arnold, Maureen O'Sullivan and Frank Morgan are the principals. Supporting players listed are Nat Pendleton, Lionel Stander, Jane Wyman, Charles D. Brown, Donald Barry, Dick Rich, Donald Douglass, Gene Reynolds and Anthony Warde.

Universal completed "Danger On The Air." It will present Donald Woods, Nan Grey, Berton Churchill, William Lundigan, Frank Milan, Richard Gallagher, Jed Prouty, Lind Hayes, Edward Van Sloan, Lee Cobb, Louise Stanley and Joe Downing.

Second Week Pick-up

Conditions during the second week of the month took a more favorable trend in the matter of pictures started. As 13 productions went before the cameras, Republic started three. The Three Mesquiteers, Bob Livingston, Max Terhune and Ray Corrigan will be featured in "Timberline Cowboys." "As You Are" will present Ramon Novarro, Margaret Tallichet, Marin Marsh and Eric Blore. The third "Dick Tracy," a serial, will star Ralph Burd and Lynn Roberts.

Two films went into work at MGM. The cast for "Boy's Town" includes Spencer Tracy, Bob Watson, Jimmy and Andy Cain, Jackie Morrow, Frankie Thomas and Henry Hull. Stan Laurel, Oliver Hardy, Patricia Ellis and Billy Gilbert will be seen in "Meet The Missus," a Hal Roach production.

RKO-Radio also started two productions. The Marx Brothers head the cast of "Room Service" in which Anne Shirley, Lucille Ball and Donald McBride will also be seen. The principals in "Smashing The Rackets" are Chester Morris and Francis Mercer.

Universal was the third studio to start two pictures. "Red Barry," a serial, will present Larry Crabbe, Francis Farmer and Edna Sedgwick. "The Missing Guest" will feature Paul Kelly, Barbara Reid, William Lundigan, Ed Stanley and Selmer Jackson.

Hal Roach started "There Goes My Heart." Frederic March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Claude Gillingwater, Arthur Lake, Irving Pichel, Moroni Olson and Kenneth Harlan head the cast.

"Winter Garden," a "Mr. Moto" story, went into work at 20th Century-Fox. It will feature Peter Lorre with Virginia Field, John Carrol, Ricardo Cortez and Margaret Irving.

E. B. Derr began work on "Barefoot Boy" for Monogram release. The cast will feature Jackie Moran, Marcia Mae Jones, Ralph Morgan, Frank Puglia and Claire Windsor.

Warners started "The Return of Doctor X" in which Boris Karloff will be the star.

Four Finished

Only four pictures were finished during the second week. Most important undoubtedly is "Letter Of Introduction," a Universal, in which Adolph Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy, George Murphy, Rita Johnson, Ann Sheridan and Eve Arden are featured.

For Grand National release Ed Finney productions completed "Rollin' Plains." It will feature Tex Ritter with Snub Pollard, Charles King, Lynton Brent, Ed Cassiday, Horace Murphy and Karl Hackett.

Warners finished "Girls On Probation." The cast includes Ronald Regan, Jayne Bryan, Anthony Averill, Sheila Bromley, Susan Hayward, Dorothy Peterson, James Nolan, Elisabeth Risdon, Arthur Hoyt, Esther Dale, Henry O'Neill, Joseph Crehan, Carole Landis and Dickie Jones.

At RKO-Radio "Mother Carey's Chickens" was finished. Anne Shirley, James Ellison, Ruby Keeler, Fay Bainter and Ralph Morgan are the principals with Walter Brennan, Jackie Moran, Phyllis Kennedy, Harvey Clark, Margaret Hamilton, Virginia Weidler, Alma Kruger and George Irving among the support.

NEW RACETRACK FOR HOLLYWOOD

A social and sports highlight of the Hollywood week was the opening on June 10th of a spic, span and especially swank race course at Inglewood, California, by the Hollywood Turf Club, of which Jack Warner is chairman of the board and other notables of cinema and industrial importance are directors. The wealth, beauty and talent of the film production center attended in full force and witnessed a program of high calibre competition among the representatives of the nation's leading stables.

The Inglewood track, as it is colloquially and conveniently designated, is situated a fast 10 miles from the intersection of Hollywood and Vine, crossroads of the motion picture empire, and a cooperative constabulary makes it an easy place to get to and from. The plant, erected at a cost of $2,500,000, is equipped with many a device and convenience not commonly come upon in the nation's older turf stadia and the initial meeting, a 33 day season, was off to a flying start with more than $1,000,000 wagered through the pari mutuel window during the first two days.

Director Surprised

The biggest surprise experienced by Clarence Brown, MGM director, during his recent European tour was the great advances being made in continental production.

"I was particularly impressed by the big strides being made by European producers during my visit to Italy," said Mr. Brown. "The progress there is greater than any place else.

"French pictures also are showing decided improvements in technical fields. Yet while the foreign companies are trying their best to make pictures of that same standard that now come from Hollywood, they still realize that Hollywood is the capital of the industry and the model that must be followed.

Hearings on the Amended RKO Plan Completed

The major problems concerning the proposed amended plan of reorganization for RKO are the fairness of the plan and the constitutional right of the court to deprive debenture holders of their lien on RKO assets, George W. Alger, special master, indicated in New York Tuesday when he completed hearings on the plan.

With the arguments completed, Mr. Alger set June 22nd as the deadline for the filing of briefs and June 25th as the final date for reply briefs. There is no question about the feasibility of the plan, Mr. Alger said, because of the provision eliminating all fixed charges.

H. C. Rickaby, attorney for Atlas Corporation, proponent of the plan, assured the special master that the proponents could obtain the necessary consents if the plan wins the court's approval. He said the proponents had attempted to avoid extremes and had prepared a plan believed to be fair to all sides.

Testimony on Tuesday centered around compensation paid by Atlas to Leo Spitz, RKO president, in addition to the income he receives as salary from RKO subsidiaries. Peter Rathvon, former associate of Floyd Odlum, head of Atlas, testified that Atlas had discontinued additional compensation in 1938. Under cross-examination conducted by John Stover, counsel for Class A stockholders, Mr. Rathvon denied that he had gone to the coast last fall to arrange a bond issue for RKO.

According to Mr. Rickaby, Atlas held, as of April 30th, $2,196,626 in debentures, 327,812 shares of common stock, $481,000 in six per cent gold notes, and a $1,857,000 claim assigned to it by the Securities National Bank of Los Angeles. He said the Lehman interests held $2,446,663 in debentures and 302,865 shares of common stock and that Mr. Spitz held $24,000 in debentures and 3,028 shares of common stock.

Before argument on the plan started, Mr. Rickaby offered several minor amendments to the plan to satisfy technical objections. Rockefeller Center, Inc., was granted the right to cancel the Music Hall lease in the event of a merger of RKO with another company and was granted the option of insisting on the product of the consolidated company. Other amendments dealt with sinking fund provisions and dividends on preferred stock.

Because of the fact that the constitutionality of the plan has been questioned by Nathan Rosenberg, attorney for a group of debenture holders, the United States attorney general will appear in the proceedings when the plan comes up for approval before the court.

David Stock, associate of Mr. Rosenberg, argued that the debenture holders could not be deprived of their lien by a 77B proceeding. Under the amended plan, debenture holders would receive preferred stock for their bonds.

Meanwhile, in Federal court, Mr. Bondy granted interim allowances totaling $137,380. A total of $184,880 was requested.

Irving Trust Company, trustee of RKO, was granted $50,000 of the $60,000 requested for services rendered from January 1, 1937, to date; William J. Donovan, attorney for the trustee, requested $85,000 and received $55,000 for the period from March 1, 1937, to date and, in addition, was reimbursed for $2797 in disbursements; Richard Scandrett, Jr., received $12,500 of the $30,000 asked for acting as special master and passing upon $2,295,820 in claims against the debtor; Edward L. Ward, attorney for the Maryland receiver, obtained $4,000 as requested, and Price, Waterhouse and Company asked for and received $3,083.

Chicago Divided on B. and K. Message to Public on Pictures

THERE'S NO PICTURE DEPRESSION

Hollywood Spends $14,750,000.00 for a Dozen Pictures Now In Chicago!

While other industries close down or curtail production, motion pictures go forward—full speed ahead, gambling fortunes to bring happiness to a waiting world

Get Your Share of This Entertainment Riches in

BALABAN & KATZ THEATERS

TODAY—IN THE LOOP

"YOU AND ME," Chicago; "YELLOW JACK," Roosevelt
"3 COMRADES," United Artists; "ROBIN HOOD," Apollo

TODAY—NEAR YOUR HOME

"TEST PILOT" with "COCOANUT GROVE"
Tivoli—Uptown—Marbro
"IN OLD CHICAGO," Granada—Harding—Southtown
"MAD ABOUT MUSIC" and "HER JUNGLE LOVE"
Paradise—Gateway—Norshore—Belmont
• Nortown—Century—Tower •

Balaban and Katz, largest theatre circuit in Chicago, inserted the above advertisement in all of the city's newspapers on Tuesday. Publication of the unique message brought divided opinions among local film and theatre executives over the advisability of pointing up to the public the amount of money spent by Hollywood.

Announcing that Hollywood spent $14,750,000 for 12 pictures currently being shown there, the advertisement also stated that while other industries close down or curtail production, motion pictures go forward—gambling fortunes to bring happiness to a waiting world.

John Balaban, head of the B & K circuit, revealed that while he would like to run a series of such advertisements calling attention to "big" motion picture attractions, such will not be the case, because the cost of the campaign would be prohibitive at this time.

"I believe," Mr. Balaban said, "advertisements such as the one we ran do the business a great deal of good. It focuses attention on the many fine pictures that are now current and helps to create more interest in film entertainment. As our theatres have but 90,000 of the 300,000 seats in the Chicago area, I feel that it is too expensive for us to carry on alone a promotional campaign of this nature. This sort of advertising will," Mr. Balaban said, "help all local theatres."

Independent theatremen gave an opposite opinion. Such attention to picture costs, would, they felt, have a detrimental effect. One major independent leader stated that it would seriously hurt business if such advertising continued. "Too many people," he said, "have a resentment against the amount of money that Hollywood spends on high salaries for stars, executives, etc., and to call attention in these times to the amount of money Hollywood is spending only makes it more difficult to get patrons to part with a few quarters at the boxoffice."

Universal Wins Suit on Name

A suit brought by the Madison Square Garden Corporation of New York to enjoin Universal Pictures from using the name of the Garden in the motion picture "Idol of the Crowd" was dismissed in the state supreme court by Justice Bernard L. Shientag.

Favorable Attitude Reported

A favorable attitude toward the newly formed Associated Theatres of New Jersey, buying and booking combine, has been indicated by all distributors, Irving Dollinger, president, declared this week. The group has 15 members.

UNITED ARTISTS PLANS 30 FEATURES FOR '38-'39 AND 12 SHORTS IN COLOR

Features Will Be Made by Goldwyn, Korda, Selznick, Wanger and Hal Roach; Shorts by World Window, Inc.

With announcement by United Artists this week of a 1938-39 schedule of 30 features and 12 short subjects in color, RKO-Radio remained the only company which had not held a convention or made a definite announcement of product for the new season.

The United Artists lineup was disclosed Monday by George Schaefer, vice-president and general manager of distribution, at the company's annual sales convention at the Waldorf-Astoria, New York. The session lasted from Monday through Friday. A similar meeting is scheduled for the Drake Hotel, Chicago, next week.

Six producers, Samuel Goldwyn, Alexander Korda, David O. Selznick, Walter Wanger, Edward Small and Hal Roach, will make the 30 features. The titles of 25 were announced at the convention.

Release of the short subjects will mark the first time that United Artists has entered this field since Walt Disney left the UA organization to release under the banner of RKO. The series of shorts, numbering 12, will be produced by World Windows, Inc., and will be entitled "World Windows." The first three in the series will be "Mount Vesuvius," "Fox Hunting," and "Rome in Symphony."

Smith Introduces Schaefer

The New York meeting was opened by A. W. Smith, Jr., general sales manager, who, after making introductory remarks, introduced Mr. Schaefer. His address of welcome was followed by general discussions led by Harry Gold, eastern division manager, and Jack Schlaifer, western division manager. Harry D. Buckley, vice-president in charge of exchanges, then spoke on exchange operation, and he was followed by Paul Lazarus, contract manager, who discussed the company's contract organization.

Mr. Buckley informed the delegates that a welfare fund had been established for the lower bracket salaries employees of United Artists.

"Dissipation of product, which is causing a shortage of big pictures right now, is due to the fact that exhibitors over-glutted their screens by playing two 'smash-hit' pictures on the same program," Mr. Schaefer told the "Twentieth Anniversary Convention."

"Exhibitors must be more mindful of their responsibility to the producer, especially in regard to their pictures of importance," Mr. Schaefer continued. "This not only applies to the number of days plus extended playing time to give producers maximum results based on boxoffice returns but pertains even more so to the double feature situation today. This statement is not intended to be criticism of that policy or any policy which the exhibitor believes necessary in the operation of his theatre. But it is criticism of the 'dissipation policy' that blindly plunges ahead and books two important pictures on the same program as was recently evidenced by the playing in important key runs of 'Bluebeard's Eighth Wife' and 'Jezebel.'"

Mr. Schaefer pointed out that if in December exhibitors had played 'smash-hit' pictures a second week or even a third, they would now have four or five big attractions available for distribution.

"This is not only a waste of abundance, but speaking as one who has spent a lifetime in this industry I am forced to wonder what such operators are going to do for an encore.

"Of course, the fact is recognized that during recent months there has been a decline in business. But the improvement, in my opinion, cannot come from attacking the problem by dissipating strong starring-and-story attractions on the same program. In times like these, ingenuity, initiative and showmanship are required. I feel it is better for the exhibitor to suffer and be patient and try to solve his problem by thinking his way out than to glut his program unnecessarily."

Arthur W. Kelly, vice-president in charge of foreign distribution, predicted that foreign producers will gain a greater place in the American market and will tighten the competition for playing time in world markets. It may mean that a new phase of the business is at hand, he said, due to the lower production costs abroad which go hand in hand with the improving foreign production technique.

The Monday afternoon session was given entirely to the product announcement by Mr. Schaefer and in the evening the delegates, numbering about 100, attended a screening of "Drums" and "Algiers" at the Radio City Music Hall.

It falls to the producer to foresee industry problems and trends, Mr. Roach declared when he spoke on Tuesday. He emphasized that in the last analysis the producer is the leading factor in the film industry.

"The producer must be alert to all eventualities before they occur and be ready to swing that way," Mr. Roach said. "This is not a simple procedure, and more to the point, it may prove costly. For once a film is on the screen, it is too late to repair errors.

"It is too common a fallacy that everyone in the industry from the producer to theatre usher thinks he knows what should be produced. But it is only the producer who takes the rap if the picture flops. And rightly so. For the motion picture producer is no different from the automobile manufacturer. He alone is responsible for the production of saleable merchandise.

He illustrated the point by citing his decision to limit Laurel and Hardy films to four reels.

"The length of a film is not the determining factor of its entertainment value or box office possibilities," he declared.

Mr. Roach announced that his new production policy will include some alterations from past practice. He said he will carry his writing staff through the entire course of a film's production; that he will build up the smaller roles that look good in the "rushes"; and that cast choices will be made on the basis of player suitability, not salary.

Tuesday also brought a continuation of discussions by Mr. Schaefer and in the afternoon Monroe W. Greenthal, director of ad-

(*Continued on following page*)

A. H. Giannini Announces His Withdrawal from United Artists

Dr. A. H. Giannini, chairman of the Bank of America National Association and one of the leading financiers in motion pictures, issued the following statement on Tuesday in Hollywood, in resigning the presidency of United Artists:

"Two years ago the United Artists Corporation requested me to become its president and chairman of the board to assist in coordinating its affairs and to accelerate its business.

"The season 1937-38 was the most prosperous in the history of the company. Recently, at my invitation, two important producing units, Hal Roach Studios and Edward Small Productions, were brought into the corporation and next season's business promises to surpass this year's. By mutual agreement I am withdrawing from the company."

Dr. Giannini leaves Hollywood on Thursday for New York, to sail June 22nd for London, Paris, Italy, and a three months' vacation abroad. His contract, which had three years to run, is understood to have been settled for $200,000.

Effective with his departure, the Beverly Hills executive headquarters of United Artists will be dismantled and executive affairs of the company will be transacted thereafter at the New York offices.

On Wednesday it was announced that Murray Silverstone, recently named chairman of the executive committee, had been given a new five-year contract under which he will administer the functions of the chief executive with the title of general manager. He sailed the same day for London to arrange his affairs there but before leaving he told ship news reporters that United Artists stockholders would be canvassed for their selections to fill Dr. Giannini's place. At the next board meeting on July 5th, he said, a new long term contract for George J. Schaefer, vice-president and general manager in charge of sales, will be taken up. His present contract runs until next March. "Mr. Schaefer can stay with the company as long as he wants," Mr. Silverstone said.

GLUTTING OF BIG FILMS DEPLORED

(*Continued from preceding page*)

vertising and publicity, discussed "Advertising and Exploitation Plans for the New Season's Product." Mr. Schaefer closed the day's meeting with a talk on selling plans. On Wednesday, Thursday and Friday individual meetings with division managers, district managers, branch managers and salesmen were held.

The company's schedule of 30 features includes only two from Mr. Selznick—the two which remain to be delivered by the producer under his current contract. However, it is generally believed that Mr. Selznick will renew his releasing contract with the company and, in this case, he may contribute two or three additional pictures.

The lineup did not include the $1,000,000 feature which Douglas Fairbanks recently announced he would make in London for new season release. In addition to the two from Mr. Selznick, the UA list includes five features each from Mr. Goldwyn, Mr. Korda, Mr. Wanger, and Mr. Small, and eight from Mr. Roach, including four Laurel and Hardy Four-Reel comedies.

The product announcement included no mention of "The Life of Rudolph Valentino," which Mr. Small on Tuesday announced he would produce immediately after "The Duke of West Point" is completed. The announcement stated that Jack Dunn would be starred in the production.

The recent reissues of Valentino pictures have proved extremely successful, Mr. Small said, and they indicate that a film of his life should prove of public interest.

From Goldwyn

THE LADY AND THE COWBOY, described as a modern-day story written by S. N. Behrman. Gary Cooper and Merle Oberon will have the starring roles and William Wyler will direct.

THE DARING AGE, with Sigrid Gurie, Adolphe Menjou, Joel McCrea and Jascha Heifetz, famous violinist.

WUTHERING HEIGHTS, an adaptation of Emily Bronte's classic by Ben Hecht and Charles McArthur, with Merle Oberon in the starring role. William Wyler will direct.

THE LAST FRONTIER, a melodrama of the Philippines, with Gary Cooper, Andrea Leeds and Walter Brennan. Henry Hathaway will direct.

BEACH BOY, an adventure story set in Hawaii, starring Jon Hall, with Andrea Leeds.

From Korda

DRUMS, from the novel by A. E. W. Mason, filmed in color, with Sabu, Raymond Massey, Roger Livesey and Valerie Hobson. Zoltan Korda directed.

PRISON WITHOUT BARS, a French melodrama, which will serve to introduce Corinne Luchaire. Edna Best and Barry Barnes will be in the cast and Maxwell Wray will direct.

FOUR FEATHERS, A. E. W. Mason's story of the Sudan, to be photographed in color with Ralph Richardson, John Clements, Roger Livesey and Barry Barnes.

THE THIEF OF BAGDAD, starring Sabu in an Oriental tale of adventure. The film will be in color.

OVER THE MOON, Robert E. Sherwood's comedy romance, filmed in color with Merle Oberon as a flighty heiress, and Rex Harrison, Morton Selten, Ursula Jeans and Louis Borell in the principal supporting roles.

Selznick's Features

THE YOUNG IN HEART, based on the comedy by I. A. R. Wylie which was serialized in the Saturday Evening Post as "The Gay Banditti." In the cast will be Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson and Minnie Dupree. Richard Wallace will direct.

MADE FOR EACH OTHER, starring Carole Lombard and James Stewart, with Miss Lombard playing a dramatic role. The story is by Rose Franken and the scenario by Jo Swerling.

Wanger Productions

ALGIERS, a melodrama based on the adventures of the French crook, Pepe Le Moko, starring Charles Boyer, with Sigrid Gurie and Hedy LaMarr, and directed by John Cromwell.

PERSONAL HISTORY, Vincent Sheean's novel to be directed by William Dieterle, with Henry Fonda starred and Louise Platte featured.

STAGECOACH, a John Ford production.

WINTER CARNIVAL, a musical with a collegiate background of winter sports.

A MAN AND HIS WOMEN, based on the Sascha Guitry play, "The Illusionist," a comedy about a French magician and a music hall singer, starring Charles Boyer.

From Edward Small

THE DUKE OF WEST POINT, a romantic comedy starring Jack Dunn, ice-skating star, and Tom Brown.

KING OF THE TURF, starring Adolphe Menjou.

AN UNTITLED South Seas romantic melodrama, teaming Jon Hall and Sigrid Gurie, for which native scenes will be photographed in the French colony of the Pacific Islands.

KIT CARSON, AVENGER, based on the King Features syndicated serial by Evelyn Wells, San Francisco newspaper woman.

THE MAN IN THE IRON MASK, starring Andrea Leeds in the adventure story by Alexander Dumas.

Hal Roach Product

THERE GOES MY HEART, now in production with Fredric March and Virginia Bruce costarred and Patsy Kelly, Alan Mowbray, Nancy Carroll and Eugene Pallette in featured roles. Norman Z. McLeon is directing.

TOPPER TAKES A TRIP, a sequel to "Topper," with Constance Bennett, Roland Young, Billie Burke and Alan Mowbray. Norman Z. McLeod will direct.

ROBBERY UNDER ARMS, with Margaret Sullavan and Brian Aherne starred, and featuring Roland Young, Alan Mowbray and Patsy Kelly. The story is by Rolph Baldrewood.

THE WATER GIPSIES, starring Jean Arthur, in a story from the novel by A. P. Herbert.

FOUR COMEDIES starring Stan Laurel and Oliver Hardy.

Mr. Goldwyn, after seven months of production standstill, started the cameras rolling Wednesday on "The Lady and the Cowboy."

The new distribution arrangement between the company and Mr. Korda was explained by Mr. Schaefer. Mr. Korda will make more than the five pictures announced at his Denham studios, Mr. Schaefer said, but only the "big pictures" will be handled by United Artists for world-wide release.

"This plan was worked out on the basis of a new arrangement with United Artists whereby Korda will be allotted preferred distribution terms for the socalled Empire Pictures, thus enabling him to make certain films for distribution in England only."

Mr. Korda, in a release, on Tuesday elaborated on the plan by pointing out that for the first time since London Film Productions, Ltd., was formed his pictures will be distributed in Canada through United Artists instead of Regal Films.

The stars and players who will appear in United Artists productions will include:

Gary Cooper	Adolph Menjou
Merle Oberon	Sigrid Gurie
Carole Lombard	Jon Hall
Ronald Colman	Hedy Lamarr
Frederic March	Jascha Heifetz
Charles Boyer	Sabu
Douglas Fairbanks, Jr.	David Niven
Paulette Goddard	Walter Brennan
Joel McCrea	Billie Burke
Margaret Sullavan	Roland Young
Constance Bennett	Louise Platt
Henry Fonda	Raymond Massey
James Stewart	Valerie Hobson
Brian Aherne	Edna Best
Virginia Bruce	Barry Barnes
Andrea Leeds	Rex Harrison

Ralph Richardson

Directors

Among the directors for the United Artists pictures are:

William Wyler	Richard Wallace
William Dieterle	Norman Z. McLeod
John Cromwell	Tim Whelan
John Ford	Zoltan Korda

Maxwell Wray

A policy of coordinated action between United Artists producers and their respective publicity and exploitation departments was studied this week at an informal conference of UA producers in Hollywood. The platform was drafted by the publicity department heads.

Under the plan, the producers and their publicity departments would band together to follow a definite policy of cooperation.

New Exploitation System

Under a new system which United Artists will employ during the new season, there will be a staff of 15 permanent exploitation men located in key cities, as well as 85 special assignment men operating with them, Mr. Greenthal told the delegates.

"Behind this move," Mr. Greenthal said, "is the plan of United Artists to handle all the 30 feature pictures on the new season's film schedule with equal attention and importance."

He continued by pointing out that in the past, exploitation men arrived in a town prior to the opening of a picture and were gone immediately after the theatre doors opened. Under this system, he said it was impossible to build up hold-over possibilities where such possibilities were good; it was also impossible to promote lasting goodwill with departmental editors of newspapers and magazines and tie-up contacts.

"The permanent staff," Mr. Greenthal continued, "will cooperate with the studios and the home office publicity department, but especially with the branch managers of their territories, also going to nearby towns to work with local exhibitors in promoting tie-ups and publicity when necessary.

"The introduction of this system is intended to supplement the efforts of exhibitors in their campaigns on a picture, by providing experts before, during and after a picture is shown as well as in between pictures."

Referring to specific advertising plans of three UA producers, Mr. Greenthal said that Mr. Goldwyn has announced a "tremendous advertising budget" on "Wuthering Heights"; Mr. Korda will run full color pages on "Drums" in "The American Weekly," and Mr. Selznick will double his fan magazine advertising for his campaign on "The Young Heart," going up as high as 1,000-line ads.

Charles Schwartz of the law firm, Schwartz and Frohlich, New York, has been designated a member of the United Artists board of directors by Charles Chaplin.

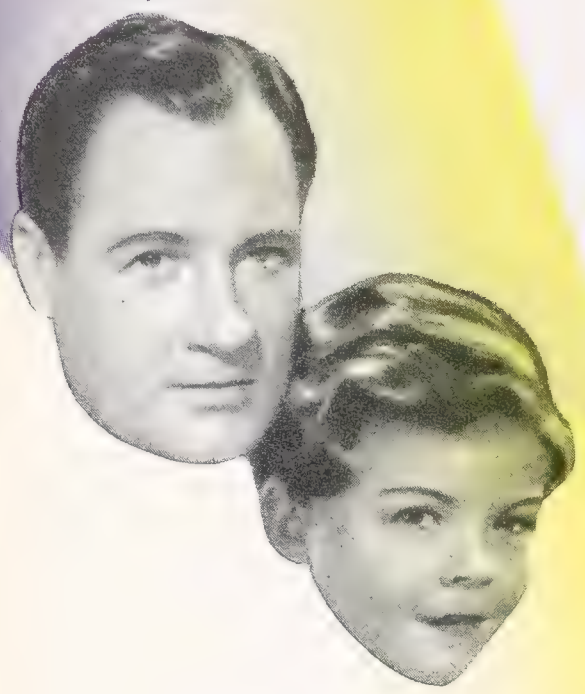

THE PICTURE THAT SPEAKS FOR WOMEN OF TODAY
. . . and to the men who love them!
Barbara
STANWYCK
Herbert
MARSHALL
in
Always Goodbye
with IAN HUNTER
heading an
outstanding cast

20TH HAS MADE IT ONE OF THE YEAR'S GREAT HEART STORIES

...and more!

Inspired performances by an ace cast . . . with the star of "Stella Dallas" at her greatest! The primal urge of mother instinct against the yearning for romance. Modern woman using every desperate feminine wile to win the love her whole existence craved!







BARBARA
STANWYCK
HERBERT
MARSHALL
in

Always Goodbye

with

IAN HUNTER
CESAR ROMERO • LYNN BARI
BINNIE BARNES • JOHN RUSSELL

Directed by Sidney Lanfield

Associate Producer Raymond Griffith · Screen play by Kathryn Scola and Edith Skouras · Based on a story by Gilbert Emery and Douglas Doty

Darryl F. Zanuck
In charge of Production



20th CENTURY FOX

THE KEYSTONE
OUR FUTURE

IN THE CUTTING ROOM

I'm from the City

(RKO Radio)

Comedy

That brand of ridiculous comedy which was the essence of Joe Penner's first solo starring picture, "Go Chase Yourself," will be continued in "I'm From The City." The material to be used appears to be hand tailored for the comedian. As a carefree and none too bright circus bareback rider who normally is afraid of horses, but who rides them in dare-devil fashion when hypnotized, his part looks to be crowded with fun making possibilities.

The story used in the production is based on an original by Ben Holmes who is also directing. Mr. Holmes has directed many pictures for RKO-Radio including "Maid's Night Out," "There Goes My Girl" and "The Saint In New York" which is his most recent film. Three writers collaborated on the adaptation; Nicholas Barrows credited with "Dangerous Holiday," Robert St. Clair and John Grey who did "Forty Naughty Girls," "Too Many Wives" and "Farmer In The Dell."

The cast supporting Penner is made up of players practically all of whom have appeared in other RKO-Radio features. The heroine is Lorraine Krueger who was in "New Faces of 1937" and "Shall We Dance." Penner's hypnotizing manager will be Paul Lane who has been heard on the comedian's radio programs as well as seen in ten or twelve pictures. Others of importance are Kay Sutton, now in "The Saint In New York," Katherine Sheldon, Ethan Laidlaw, Paul Guilfoyle, who is the heavy, and Lafe McKee.

Release date: *July* 21, 1938 (*tentative*).

Girls on Probation

(Warner)

Melodramatic Romance

It is but natural in the chain of events that Crane Wilbur who wrote the original screen stories of "Crime School" which dealt with boys in reform school and "Alcatraz Island" which concerned itself with men in the penitentiary should turn his attention to one which makes women the central figures in a similarly conceived but differently developed theme. Likewise it is good judgment that the director who handled "Alcatraz Island," William McGann, should serve in a like capacity on "Girls On Probation."

An innocent circumstance brings the story's heroine into trouble with the law. However, as she is aided by a young attorney nothing serious happens to her at the moment. Later, she becomes involved in a bank robbery and though circumstantial evidence implicates her deeply.

"Girls On Probation" will present Jane Bryan who was in "Marked Woman," Ronald Regan, currently featured in "Cowboy From Brooklyn," Sheila Bromley and Anthony Averill as its principals. The supporting cast lists Susan Hayward, Dorothy Peterson, James Nolan, Elisabeth Risdon, Arthur Hoyt, Esther Dale, Henry O'Neill, Joseph Crehan, Pierre Watkin, Carole Landis and Dickie Jones.

A story about a working girl, the producing organization is of the opinion that the film should be of potent appeal to working girls.

Release date: *Indefinite.*

You Can't Take It with You

(Columbia)

Family Comedy

As a stage play "You Can't Take It With You" was one of the biggest hits of the past few seasons. With the array of talent that is behind it and will be seen in the picture version, it should prove equally popular as a screen attraction. Its authors are George S. Kaufman and Moss Hart, noted playwrights who have contributed many stories to the screen including "Stage Door," "June Moon" and "Broadway Melody of 1936."

Another famous combination is more intimately associated with the screen version as Robert Riskin who prepared "Lost Horizon," "Mr. Deeds Goes to Town," "It Happened One Night" and "Lady for a Day," and Frank Capra who directed them are again in double harness.

The cast is one that should be looked upon with more than ordinary satisfaction by showmen who like to stress the marquee and other publicity values of screen names. Practically everyone appearing being pretty much a principal in the action, the film will present Jean Arthur, James Stewart, Lionel Barrymore, Ann Miller, Spring Byington, Dub Taylor, Edward Arnold, Samuel S. Hinds, Mischa Auer, presently featured in "The Rage of Paris"; Halliwell Hobbes, Mary Forbes and Donald Meek. Players to be seen in minor parts are Eddie Anderson, Lillian Yarbo, Clarence C. Wilson and Ann Doran.

Thematically, the story told in "You Can't Take It With You" is comedy, very much of which is of a satirical nature. It concerns two families; one of which is a crack-brained group, the other lives for and worships money and power. The wealth of comedy detail that will embellish the various characters of each promises to be one of the show's highlights.

Release date: *Indefinite.*

Outside the Law

(Columbia)

Melodrama

"Outside the Law" will tell a story of racket busting. Although it is but a piece of fiction, its substance has been taken from present day headlines.

Substantially it details the experiences and adventures of a law professor who took time off to clean up the rackets in his city.

Edward G. Robinson will be seen as the racket buster. The higher-up is Otto Kruger. The girl in the case is Wendy Barrie and the boy who becomes involved in the complicated love story with her is John Beal. Other principals are Barbara O'Neill, Arthur Loft, Gene Morgan, Robert Middlemass, Douglas Woods and Charles Halton.

Jo Swerling, credited with such pictures as "Every Day's A Holiday," "Double Wedding," "Pennies From Heaven," "She Married Her Boss" as well as scores of others, did the screen play. The production is being directed by Alexander Hall who made "There's Always A Woman," "Exclusive," and such melodramatic pictures as "Miss Fane's Baby Is Stolen" and "Little Miss Marker."

Release date: *Indefinite.*

I'll Give a Million

(20th Century - Fox)

Comedy

The story to be told in "I'll Give A Million" promises to have much popular appeal. It also promises to be a picture to which much unique exploitation value will pertain. For name value it will offer a small regiment of well known players with Warner Baxter, Marjorie Weaver, Peter Lorre, Jean Hersholt, John Carradine, J. Edward Bromberg, Lynn Bari, Fritz Feld and Sig Rumann as the principals.

Thematically the plot concerns the experiences of an American millionaire, who, sick and tired of the flattery and fawning that goes with wealth, is accidentally lost from his yacht while rescuing a drowning tramp.

A strong continental flavor distinguishes the story with Mediterranean coastal cities and resorts serving as the locales and providing settings for the sometimes spectacular scenes. While the plot occasionally becomes melodramatic, comedy is its chief component as the humor varies between subtle and wholesome veins.

Based on a story written by two Europeans, the screen play is by Boris Ingster and Milton Sperling. Kenneth MacGowan, associate producer on "In Old Chicago" and "Kidnapped" is functioning similarly and the property is being directed by Walter Lang, maker of "Second Honeymoon" and "Wife, Doctor and Nurse" recently.

Among the supporting players to be seen are Christian Rub, Paul Harvey, Frank Reicher, Lillian Porter, Luis Alberni, Georges Renavent, Frank Puglia and Michael Visaroff.

Release date: *July 22nd,* 1938.

Three Girls on Broadway

(Warner)

Melodrama

With Ann Sheridan, Marie Wilson and Margaret Lindsay in the title roles, "Three Girls On Broadway" will tell a story of love, dangerous romance and adventure on the Great White Way. Miss Sheridan presently is in "Cowboy from Brooklyn," Miss Wilson will be seen shortly with James Cagney and Pat O'Brien in "Girl Meets Boy," while Miss Lindsay has been featured in many Warner films. The principal supporting players are Ian Hunter, Richard Bond, Dick Purcell, Jan Holm and Janet Chapman, the child prodigy who was seen in "Little Lady Luck," a picture in which Miss Sheridan also was featured.

It is the story of three orphan asylum inmates who agree to hold a reunion yearly. From the point of their first celebration, the theme details the adventures, happiness and tragedies that befall them. One who apparently had the best start in life, proves unfaithful to her husband and loses him to one of her chums after she has taken up with another man.

In the original screen play by Don Ryan and Kenneth Gamet which John Farrow is directing, there appears to be a blending of heart-throbs, sympathy stimulating melodrama and thrills.

Release date: *Indefinite.*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Having Wonderful Time

(RKO Radio)

Summer Comedy-Drama

Arthur Kober's stage play is now brought to screen under his own signature and with the original title which enjoyed an unusually favorable press. It deals, as the title indicates, with people who go to summer resort camps and write postcards to the folks back home. Coming while the vacation season is in full swing, and with Ginger Rogers and Douglas Fairbanks, Jr., playing the young couple romantically pertained to, the film is manifestly timely and merchandisable.

Others playing principal roles are Peggy Conklin, Lucille Ball, Richard Skelton, Lee Bowman and Donald Meek, although the comedy dialogue is apportioned appropriately among the many who make up typical groups such as are to be found in subway, tenement and camp settings. Alfred Santell directed these by no means routine sequences in a manner to extract full value from the dialogue. Two songs by Sam Stopt and Charles Tobias are worked into the flow of events adroitly and without ostentation.

The picture recites the romance of "Teddy," New York stenographer on vacation at a middle class camp, and "Chick," law school graduate employed as a waiter. Although they are sincerely in love, he is of a mind to defer marriage until he has established himself in law practice. She declines his moonlit suggestion of a less formal relationship pro tem and, to stir his jealousy, goes to the cabin of "Buzzy," the camp Don Juan, where she declines a similar proposition but stays on to play backgammon and, falling asleep, spends the night, innocently. Seen leaving his cabin next morning, and publicly charged with same by "Fay," "Buzzy's" girl, she admits the circumstances without explanation and the boys fight about it. "Chick" then declares he trusts "Teddy," proposes marriage to her and is accepted.

Previewed July 10th at the Ritz theatre, Hollywood, where it seemed to entertain the largely adult audience in attendance.—WILLIAM R. WEAVER.

Produced and distributed by RKO-Radio. Directed by Alfred Santell. Screen play by Arthur Kober from his own play of the same title. Songs by Sam Stopt and Charles Tobias. Film editor, William Hamilton. Photography, Robert de Grasse. P. C. A. Certificate No. 3,738. Release date, July 1. Running time, when seen in Hollywood, 70 minutes. Adult audience classification.

CAST

Teddy	Ginger Rogers
Chick	Douglas Fairbanks, Jr.
Fay	Peggy Conklin
Miriam	Lucille Hall
Buzzy	Lee Bowman
Henrietta	Eve Arden
Maxine	Dorothea Kent
Itchy	Richard (Red) Skelton
P. U. Rogers	Donald Meek
Emil Beatty	Jack Carson
Mr. G.	Clarence H. Wilson
Mac	Allan Lane
Gus	Grady Sutton
Shrimpo	Shimen Ruskin
Frances	Dorothy Tree
Mrs. Shaw	Leona Roberts
Mr. Shaw	Harlan Briggs
Emma	Inez Courtney
Mabel	Juanita Quigley

Woman Against Woman

(MGM)

Drawing Room Melodrama

With names like Herbert Marshall, Virginia Bruce and Mary Astor for first line billing, and those of Marjorie Rambeau, Janet Beecher and Zeffie Tilbury in reserve, showmen should experience no difficulty in summoning a quorum for this aptly and reminiscently titled dissertation on divorce in the small American community. Save that the time is now and the parties of the first, second and third part are soft spoken and smartly attired, the picture is precisely what the title promises.

The triangle, with all corners ethically drawn, is made up of "Stephen Holland," whose first wife, "Cynthia," dominates him until he divorces her and marries "Maris," who doesn't. "Cynthia" enlists neighborly sympathy by divers methods and "Maris" is socially ostracized until she impels "Stephen" to catch "Cynthia" in a deception involving their infant daughter. "Stephen" and "Maris" denounce "Cynthia" and she promises to be good hereafter.

The screen play and production by Edward Chodorov from the Margaret Culkin Banning story, "Enemy Territory," are appropriate. Robert B. Sinclair directed adequately. The scenes are Washington and a smaller city and the action is preponderantly verbal. Story material is cut strictly to the measure of the family trade.

Previewed at the Alexander theatre, Glendale, Cal., to an undemonstrative midweek audience. —W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Robert B. Sinclair. Screen play and producer, Edward Chodorov. From the story, "Enemy Territory," by Margaret Culkin Banning. Musical score, Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Randall Duell, Edwin B. Willis. Wardrobe, Dolly Tree. Cameraman, Ray June. Film editor, George Boemler. P. C. A. Certificate No. 4309. Running time, when seen in Hollywood, 60 minutes. Release date, June 24, 1938. General audience classification.

CAST

Stephen Holland	Herbert Marshall
Maris Kent	Virginia Bruce
Cynthia Holland	Mary Astor
Mrs. Holland	Janet Beecher
Mrs. Kingsley	Marjorie Rambeau
Ellen	Juanita Quigley
Grandma	Zeffie Tilbury
Dora	Sarah Padden
Alice	Betty Ross Clarke
Mrs. Morton	Dorothy Christy
Morton	Morgan Wallace
Senator Kingsley	Joseph Creehan

Border G-Man

(RKO)

Western

Ordinary exploitation campaigns accorded western pictures are outmoded by the course that seems apparent after viewing "Border G-Man," an RKO production starring George O'Brien. Its basic plot deals with the attempts of a gang of smugglers somewhere near the United States-Mexican border to export illegally trained cavalry men, horses, guns and ammunition to an unnamed South American country in direct violation of the American neutrality act—a law very much in the headlines at the present time. There seems to be no doubt that world events are such that for the next few months, the neutrality act, its provisions, its alleged violators, and recipients of the benefits of possible loopholes in the wording—will be in the nation's headlines.

"Border G-Man," second in a series of O'Brien vehicles being produced and distributed by RKO, presents the cowboy star in the role of a Department of Justice investigator who enacts the role of a ranch foreman to enter the vicinity of the suspected smugglers. After encountering various personal physical difficulties, "Jim Galloway" (O'Brien), rounds up the gang, wins the girl.

David Howard directed from the screenplay by Oliver Drake. Basis of the script was a story by Bernard McConville. Bert Gilroy produced. O'Brien is supported by Laraine Johnson, who has here her first leading role; Ray Whitley, screen-radio singer-actor who wrote the three western songs used in the production; John Miljan, Rita LaRoy, Edgar Dearing, William Stelling, Edward Keane, Ethan Laidlaw, Hugh Sother and Bobby Burns.

Although three songs are included in the score, this, technically is not a musical western, as the numbers are only incidental to the plot, the theme and the action.

Previewed in an RKO studio projection room.—VANCE KING.

Produced and distributed by RKO. Produced by Bert Gilroy. Directed by David Howard. Screen play by Oliver Drake. From the story by Bernard McConville. Musical director, Roy Webb. Photographed by Joseph H. August. Art director, Van Nest Polglase. Associate, Lucius Croxton. Edited by Frederick Knudtson. P. C. A. Certificate No. 4,296. Release date, June 24, 1938. Running time, when seen in Hollywood, 61 minutes. General audience classification.

CAST

Jim Galloway	George O'Brien
Betty Holden	Laraine Johnson
Luke	Ray Whitley
Louis Rankin	John Miljan
Rita Browning	Rita LaRoy
Smoky Joslin	Edgar Dearing
Leslie Holden	William Stelling
Col. Christie	Edward Keane
Curly	Ethan Laidlaw
Matt Rathburn	Hugh Sothern
Sheriff	Bobby Burns

My Bill

(Warner)

Domestic Comedy

Interspersed with pathos, irony and humor, "My Bill" is a comedy of the relations between a widow and two sons and two daughters whom she is bringing up despite poverty and the bitterness of relatives of her deceased husband toward her and the youngest child, coupled with misunderstandings of her motives by the other three children and the idle gossip of neighbors. It presents a strong cast headed by Kay Francis, Bonita Granville, Anita Louise, Bobby Jordan, John Litel and Dickie Moore in a pithy short touchingly poignant with situations which have their counterpart in real life in big towns and small. Though its appeal is essentially pointed toward the distaff side it contains much entertainment for others, judging by the reaction of preview audience. Dickie Moore, twelve year-old screen veteran playing the title role, carries the burden of the story as a boy who sticks to his mother, "Mary Coldbrook," when the

other children, "Gwen," "Muriel" and "Reginald" are influenced by wealthy "Aunt Caroline" to live with her. The aunt despises the boy because she suspects her brother is not the child's father. Aiding "Mrs. Coldbrook" in her domestic and financial crises is "Rudlin," town banker and her childhood sweetheart who still loves her. As a climax "Bill," who befriended the town's meany, "Mrs. Crosby," is left her estate and matters are patched up for the entire family.

The delicately woven screen play by Vincent Sherman and Robertson White was adapted from the Tom Barry play "Courage." John Farrow directed under the guidance of associated producer Bryan Foy.

Previewed June 13 at Warners Hollywood theatre to genuine applause throughout the unreeling. Dickie Moore drew the greatest share for his portrayal and the picture at the finish given a rousing sendoff.—V. K.

Produced and distributed by Warner-First National Associate producer, Bryan Foy. Screen play and dialogue director, Vincent Sherman. Adapted from the play "Courage," by Tom Barry. Director, John Farrow. Assistant director, Russ Saunders. Cameraman, Sid Hickox. Art director, Max Parker. Film editor, Frank Magee. Sound, Charles Lang. Gowns, Orry-Kelly. Unit manager, Jack Saper. P. C. A. Certificate No. 4236. Running time, when seen in Hollywood, 60 minutes. Release date, July 16, 1938. General audience classification.

CAST

Mary Colbrook	Kay Francis
Mr. Rudlin	John Litel
Muriel Colbrook	Anita Louise
Gwen Colbrook	Bonita Granville
Reginald Colbrook	Bobby Jordan
Bill Colbrook	Dickie Moore
Aunt Caroline	Elisabeth Risdon
Lynn Willard	Maurice Murphy
Secretary	Jan Holm
Buelah	Bernice Pilot
Jenner	Sidney Bracey
Mrs. Crosby	Helene Phillips Evans
Florist	John Ridgely

The Rage of Paris

(Universal)

Comedy-Romance

Fast moving farcical and romantic comedy with plenty of fun in action, situations, dialogue and characterizations is the entertainment substance of "The Rage of Paris." Its material is popular stuff and it is presented in a style that should excite much audience interest. Considered from an exhibitor's standpoint, it is a show in which are included practically all the essentials necessary to please widely varied tastes.

While there is much to exploit in the way of story and production detail and the cast includes three or four well known names, the picture's principal showmanship feature undoubtedly will be its star Danielle Darrieux. Already widely publicized in trade circles, the lady is versatile and talented, has a personality that should click with the public and it may be expected that the success of "The Rage of Paris" will create a demand that she be seen in more Hollywood made productions.

The plot is simple but its development permits the introduction of much amusing detail. Fundamentally and in unique style, it follows the comedy of errors premise. A mistake first brings a French miss, "Nicole" and an American business man "Trevor" together. The mistake leads him to think that the girl is a shady and possibly dangerous character. But when things look most hopeless for "Nicole" she is taken under the wing of worldly-wise ex-actress, "Gloria," who persuades comic headwaiter "Mike" to finance a gay deception campaign the objective of which is to marry the girl to a rich husband. As there is a laugh in almost every bit of action and line of dialogue, "Nicole" captivates millionaire "Duncan." Unfortunately for the conspirators, but fortunately for fun loving audiences, "Duncan" turns out to be an old pal of "Trevor's," who sets out to save his friend from being made a chump. But as the yarn runs its merry way, rich "Trevor," who was going to make it his business that "Nicole" be shown up as a faker, falls in love with her himself. Their romance is a hectic affair; sometimes its action takes on a slapstick complexion but its culmination brings happiness for all. "Mike" makes a profit on his marriage promotion deal, "Duncan" is delighted to pay off to be rid of the impostor girl and "Trevor" is happy to marry her.

Previewed June 9 in Pantages Theatre, Hollywood. The event staged in the manner of a premier brought out a large professional and public audience. As all thoroughly enjoyed the show, they also placed their stamp of approval on Miss Darrieux. The balcony crowd was especially enthusiastic. Their reactions indicate that "The Rage of Paris" should prove attractive to both sophisticated and mass mind patronage.—Gus McCarthy.

Distributed by Universal. A Henry Koster production. Produced by B. G. DeSylva. Directed by Henry Koster. Story and screen play by Bruce Manning and Felix Jackson. Richard Riedel, film editor. Charles Previn, assistant director. Photographed by Joseph Valentine. P. C. A. Certificate No. 4,284. Running time, 75 minutes. Release date, June 9, 1938. General audience classification.

CAST

Nicole	Danielle Darrieux
Jim Trevor	Douglas Fairbanks, Jr.
Mike	Mischa Auer
Bill Duncan	Louis Hayward
Gloria	Helen Broderick
Rigley	Charles Coleman
Mr. Duncan	Samuel S. Hinds
Mrs. Duncan	Nella Walker
Caretaker	Harry Davenport

They Were Five

(Lenauer International)

(Continental Camaraderie)

French film devotees, aware of the directorial reputation of Julien Duvivier and his distinguished opera which number such cinematic classics as "Maria Chapdelaine," "Poil de Carotte" as well as such disparate productions as "Golgotha" and "Un Carnet de Bal," will be a trifle disappointed in this mild and minor depiction of Gallic cameraderie. Story treatment, pacing and editing have fabricated a work that is unsettled in its results and unsatisfactory in its effects.

The narrative concerns a sort of three plus two musketeers setup and, in its efforts to illustrate how the clique of five was reduced to the number of two, the plot lines seem to be arranged along the process of simple subtraction. Following the formula of once there were five now there are four etc., the audience will anticipate the purpose of the scenario, which seems to be concerned more with a demonstration of mathematical reduction than in a dramatic presentation of individual character.

When lady luck in the form of a sweepstakes lottery smiles on a quintet of impoverished French males, the gentlemen, working on the principle that in union there is strength, pool their winnings to renovate a picturesque country house into a comfortable and lovely wayside inn. However, love, law and lethe manage to prevent a happy consummation of the project. Rather than impede the love affair of one of his pals by introducing his own amatory competition, the unlucky chap exits from the scene via Canada. In turn, the successful lover is forced to flee when the long arm of the law reaches out to claim him for a past legal infraction. A third gentleman is removed from the list of cooperative owners when he falls from the hostel's roof while celebrating the opening of the establishment. The relationship between the remaining two is threatened when one becomes attached to the estranged wife of the other but this serious situation is remedied when the two gents in the sophisticated style of continental manners break the spell of feminine allure by giving the little lady what amounts to the Gallic equivalent of the "Bronx cheer."

The players headed by Jean Gabin, whom a programme note identifies as the Spencer Tracy of France, handle their individual roles with a uniform style of excellence. Particularly effective is the work of Mlle Viviane Romance as Gina. Dialogued in French, which is spoken in rapid and shrill tones, the picture carries a set of superimposed English titles, which are unintentionally comical in translating Gallic vernacular into American slang. The film is aimed at those cinematic circles identified as linguistic and cultural. However, the introduction of the marriage mess makes the work too mature for the contemplation of the little ones.

Seen at the Filmarte Theatre, New York, during a warm, Spring evening. The charm of the weather may have accounted for the paucity of paid customers in the audience.—Joseph F. Coughlin.

Produced by M. Arys-Nissotti. Distributed by Lenauer International Films, Inc. Directed by Julien Duvivier. Assistant director, Robert Vernay. Original scenario by Charles Spaak and Julien Duvivier. Music by Maurice Yvain. Settings by J. Kruger. No P.C.A. Certificate. Running time, 78 minutes. Release date, June 1, 1938. Adult audience classification.

CAST

Jean	Jean Gabin
Charles	Charles Vanel
Raymond	Raymond Aimos
Jack	Charles Dorat
Mario	Raphael Medina
Gina	Viviane Romance
Huguette	Micheline Cheirel
Gendarme	Charpin
Hotel Proprietor	Charles Granval
Grandmother of Huguette	Marcelle Geniat
The Drunk	Raymond Cordy
A Patron	Robert Ozanne
Photographer	Vincent Hyspa

When Were You Born?

(Warners-FN)

Mystery Melodrama

This picture is a murder mystery melodrama which presents unusual exploitation opportunities. Much emphasis is placed on astrology. By it the crime is solved. There is also a general description of each of the zodiac signs and what they are supposed to represent in the human equation—a horoscope for every person in the audience.

It is a novel departure from murder mysteries of the past and in one respect at least it leaves much to be desired. Because of the time involved in examining the zodiacal charts the action suffers. The story is an original one by Manley P. Hall, an astrologer, who also speaks briefly at the start, explaining the subject. Anthony Coldeway wrote the screenplay. The cast includes Margaret Lindsay, Anna May Wong, Lola Lane, Anthony Averill, Charles Wilson, and Leonard Mudie.

Miss Wong is cast as a Chinese astrologist who through her predictions of a dire ending to "Stephenson," the murdered man, is questioned by the police. She interests the police with her zodiacal charts and from then on takes charge of the solving of the crime. The climax depends more on the old-fashioned ingredients of sliding doors and hidden passageways but returns to astrology almost immediately after.

Reviewed at the Strand theatre, New York. Audience reaction was noncommittal.—Paul Mooney, Jr.

Produced and distributed by Warner Brothers-First National. Directed by William McGann. Screenplay by Anthony Coldeway from story by Manley P. Hall. Photography by L. W. O'Connell. Edited by Doug Gould. P. C. A. Certificate No. 4155. Running time, 65 minutes. Release date, June 18, 1938. General audience classification.

CAST

Doris Kane	Margaret Lindsay
Mary Lee Ling	Anna May Wong
Nita Kenton	Lola Lane
Larry Camp	Anthony Averill
Inspector Gregg	Charles Wilson
Sergeant Kelly	Frank Jaquet
Shields	Eric Stanley
Philip Corey	James Stephenson
Davis	Jeffrey Lynn
Fred Gow	Leonard Mudie
Assistant District Attorney	Jack Moore

The Courier of Lyons

(Pax Films)

Historical Melodrama

This importation from France is based on a famous miscarriage of justice and purports to be historically accurate in its delineation of the incidents which lead an innocent man to be guillotined. The picture is realistic and

ELIMINATING DUBBING COSTS STUDIOS $800,000

Producers Will Carry Expense of of Agreement with Musicians' Federation, Says Weber

The principal motion picture producers in Hollywood have entered into an agreement with the American Federation of Musicians to halt the transferring or "dubbing" of sound tracks from old films to new ones, Joseph N. Weber, Federation president, announced this week when the organization's 43rd annual convention opened in Tampa, Fla.

The delegates, numbering approximately 1,000, were told by Mr. Weber that the adoption of the agreement will increase the annual income of musicians by about $800,000. He indicated that this additional cost will be carried by film producers.

Mr. Weber also voiced a bitter criticism of mechanical inventions that have replaced musicians. He then called upon the delegates for a vigorous attack on anything that makes music without musicians and revealed that after the six day convention the plight of musicians would be explained to government officials in a program of recommended legislation.

Mr. Weber told no details of the dubbing agreement, postponing any elaboration of his statements until late in the week when the delegates will settle down to actual business. On Monday only routine business was handled while Tuesday was devoted to entertainment. Among the resolutions affecting the motion picture industry scheduled for consideration was one calling for the return of musicians to the orchestra pits in film theatres.

In his annual report, Mr. Weber discussed the dubbing of film music sound tracts. The report, published as a special supplement to the Federation's publication, *The International Musician*, apparently was written before the reaching of the agreement between producers and the AFM.

The report then listed nine points which are included in the regulations. They are:

1. Complete elimination of the use of the sound track except to accompany the picture for which the music was prepared, performed and/or recorded. Identification of picture to be registered with studio representative of the AFM.

2. It is understood and agreed that members of the AFM are not required or permitted to record music sound tracks for general usage or for any purpose whatsoever, axcept as provided in Paragraph 1.

3. It is further agreed that all music sound track already recorded, commonly referred to as library sound track, will not be disposed of, sold, leased or used for any picture or purpose except to accompany a revival of the picture for which recordings originally were made.

4. It is further understood and agreed that members of the AFM will not be required or permitted to apply music sound tracks for any purpose in violation of the terms herein provided.

5. It is understood and agreed that library sound track may be used to accompany trailer for picture providing the pictures advertised by such trailer employ musicians to record for same.

6. Library sound track may be used for signature or trade identification at the beginning of a picture only for the purpose of production identification, providing such usage does not in any manner, directly or indirectly, replace or substitute the regular or customary "introductory" or "main title" music.

7. Library sound track may be used for news weeklies.

8. Accompaniments for a song or solo dance or a specialty number, the sequence of which has been cut in its entirety from the picture for which it was prepared, may be used for one picture only when properly cleared through the office of the studio representative.

9. Library "sound track" may be used for previewing pictures when such previews are for non-commercial purposes.

260 Broadacsting Contracts

The future for musicians, Mr. Weber said, is bright and opportunities for them are greater now than in the past several years. He pointed out that 260 broadcasting stations have signed contracts with the federation during the last ten months. The contracts, he declared, provide jobs for some 1,200 musicians.

Welcoming addresses were given by Fred B. Cone, governor of Florida; R. E. L. Chancey, mayor of Tamapa, and Glenn Kay, president of the AFM local in Tampa.

The convention headquarters were in the Floridian hotel and the meetings were held in the Municipal Auditorium.

All holdings, including stock, real estate, building and theatre equipment of the Frederick Amusement Company, Frederick, Okla., including the Ramona, Ritz and Grand theatres there, have been sold to Consolidated Theatres, Inc., of Oklahoma City, Okla. Kenneth Blackledge of Wellington, Tex., will go to Frederick to assume management of the three theatres.

FWC ACTION IS SHELVED

Further action on the industry proposal for the appointment in conjunction with the United States Attorney General's office of a special master to hear trade practice complaints against Fox West Coast involving the 1930 consent decree entered into with the Government will be delayed indefinitely because of objections to the proposal by FWC officials.

In addition to the FWC opposition, it is understood that Warner Brothers, Universal, RKO, Columbia and United Artists are either cool to the proposal or openly opposed to it.

The bulk of the objections appear to be centered on the unprecedented industry plan to invite the Government in to settle clearance, zoning, film buying and any other complaints involving a contempt action under the 1930 decree.

Some objectors also contend that the proposal would open the way to conspiracy actions against the distributors regardless of the findings of the special master.

Otterson Arranges For "Art" Circuit

J. E. Otterson, former president of Electrical Research Products Inc., and subsequently President of Paramount Pictures Inc., sailed for Europe on the *Normandie* Wednesday to complete arrangements with French and English interests for the importation of foreign product "having special merit and artistic value."

Mr. Otterson said he and his associates have devoted some six months to the study of foreign language pictures and their presentation in America. Associated with him are Carroll S. Trowbridge, former personal representative for Mary Pickford and Douglas Fairbanks and a former executive of United Artists Corporation, who has been giving particular attention to the distribution problem involved; R. E. Anderson, former Treasurer of Electrical Research Products, Inc. and later financial vice-president of Paramount Pictures Inc., and Harry Lachman, who has directed pictures in France, England, and America. Mr. Lachman sailed with Mr. Otterson to act as technical advisor in connection with the selection of pictures and their adaptation to the American market.

Mr. Otterson said it was his intention to provide complete facilities for the distribution and exhibition of foreign language pictures in this country and to establish a definite market for this artistic product.

In furtherance of these plans, he said he has concluded an arrangement with the Trans-Lux Theatres and the Brandt Circuit to provide for the establishment of a circuit in and about New York devoted to the exploitation of foreign pictures, both in the French and English languages. Plans also are under way for expanding this circuit to include theatres in the principal cities throughout the country, Mr. Otterson added. These art type theatres, he continued, will be especially selected, designed, and adapted to the appropriate presentation of such films.

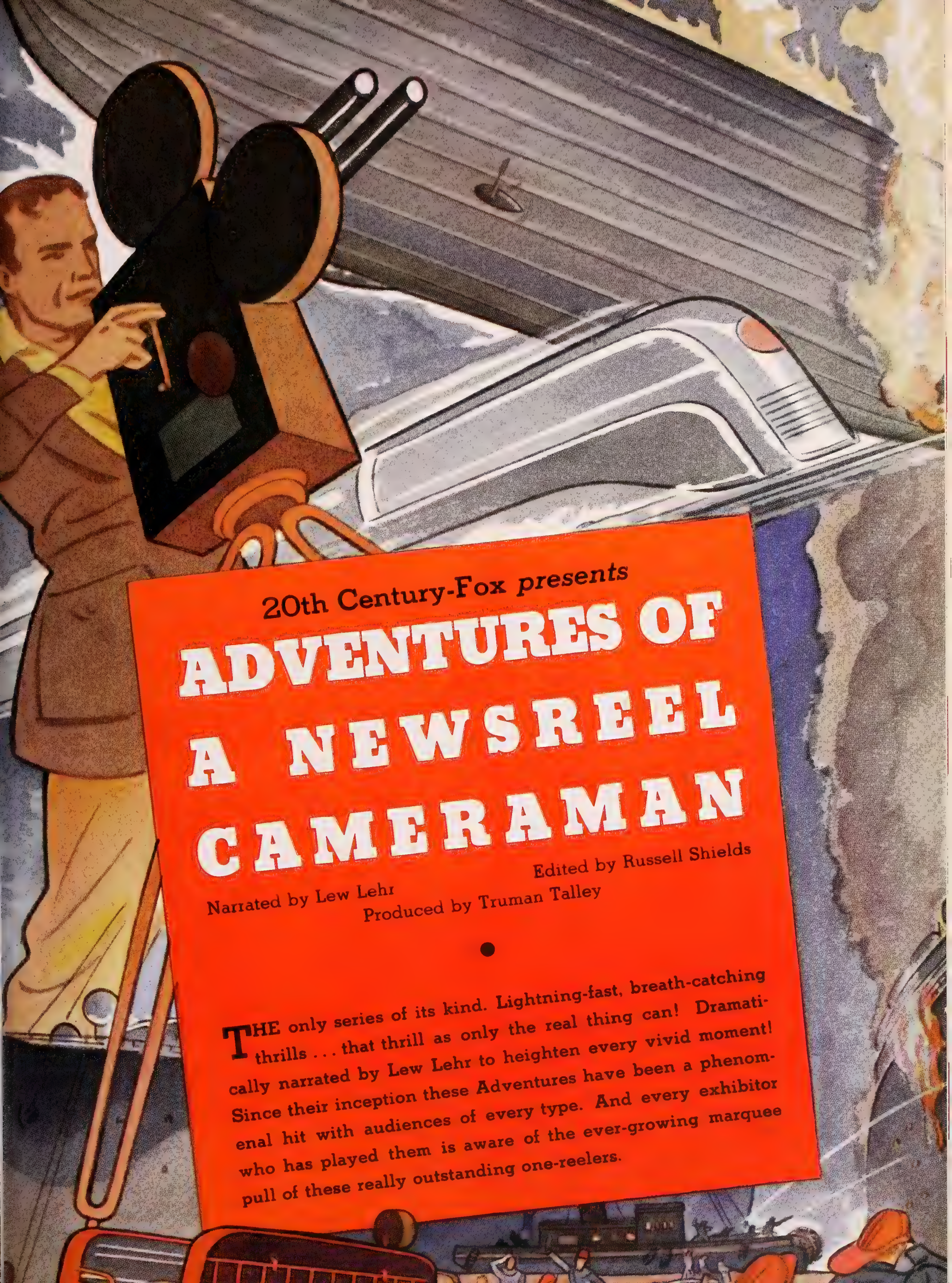
Mr. Otterson said that 40 key city outlets, 15 of them in New York, have already been lined up.

Ruling in Contract Case

The application of Atlantic Film Productions, Ltd., to vacate the service of a summons and a writ of attachment in the $30,000 breach of contract action brought by George McLeod Baynes against Atlantic was granted Wednesday by Samuel I. Rosenman, New York Supreme Court justice. The court ruled the attachment to be a nullity because he found "no tangible property was taken into the sheriff's actual custody." The writ of attachment had been directed to Columbia Pictures on the claim of Mr. Baynes that it had property of Atlantic. Columbia denied this.

Paine-Erpi Trial Delayed

Trial of the suit of John G. Paine against Electrical Research Products, Inc., was adjourned indefinitely when the matter came up in New York before John C. Knox, federal judge. Mr. Paine is suing to recover $149,148 as royalties which he claims are due him as assignee of about 100 music publishers. He contends the money is owed for recording rights of motion pictures granted to ERPI.



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Narrated by Lew Lehr

Edited by Russell Shields

Produced by Truman Talley

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•

4 Vyvyan Donner's FASHION FORECAST*
In TECHNICOLOR
Edited by Vyvyan Donner

•

6 Ed Thorgersen's SPORTS PREVIEW*
Narrated by Ed Thorgersen

6 Lew Lehr's KINDERGARTEN*
Edited and narrated by Lew Lehr

•

4 ADVENTURES OF A NEWSREEL CAMERAMAN*
Narrated by Lew Lehr
Edited by Russell Shields

•

26 TERRYTOONS
At least 6 in TECHNICOLOR
Produced by Paul Terry

*Truman Talley, *Vice-President and Producer*

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

HONORED, indeed, was RCA's David Sarnoff when the high and mighty administrators of Oglethorpe University, in Georgia, summoned him to preside at the dedication of a stainless steel door of the University's new "Crypt of Civilizaiton." The crypt is to remain sealed for 6,000 years, until 8113—they hope—when the two hundred generations of descendants removed from our time will inspect the motion picture, newspaper, phonographic and other records contained therein, getting an idea of the state of the nation of 1938.

So, with a wave of the wand, Mr. Sarnoff nonchalantly sealed "behind this door a frank and honest confession," praying that, "6,000 years hence it shall be opened by a civilization which will have profited from both our triumphs and our mistakes, and succeeded where we have failed." Mr. Sarnoff did not mention television.

The door of the crypt which he dedicated bears the inscription:

"THIS CRYPT contains memorials of the civilization which existed in the United States and in the world at large during the first half of the 20th century. In receptacles of stainless steel, in which the air has been replaced by inert gases, are encyclopedias, histories, scientific works, special editions of newspapers, travelogues, travel talks, cinema reels, models, phonograph records, and similar materials from which an adequate idea of the state and nature of the civilization of 1900 *to* 1950 *can be ascertained. No jewels or precious metals are included.*

"We depend upon the laws of the County of DeKalb, the State of Georgia and the Government of the United States, and of their heirs, assigns and successors, and upon the sense of sportsmanship of posterity for the continued preservation of this vault until the year 8113, *at which time we direct that it shall be opened by authorities representing the above governmental agencies and the Administration of Oglethorpe University. Until that time we beg of all persons that this sealed door and the contents of the crypt within may remain inviolate."*

Signatures affixed to the inscription were those of Franklin Delano Roosevelt; Eugene Talmadge, Governor of Georgia; Thornwell Jacobs, President of Oglethorpe University—and the Armco Stainless Steel Company.

▽

The same mail that brought news of the aforementioned optimistic ambitions of Georgia's Oglethorpians, which includes the preservation of film for 6,000 years, brought an unrelated statement from Paramount that Hollywood is "fighting a losing battle against time, air and light" in the preservation of film for future generations.

"A master negative probably would last about 25 years under scientific care," explained James R. West, Paramount studio chemical engineer. "Then it would have to be copied with a resulting loss of from five to ten per cent of the impression. After about three reproductions of this kind, every 25 years, for a total of 75, the impression that would remain would be almost invisible."

▽

Item in the Rocky Mountain Theatre News:

Dave Davis is looking brighter these days, though business is lousy.

DAMON AND PYTHIAS, 1938

MR. RUSSELL EGAN conducts a little bakery, the California Bakery Shop, in San Jose of the Golden State. Adjacent to it stands the San Jose first-run playhouse of Fox-National Theatres, and the manager and the bakery owner are in cahoots on a business proposition.

Certain types of pictures and stars are known to draw certain types of patrons, and certain types of persons buy certain kinds of bakery goods. In other words, when a Greta Garbo or a Marlene Dietrich "weeper" is featured at the theatre, sad-eyed matrons are counted on by Mr. Egan's bakery to be on hand in droves, after the matinee, to buy lots of substantial pies and deep layer cakes for the family dinner. When there's a roaring Western playing on a Saturday, the kids bull the bakery market on cookies. "Tarzan" matinees at the theatre likewise echo with cookie-crunching crescendos, eager purchases of youths just prior to the afternoon screen diversion. Later show crowds ravish the snail department—every type of show produces another branch of customer for the California's bakery shop.

Realizing the importance of knowing "what's comin' next" at his favorite movie, Baker Egan huddles daily with the theatre manager—and then lays out a baking program to jibe with the theatre schedule. This baker has even compiled a sort of "sales chart" on well known stars, probably one of the most unusual "popularity ratings" in the country.

Marlene Dietrich, for example, as pointed out, brings customers who call for pies and heavy cakes, that is, provided that the picture is not too sad at the fadeout. Lionel Barrymore brings muffin buyers, but also on condition that the film is not too teary. Sad endings send patrons out of the theatre with lumped-throats—and that's bad for the bakery business.

Meat-pie sells strong when George O'Brien is the attraction, and Johnny Weissmuller's followers buy chocolate dips. That's two points higher than the cream puffs bought by the Clark Gable fans—Mr. Egan swears it's so.

Carole Lombard business may be good at the theatre, but she's terrible for the cake shop. Over-stuffed matrons resolve on the spot to go on a strict dieting after viewing.

We suppose Mae West calls for heavy sales on hot cross buns.

▽

After spending a lifetime imitating the art of Charles Chaplin—which Cholly himself hasn't imitated in years—Liubinko Minich, a Yugoslovakian worker, was found dead in his mean hut near Kragujevac, clutching a photograph of Chaplin in one hand and in the other a request that Chaplin's photograph with an autograph be engraved on his tombstone.

▽

Loew's theatres have started an economy move to reduce light bills, hoping to save $60,000 a year, $40,000 alone in New York. They're calling the drive "SWAT THE WATT."

"JOAN CRAWFORD is a glamour girl who works," writes Sidney Sklosky in his New York *Daily Mirror* syndicated column from Hollywood. "The other afternoon," he continues, "I met Miss Crawford on the main street at Metro studio. She was wearing a smart black dress with a blouse effect, and a pair of suspenders made of the same material as the dress. I asked her, as a matter of routine, what she was doing, and she answered, 'I'm going to work.'

"Miss Crawford and I climbed a long flight of steel stairs to Roger Eaton's office. Eaton is her instructor.

"Eaton sat at the piano and Joan Crawford leaned against a desk, closed her eyes and started to get 'torchy' with a new song. I sat on the couch and enjoyed this private recital. Next, Miss Crawford started to sing Cole Porter's 'Night and Day,' with special arrangements and introductory lyrics by Eaton. Miss Crawford stumbled over a line now and then, or would go off key. She'd stamp her foot, mutter some words, and start over again. She sang 'Night and Day' at least four complete times. The last time Joan Crawford let down her suspenders, and, as Eaton said 'Sell it,' her blouse was jumping out of her dress. I could see Joan Crawford giving her all."

▽

"Betty Grable faced a week of 'widowhood' today," Paramount announces. "The blond beauty saw her husband, Jackie Coogan, off for San Francisco, where he will start a personal appearance tour.

"She will not have much time to miss Jackie, however," Paramount added, "since she will be working every day in 'Give Me a Sailor.'"

▽

WHEE! Department, from an item in *Motion Picture Daily*:

"Paul Stevens, Universal publicity writer, won the home-office championship for folded-paper-plane sailing with a glide from a 12*th floor window at the* 50*th Street corner to* 51*st Street and Sixth Avenue, thence back to* 49*th Street for a two-point landing on the Elevated tracks."*

▽

Harold Wenzler, running a theatre in Los Angeles, fixed up his lobby with nudist stills for the showing of the nudist film, "Unashamed." He pasted black strips of paper on parts of the lobby stills, feeling that nudism in patches was all right for the public's gaze. Curious bystanders, however, ripped off the patches, and the police haled him into court.

▽

Bob (Bazooka) Burns tells the story about the household of kids belonging to his Uncle Hod and Aunt Hutty in the Arkansas mountains. They never did count 'em. One time Bob's Uncle Hod met the local school teacher on the road and she told him that little Herbie, one of his boys, had been playin' 'hookey' for a couple of days.

When Uncle Hod got home that evening he said to Aunt Hutty, "Mom, the teacher tells me that Herbie has been playin' hookey from school." Aunt Hutty looked up from her knittin' and said, "Have we got a Herbie?"

SHOWMEN'S REVIEWS OF NEW FILMS

(*Continued from page 39*)

convincing and has very fine acting to recommend it. Because of its theme a somber mood pervades the film.

The case of "Joseph Lesurques" has had extensive reproduction on the stage, French, English and American, for almost a century. A silent motion picture version was produced in France in 1923 by Leon Poirer. In the current film the players are Pierre Blanchar, who plays the dual roles of Lesurques and the criminal Dubosc; Dita Parlo, Lesurques' wife; Jacques Copeau, Alcover, and Jean Tissier among others.

In 1796, the stage coach from Paris to Lyons was robbed of a cargo of seven million francs, intended for Napoleon's army in Italy. The robbers were soon apprehended with the exception of Dubosc, the leader. He closely resembled Joseph Lesurques, an innocent citizen. Although happily married Lesurques was conducting an affair on the night of the crime and in endeavoring to hide his actions from his wife he became enmeshed in a false alibi which when added to the other evidence, however untrue, presented a strong indictment. The chain of circumstantial evidence resulted in his conviction.

Reviewed at the 55th St. Playhouse, New York. An afternoon audience, to all appearances, found the picture engrossing.—P. M.

Distributed by Pax Films. An Eclair Films Production. Directed by Maurice Lehmann. Scenario by Jean Aureche. Photography by Michel Kelber. Music by Louis Beydts. English titles by Herman Weinberg and Ted Laurence. Running time, when seen in New York, 92 minutes. Release date, June 2, 1938. Adult audience classification.

CAST

Lesurques / Dubosc	Pierre Blanchar
Mina Lesurques	Dita Parlo
Daubenton	Jacques Copeau
Durochat	Alcover
Courriol	Jean Tissier
L'Aveugle	Charles Dullin
Choppart	Dorville
Madeleine Breban	Sylvia Bataille
Excoffon	Andre Noel

Romance of the Limberlost

(Monogram)

Melodrama

When Monogram in 1934 produced "Girl of the Limberlost" from Gene Stratton-Porter's best selling novel, exhibitors wrote in MOTION PICTURE HERALD'S "What the Picture Did for Me" department that they benefited materially by the favorable reception accorded it, both from the financial and entertainment standpoints. This year Monogram, drafting a story similar to the novel in theme and background, gave it the title "Romance of the Limberlost," cast the young romantic team of Cecilia Parker and Eric Linden, who have appeared together in a number of pictures as leads, gave them a supporting cast headed by Marjorie Main, confronted the characters with almost the same obstacles of unusual family situations as in the former story, and permitted the solution to work out favorably.

Showmen have learned that an army of home folk readers of the Stratton-Porter pieces can be lured through the turnstiles.

Monogram gives the late author screen credit with a full title card, "Suggested by the Novel 'Girl of the Limberlost' by Gene Stratton-Porter."

Marion Orth wrote the screenplay.

The similarity in titles gives an advantageous early clue to the connection of the late novelist's story to the new piece.

The setting is the Limberlost, swamplands. "Laurie," orphan girl of the swamps, is about to be forced into marriage with "Corson," bestial drunkard, by "Aunt Norah," who threatens to tell a scandal about her mother, "Corson" first having influenced the aunt in her actions by offering her the deed to her land and money. "Corson" on the eve of the wedding, is killed, and the boy, "Chris," suspected of the shooting, is successfully defended at the trial by a young attorney, "Wayne," who loves "Laurie," but not before "Aunt Norah" exposes her perfidy, and repents.

In addition to the leads and Miss Main, the cast is composed of Edward Pawley, Hollis Jewell, George Cleveland, Betty Blythe, Sara Padden, Guy Usher, Jack Kennedy, Jean O'Neill and Harry Harvey. Miss Blythe played in the 1934 version.

William Nigh directed under the supervision of production manager George E. Kann. Scott R. Dunlap is executive producer.

Previewed in the studio projection room in Hollywood.—V. K.

Produced and distributed by Monogram. Director, William Nigh. Photographed by Gilbert Warrenton. Sound recorded by Karl Zint. Film editor, Russell Schoengarth. Musical director, Abe Meyer. Technical director, E. R. Hickson. Screenplay by Marion Orth. From an original story "Her Father's Daughter," by Gene Stratton-Porter. Production manager, George E. Kann. P. C. A. Certificate No. 4316. Running time, when seen in Hollywood, 80 minutes. Release date, June 22, 1938. General audience classification.

CAST

Laurie	Jean Parker
Wayne	Eric Linden
Chris	Hollis Jewell
Nora	Marjorie Main
Corson	Edward Pawley
Mrs. Parker	Betty Blythe
Nathan	George Cleveland
Sarah	Sarah Padden
Judge	Guy Usher
Abner	Jack Kennedy
Ruth	Jean O'Neill
Jones	Harry Harvey

Reformatory

(Columbia-Darmour)

Action Melodrama

Jack Holt's appearance in a Larry Darmour production is a guarantee of action. "Reformatory," in which Holt shares honors with a group of young actors headed by Bobby Jordan of "Dead End" and "Crime School" fame, falls readily into that classification. It is set against a background of the introduction of an honor system in a boys' reform school. With almost all of the movement laid in the reformatory and the principal characters inmates, officers and politicians of the penal system, "Reformatory" tells a simple story of the seamy side of the lives of several youngsters, the outbreak of criminal tendencies, attempts at correction and the regeneration and struggle of one man to keep politics out of penology.

Motion pictures of boys in crime are not new, but treatment of this kind permits a showmanship campaign of a novel character, pointing up the introduction of the honor system.

Supporting Holt and Jordan are Charlotte Wynters, Grant Mitchell, Tommy Bupp, Frankie Darro, Ward Bond, Sheila Bromley, Paul Everton, Lloyd Ingraham and Joe Caits. Gordon Rigby wrote the original screenplay, with Lewis D. Collins, long in the action field, directing.

"Deane," new supervisor of the Garfield Reform School, finding the cruelties revolting, institutes changes, placing the boys on their honor and discharging the guards. One guard "Grady," becomes juvenile officer. He plots with "Louie Miller," incorrigible youngster, to create trouble upon his commitment at Garfield. "Louie" escapes with "Fibber" to embarrass "Deane," but "Pinkey," lad who has been regenerated by kindness, breaks up the plot.

Previewed at the RCA projection room in Hollywood.—VANCE KING.

Produced and distributed by Columbia. Director, Louis B. Collins. Assistant director, Carl Hiecke. Story and screen play by Gordon Rigby. Photographed by James S. Brown. Film editor, Dwight Caldwell. Sound engineer, Tom Lambert. P. C. A. Certificate No. 4344. Running time, when seen in Hollywood, 60 minutes. Release date, July 21, 1938. General audience classification.

CAST

Robert Deane	Jack Holt
Adele Webster	Charlotte Wynters
Arnold Frayne	Grant Mitchell
Pinkey	Bobby Jordan
Fibber	Tommy Bupp
Louis	Frankie Darro
Grady	Ward Bond
Mrs. Regan	Sheila Bromley
Cook Howard	Vernon Dent
Millie	Greta Granstedt

Datelines

(Lenauer)

Human Interest

In the first of a contemplated series of short subjects entitled "Datelines," Lora Hays, producer, makes it clearly understood, in a prefatory note, that the events depicted are taken directly from life. The note, a burlesque of the announcement used in conjunction with features, states that the following sequences are not fictional and that any reference to any living person is not coincidental.

The film then launches into a pictorial presentation of human interest news stories, culled, for the most part, from New York newspapers of recent weeks. The first subject shows the Long Island resident who, returning home from work, found his wife in the arms of a neighbor and turned in a fire alarm.

The second subject shows the activities of two elderly women recently convicted of shoplifting. The women, after stealing from department stores, mailed the articles back to the shops with a request for a refund.

In the concluding scenes, "Datelines" explains the possible outcome of a magistrate's recent ruling that a woman motorist had made a simple statement "entirely within the realm of our belief" when she informed a police officer: "You can go to hell."

The commentary is good but the production, at times, seems to denote too much effort toward bringing out the comedy. Julian Roffman directed, T. J. Nemeth was the photographer and John Lloyd wrote the script. Lenauer International Films, Inc., is the distributor. Reviewed at a press preview at the Filmarte Theatre, New York.

Community Sing No. 10, Series 1

(Columbia)

Patriotic Number

This is a reel featuring America's patriotic songs, rendered by a group of soldiers. Gathered around a brass band they sing: "Hail Columbia," "America," "Yankee Doodle," "Columbia, the Gem of the Ocean," "Dixie" and "The Star Spangled Banner." The subject is timed for the Fourth of July audiences and the Fourth of July state of mind, asking audience participation in the singing. It compares favorably with those that have gone before in this series. Running time, 10 minutes.

Easy on the Ice
(Paramount)
Miniature Henie

Not only easy on the ice but equally so on the admiring and watchful gaze of the audience is little Miss Shirley Foster, juvenile skating star. With a pair of skillful skates, the young miss, who must be no more than five tender years, displays a remarkable talent for figure skating that will invariably remind the spectator without any reflection on the youngster of the mature and developed art of her sister skater, Sonja Henie. Sharing footage with Shirley is the music of Henry King and his Orchestra but so fascinated is one with the wizardry of the child's flashing blades that the tunes are more apt to go in one ear and out the other.—Running time, 10 minutes.

Fabulous Marseilles
(De La Varre - Devlin)
Travelogue

Marseilles, annexed by France in 1481, is the oldest city in western Europe. Founded in 600 B.C. by Greeks from Asia Minor the city was originally named Massalia. In his narrative Andre de LaVarre points out the history of the city while his camera records the highlights, including buildings, bridges, streets, beaches, churches and prison of the famous old town. Running time, 10½ minutes.

Friendly Neighbors
(Columbia)
Travelogue

A comprehensive and interesting study of the Province of Ontario this travelogue, that has been photographed in color, is noteworthy for the excellence of the camera work in the depiction of the scenic beauty of the Province and the other highlights including scenes of the capital city, Toronto. The camera also visits the town of Callander, home of the quintuplets, and while the Dionnes are not shown, their birthplace, new home and their doctor, Allan Roy Dafoe, are. Described by Dan Seymour. Running time, 9½ minutes.

Community Sing No. 9, Series 2
(Columbia)
Songs

Gene Morgan in this continues to exhort the audience to join The Columbians in song. A Spanish background and songs with the flavor of Spain are the order of the day. They include "Cielito Lindo," "Lady of Spain," "La Paloma" and "Tipi-Tipi-Tin." Running time, 9 minutes.

The Photographter
(RKO Radio)
Out-of-Focus Humor

The craze of a candid camera addict and the embarrassing difficulties that his hobby produce are given some humorless and hackneyed comedy treatment. Perhaps, the legion of similarly photographically afflicted souls will derive some sort of precarious enjoyment but the other uninitiated folks may find the moments of real enjoyment scarce and far between.—Running time, 15 minutes.

Healthy, Wealthy and Dumb
(Columbia)
Three Stooges

The "Three Stooges," Moe, Larry and Curly, are presented here in a melodrama of sudden riches, gold-diggers and sundry other complications, all the while slapping each other with the usual elan. Curly wins a $50,000 contest and the money is lavishly spent. The boys rent a suite in a hotel, which in no time at all, is a shambles and then discover that various taxes have reduced the $50,000 to $4.85. The appearance of three supposedly wealthy widows who agree to marry the boys eases the situation for them but when it turns out that the wealthy widows are gold-diggers the house detective rushes the boys off to jail. Others in the cast are Eriene Heath, Lucille Lund, Bud Jamison, James Morton and Robert Burns. Running time, 17 minutes.

Swing School
(Paramount)
Betty Boop in Swingtime

Homo sapiens is not the only animal afflicted with the current epidemic of swingtime fever. According to the breezy animations from the Max Fleischer drawing board, Betty Boop's class of four legged youngsters are just as jitterbug conscious. When Pudgy, who can carry a tail but not a tune, is placed in the corner because of his unvocal talents, the pup's girl friend demonstrates her sympathy for his doom to disgrace, and under the spell of her kiss, the canine finds his voice to lead teacher and fellow pupils in a rousing jam session. Skillful pen work makes the material sure fire appeal for the swingy younger set.—Running time, seven minutes.

Screen Snapshots No. 10, Series 17
(Columbia)
Film People

The Screen Snapshots Reporter, Harriet Parsons, and her cameraman visit, in this issue of the series, a roof-top party, or at least the preparation for one, watch the fencing lesson given Ann Shirley, and a fencing match between the Fritz Leibers, father and son; visit Lindy's and the sidewalk diners and wind up at a costume party at the Hawaiian Paradise, all stops in Hollywood or its environs. Two score personalities are encountered along the way with the costume party yielding the greatest number. Running time, 10 minutes.

Unusual Occupations, No. 6
(Paramount)
Interesting

Included in this latest demonstration of odd ways to keep the wolf from the door are an enterprising gentleman who makes a living by transforming butterfly wings into novelty equipment; a spry female teacher of jiujitsu, said to be the only one of her kind in existence; a kind hearted couple who for their own pleasure maintain a well stocked private circus and give but one performance a year, that for the underprivileged children of the neighborhood, and our own Reginald Denny from the films, who, more for a hobby than a livelihood, runs a thriving plant to manufacture small scale models of modern airplanes. The material, as usual, is well collected and edited and should give some moments of interest.—Running time, 10 minutes.

The Fox Hunt
(Disney - RKO Radio)
Excellent, as Usual

Donald Duck and Goofy join the horse set to canter cross country in a fox hunt chase. As Master of the Hounds, Donald strings along with a pack of highly sportive dogs. His difficulties in handling his charges are easily imaginable but nonetheless extremely enjoyable. Goofy as one of the hunters meets equally embarrassing and comical happenings in trying to make the jumps. Finally, Donald and the fox come face to face and the highlight of the fun begins. At the end there is a skunk in place of the fox and it is the unfortunate Donald who is left holding him.—Running time, seven minutes.

Court Approves GN Settlement

Federal Judge William P. James Monday approved the recommendations of Loyd Wright and Edward Alperson, co-trustees of Grand National, to compromise the $63,000 indebtedness of Grand National Studios, Inc., by the paying $54,000 and the $140,000 indebtedness of Grand National Films, Inc., by paying $70,000.

Edward J. Peskay, who resigned as vice-president and general sales manager, has a claim approximating $80,000. He said he was discussing production with two producers who will finance themselves.

On Saturday the co-trustees will seek approval for their execution of a contract with Fine Arts Pictures, whereby the latter agrees to produce, pay for and deliver to the trustees 26 pictures, eight of which may be westerns, during the 12-month period beginning two months after entry of order approving the contract.

Saul Krugman, Grand National's New York branch manager, has been appointed assistant to Mr. Alperson under the new set-up whereby the home office moves to the coast. The New York branch will be in charge of Sol Edwards temporarily.

Nomination Blanks Sent Out by Engineers Society

Nomination blanks for the election of officers and members of the board of governors of the Society of Motion Picture Engineers whose terms expire December 31st, have been mailed to members of the organization. Under the constitution of the society, the president, S. K. Wolf, is not eligible for reelection and automatically becomes past-president.

The offices to be filled are president, editorial vice-president, convention vice-president and two governors, all for two year terms, and executive vice-president, secretary and treasurer, for one year terms.

The present officers, in addition to Mr. Wolf, are H. G. Tasker, past president; K. F. Morgan, executive vice-president; J. I. Crabtree, editorial vice-president; A. N. Goldsmith, governor; W. C. Kunzmann, convention vice-president; J. Frank, Jr., secretary; L. W. Davee, treasurer, and M. C. Batsel, governor.

SMPE Appoints Haber

Julius Haber, in charge of publicity for RCA, has been appointed chairman of the Publicity Committee of the Society of Motion Picture Engineers.

Will Whitmore, of Western Electric, has held the post for the past eight years. His resignation from SMPE publicity work is necessitated by a change of duties.

IATSE Official in New York

O. M. Jacobson, traveling representative for the International Alliance of Theatrical Stage Employes, who is stationed on the coast, and Mrs. Jacobson and Ann Frederick, a relative, were visitors at the Quigley Publications offices, New York, Tuesday. They were accompanied by P. A. McGuire, advertising manager of International Projector.

THEATRES TO BE ASKED TO STAGE CHILD SHOWS

Junior Programs Sponsoring the Plan Which They Claim Is Not Competitive to Films

Motion picture theatre owners are to be asked to present traveling "cultural" stage shows for children in their theatres regularly each week at special matinees as the exhibitor's community contribution to a national movement for the cultural enlightenment of juveniles.

There will be some profits accruing to exhibitors, but they will be nominal, the chief benefits to owners, according to the sponsors, resting in goodwill potentialities of the women's clubs, parent-teachers' organizations and school systems which are supposed to be interested in the plan.

Theatres Testing Project

Already several dozen theatres scattered over the country are testing the idea, and National Theatres, of Twentieth Century-Fox, one of the country's largest theatre circuits, has on the agenda of its nevt national managers' convention a thorough discussion of the plan to gather the reactions of its operators and determine a course. Also, Loew's, Inc., and "several theatre circuits," unnamed, are negotiating.

Junior Programs, Inc., of 221 West 57th Street, New York, a non-commercial organization which has been producing stage shows for children for two years, in local school halls and auditoriums, is the sponsor of the new project. The officers assert that their plan is in no way competitive to the motion picture, but is intended to add to it, and that the claims of "cultural" enlightenment for these stage shows are not pointed up derogatorily to the cultural claims advanced for the motion picture, but that they also are in addition.

Citing the plan as having possibilities of serving as a new medium for obtaining and developing the cooperation and goodwill of women's clubs, parent-teacher groups and school systems, Junior Programs would have theatres set aside a limited number of mid-week and Saturday morning matinees during the school terms for the presentation, with the cooperation of local sponsoring commitees, of stage entertainment directed to the cultural enlightenment of school children. The stage shows would include operas in English, ballets, plays, concerts and divertissements devised for young audiences but performed by adults.

Junior Programs was incorporated in 1935 after two years of experimentation as a subsidiary of National Music League. Begun as a women's club project in a New York City suburb to bring shows selected and approved for children to the community for presentation in the school auditorium, the idea now is to have it assume the proportions of a national movement in cultural education. Junior Programs played during 1937-38 in 29 states and Canada to 1,000,000.

Junior Programs called a conference of persons in motion picture, the theatre, radio, music, education and organized audience groups earlier this year at Columbia University to consider the problems of "Audiences of Tomorrow." (See MOTION PICTURE HERALD, March 12, 1938.)

Sending its companies of performers with full equipment on tours covering the entire eastern half of the country, Junior Programs has in the past presented some of its shows in picture houses to audiences ranging up to 3,000, although local sponsoring committees have in the majority of cases arranged for school or municipal auditoriums. The productions are given from one to three performances in a city, averaging eight showings a week, each day in a different community. Mid-week performances are generally given in the late afternoon after school hours. Among film houses thus employed have been the Plaza of Asheville, N. C.; Keith's Empress, Grand Rapids, Mich; Capital, Morgantown, W. Va.; Plaza, Englewood, N. J.; Majestic, East St. Louis, Ill.; Stanley, Utica, N. Y.; Temple, Saginaw, Mich., and others.

Junior Program's idea of advancing the cause of better stage entertainment for children was originated five years ago by Mrs. Dorothy L. McFadden, the organization's executive director. Mother of two children, she broached at a committee meeting of the Maplewood, N. J., Women's Club a plan to bring a series of professional stage shows for children to the local school auditorium. They put on ten performances in Maplewood at a cost of ten cents per performance per child. The next year the plan was adopted by ten neighboring New Jersey communities, Mrs. McFadden directing its administration as head of the Junior Department of the National Music League. The following year the plan spread through the East among women's organizations. Breaking away from its subsidiary position after the first two years of groundwork had been laid, Junior Programs was set up as an independent non-commercial corporation in August, 1936. On the board of directors, besides Mrs. McFadden, are; Dr. Rollo G. Reynolds, Director of Horace Mann, Teachers College, Columbia University; Dr. Ina Sartorius of Teachers College; Mrs. C. Frank Reavis; Miss A. Hussey; Mrs. William Barclay Parsons, Jr.; Leila Livingston Morse; Princess Constance Pignatelli; Helenka Adamowska; and Mrs. G. Kingsley Noble, Chairman.

On the Advisory Board of Junior Programs, composed of educators, child psychologists, and specialists in children's entertainment, are representatives of such organizations as the American Museum of Natural History, National Congress of Parents and Teachers, Child Study Association of America, National Music League, the WPA Federal Theatre Project, and Teachers College, Columbia University.

The repertoire now includes two operas, Humperdinck's "Haensel and Gretel" and Rimsky Korsakoff's 'The Bumble Bee Prince"; two ballets with accompanying narrative, "Pinocchio" and "The Princess and the Swineherd" one play, "The Reward of the Sun God" by John Louw Nelson; and marionettes, musicians, monologists, and a symphony orchestra.

Three Companies on Tour

Junior Programs now has three touring companies for its operas, ballets and plays and a complement of concert and other performers. The touring companies each travel with a truck holding all the equipment for the production and two automobiles which the players themselves take turns in driving. Routes are made up from requests for engagements, and one tour for a company lasts from 10 to 20 weeks, a season's work consisting of two tours.

Larger, more expensive productions in a series of five to ten programs scheduled for one community will be balanced by single artists at lower rates making it possible to average the cost of the entire series and sell tickets to children at 10c to 25c.

Divorcement Case In Fargo Closes

The theatre divorcement hearing before a three-judge federal court in Fargo, N. D., testing the constitutionality of the state law, ended last Friday, following an agreement of both sides to limit the arguments. An early decision was promised.

Thomas D. Thacher, chief counsel for the plaintiff, branded the North Dakota act denying producers and distributors the right to operate theatres as "unjust, drastic, unnecessary and arbitrary," in his argument. He said the law was drawn not in the public interest but to favor the independents who obtained its passage, and that it does not regulate competition, but excludes it.

Francis Murphy, who opened the defense argument, contended the state in making the law was not concerned with a conflict between two classes of exhibitors, but with what is loosely referred to as a monopoly through a condition of domination.

Home office officials and the Paramount legal staff returned to New York this week. They included A. W. Smith, Jr., United Artists sales manager; William Gehring, Twentieth Century-Fox central division manager; William F. Rodgers, Metro-Goldwyn-Mayer sales manager; Neil F. Agnew, Paramount vice-president and distribution head; Y. Frank Freeman, Paramount vice-president and theatre head; Gabriel L. Hess, Motion Picture Producers and Distributors of America general attorney, and the following members Paramount's legal staff: Mr. Thatcher, Austin C. Keough, vice-president; Louis Phillips and A. C. Bickford.

The hearings were shortened considerably when defense attorneys stipulated that the testimony of several major film company sales managers, whom the plaintiffs had called to Fargo to put on the stand, could be waived because it would parallel that of sales heads who had already testified.

Jackson Color Process Appears

Potential competition to existing motion picture color processes is seen in the announcement by Fred W. Jackson, cinematographer in Hollywood of his development of a two-color system aimed to serve low cost major and independent production.

Using the journal of the American Society of Cinematographers, to which he belongs, to describe his process, Mr. Jackson discloses the expansion of his present black-and-white Jackson Process Company, where a laboratory addition is to be built, equipped for an initial capacity of 500,000 feet of color film weekly.

"The process itself," explains the ASC Journal, "is based on the familiar bipack method of making the necessary color separation negatives. Any standard black-and-white camera can be used," it was said, "the tests thus far made having all been photographed with a standard Mitchell camera, to which only the routine adjustments of lessening aperture-plate tension and checking pilot pins had been made."

During the months of July, August and September, United Artists will release six pictures that any company would be proud to present as the cream of an entire season's product. Yet these are only the forerunners of a line-up that promises to be by far the strongest in our history.

Read closely the cast of each of the six pictures; weigh carefully their possibilities. No amount of words can be as forceful as the facts themselves.

Sincerely yours,

GEORGE J. SCHAEFER

Big name casts in stories with a new freshness—backed

SHOWMANSHIP. *That's the keynote of United Artist*



Walter Wanger presents

ALGIERS

starring

CHARLES BOYER • SIGRID GURIE • HEDY LAMARR

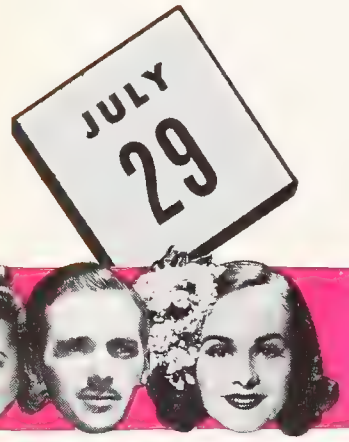
with **Joseph Calleia, Alan Hale, Gene Lockhart, Mme. Nina Koshetz**

Directed by John Cromwell • Story by Detective Ashelbe

Screenplay by John Howard Lawson

Additional dialogue by James M. Cain

Selected by "Redbook" the picture of the month



Selznick International presents

The YOUNG IN HEART

starring

JANET GAYNOR • DOUGLAS FAIRBANKS, Jr. • PAULETTE GODDARD

with **Roland Young, Billie Burke, Richard Carlson**

Adapted from the Saturday Evening Post serial, "The Gay Banditti", by I. A. R. Wylie

Screenplay by Paul Osborn and Charles Bennett

Directed by Richard Wallace

Produced by David O. Selznick



Hal Roach presents

THERE GOES MY HEART

starring

FREDRIC MARCH and VIRGINIA BRUCE

with **Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette**
Claude Gillingwater, Arthur Lake

Directed by Norman Z. McLeod

Screenplay by Eddie Moran and Jack Jevne

powerful national advertising and exploitation . . in a word,
ntertainment program for 1938-1939. —And here's the proof!



Selznick International presents

MADE FOR EACH OTHER

starring

CAROLE LOMBARD and JAMES STEWART

From the novel by Rose Franken
Screenplay by Jo Swerling
Produced by David O. Selznick



Alexander Korda presents

DRUMS (IN TECHNICOLOR)

with

SABU • RAYMOND MASSEY • ROGER LIVESEY
VALERIE HOBSON

Directed by Zoltan Korda
From the novel by A. E. W. Mason



Samuel Goldwyn presents

The LADY and the COWBOY

starring

GARY COOPER and MERLE OBERON

with David Niven, Walter Brennan, Thomas Mitchell

Directed by William Wyler
From the original story by Leo McCarey and Frank R. Adams

. . . . . *and in addition . . . watch for these future hits from United Artists!*

FROM SAMUEL GOLDWYN

THE DARING AGE, *starring Jascha Heifetz, Joel McCrea, Sigrid Gurie, Adolphe Menjou* • WUTHERING HEIGHTS, *starring Merle Oberon* • THE LAST FRONTIER, *starring Gary Cooper and Andrea Leeds* •

FROM ALEXANDER KORDA

PRISON WITHOUT BARS • FOUR FEATHERS *(in Technicolor)*
THE THIEF OF BAGDAD *(in Technicolor) with Sabu*
OVER THE MOON *(in Technicolor) starring Merle Oberon*

FROM WALTER WANGER

PERSONAL HISTORY • STAGECOACH, *a John Ford production*
WINTER CARNIVAL • A MAN AND HIS WOMEN, *starring Charles Boyer.*

FROM EDWARD SMALL

THE DUKE OF WEST POINT, *starring Jack Dunn and Tom Brown* • THE MAN IN THE IRON MASK, *by Alexandre Dumas*
KIT CARSON, AVENGER, *starring Joel McCrea* • KING OF THE TURF, *starring Adolphe Menjou* • *A romantic South Seas story, starring Jon Hall and Sigrid Gurie.*

FROM HAL ROACH

TOPPER TAKES A TRIP, *starring Constance Bennett, with Roland Young and Billie Burke* • ROBBERY UNDER ARMS, *starring Margaret Sullavan and Brian Aherne with Alan Mowbray, Patsy Kelly* • THE WATER GIPSIES, *starring Jean Arthur* • *Four Laurel and Hardy productions.*



No wonder the industry is humming with the news:

PRINTED IN U.S.A.

THIS YEAR'S MONEY PICTURES WILL AGAIN BE Released thru UNITED ARTISTS

U.S. ATTENDANCE AT 85 MILLIONS, GROSS A BILLION; 10% TO TAXES

MPPDA, in Statistical Report, Estimates Annual Payroll of Industry $368,560,000; Active Producing Cos. Set at 92

Statistical analysis of production, distribution and exhibition has been made by the Motion Picture Producers and Distributors of America, assembled from the organization's own files, those of member companies, from QUIGLEY PUBLICATIONS and other sources, and has been forwarded to newspapers to serve for film industry background and reference purposes.

In a report entitled "Film Facts," the MPPDA has included statistics on box office receipts, employees in all branches, the foreign field, payrolls, story sources, titles and other things, and the text of the Production and Advertising Codes. Because of their sponsorship the statistics might be considered somewhat official.

Following are the highlights of the reports:

Approximate weekly attendance 1937
- United States 85,000,000
- Rest of world 150,000,000

Estimated gross box office receipts in U. S. motion picture theatres for 1937 ..... $1,000,000,000

Estimated taxes paid to Federal Government annually ..... $ 100,000,000

Feature pictures approved in 1937 by Production Code Administration:

FEATURES		REISSUES	
Domestic	567	Domestic	54
Foreign	41	Foreign	1
	608		55

Total feature pictures approved 663

Estimated capital investment in the motion picture industry in United States:
- Theatres $1,880,000,000
- Studios 100,000,000
- Distribution 20,000,000

Total $2,000,000,000

Estimated number regularly employed in the industry:
- Exhibition 241,000
- Production 28,500
- Distribution 12,500

Total 282,000

Approximate annual payrolls:
- Exhibition ..... $ 250,000,000
- Production 91,000,000
- Distribution 27,560,000

Total ..... $ 368,560,000

Major studios in operation:
- West 20
- East 2

Total 22

Active producing companies 92

Number of distribution zones normally used 32

Number of branch offices (film exchanges) maintained in U. S. for wholesale distribution 431

Estimated number of film shipments per year between film exchanges and theatres 15,000,000

Average number of positive prints required for each feature picture 250

Average number of bookings per print 37

Motion Picture Theatres in the U.S.:

As of Jan. 1	Total Theatres	Total Seats	In Operation Theatres	In Operation Seats	Closed Theatres	Closed Seats
1938	17,541	10,924,484	16,251	9,855,325	1,290	1,069,159
1937	18,818	11,470,899	16,258	10,440,632	2,560	1,030,267
1936	18,508	11,308,041	15,378	10,098,920	3,130	1,209,121
1935	18,263	11,132,595	14,552	9,717,537	3,711	1,413,058
1934	18,371	11,028,950	13,736	.....	4,635	.....
1933	19,311	.....	13,416	.....	5,895	.....
1932	20,100	.....	14,750	.....	5,350	.....

Average number of actual playing days per print 100

Average cost for each positive release print (feature length) $200

Approximate amount of linear feet of positive film used annually 2,000,000,000
Total cost (at 1c per foot) $20,000,000

Approximate amount of linear feet of negative raw stock used annually 35,000,000
Total cost (at 4c per foot) $1,400,000

Number of theatres showing a feature picture distributed nationally ..... 2,000 to 10,000

Approximate number of first-run theatres in 95 cities of over 100,000 population 450

Number of different industries, arts and professions involved in the making of a U. S. feature picture 276

Total motion picture theatres in the U. S. equipped for operation, as of January:

	1938	1937	1936
In operation	16,251	16,258	15,378
Closed	1,290	2,560	3,130
Total	17,541	18,818	18,508

Average seating capacity (all theatres), 623 Seats

Number of towns with motion picture theatres equipped for operation 9,187

Total number of theatres equipped for operation 17,541

Total seating capacity of theatres equipped for operation ..... 10,924,484 Seats

Estimated gross box office receipts for all U. S. motion picture theatres for 1937 .. $1,000,000,000

Theatre retains 65% of total receipts for local expenses, as follows:

25%	Payroll, theatre staff and management	$250,000,000
15%	Real Estate—Rent, insurance, taxes, interest and depreciation	150,000,000
8%	Local advertising and publicity	80,000,000
5%	Light and heat	50,000,000
5%	Interest and dividends	50,000,000
4%	Other taxes and insurance	40,000,000
3%	Miscel. extra attractions (acts, music, prizes, contests, etc.)	30,000,000
		$650,000,000

Theatre pays 35% of total receipts for film rental, as follows:

25%	To studios for producing the film	$250,000,000
10%	To wholesale distributor for prints, advertising, sales and service costs, etc.	100,000,000
		$350,000,000

Number of producers or producer-distributor companies belonging to MPPDA (Hays Organization) 28

Number of producing companies belonging to Motion Picture Producers Association of California (Coast Branch of MPPDA) 9

Central Casting Corp. Totals:

Extras earned in 1937 ..... $2,986,372.89
Total number of individuals used in 1937 ... 15,936
Average days worked per individual per year. 18.4
Average daily wage $10.03
Average annual earnings per individual ... $187.00

Of total extras employed in 1937:

14,091	earned	less than	$ 500
1,120	"	from $ 500 to	1,000
617	"	" 1,000 to	2,000
101	"	" 2,000 to	3,000
7	"	" 3,000 to	3,300

Placements through Central Casting during 1937:

Men	198,922
Women	87,741
Boys	4,354
Girls	3,290
Total	294,307

Average daily placements:

Men	663.6
Women	292.3
Children	25.1
Total	981

PCA Approvals:

The summary of all pictures approved by the Production Code Administration in 1937 is made up as follows:

	Pictures	Reissues	Total Pictures and Reissues
Features	608	55	663
Shorts	791	8	799
Totals	1,399	63	1,462

Story Sources:

The following table indicates sources material for the 608 features approved by the PCA in 1937:

Source	1937	1937 Total % of Whole	1936	1936 Total % of Whole
From original screen stories	391	64.3	371	67.82
From stage plays	39	6.4	38	6.96
From novels	102	16.8	92	16.81
From biographies	12	2.	2	.37
From short stories (including magazine)	46	7.6	39	7.13
Source unknown	11	1.8	..	....
Miscellaneous	7	1.1	5	.91
Totals	608	100.0	547	100.00

Summary of material submitted to the Advertising Advisory Council:

Material Submitted	1937	1936
Stills	129,456	108,718
Publicity Stories	15,547	15,323
Advertisements	10,240	16,196
Exploitation Ideas	8,365	8,007
Misc. Accessories	6,391	6,128
Posters	1,647	1,576
Trailers Reviewed	903	873

Number of Hollywood Correspondents:

Newspapers 180
Fan magazines 27

(Continued on following page)

216 FEATURES IMPORTED IN 1937

(Continued from preceding page)

Free lance (magazines)	45
Foreign newspapers and magazines	63
Radio news gatherers	38
Total	353

Theatre Statistics:

Estimated average weekly attendance at U. S. theatres:

1922 — 40,000,000	1930 —110,000,000
1923 — 43,000,000	1931 — 75,000,000
1924 — 46,000,000	1932 — 60,000,000
1925 — 48,000,000	1933 — 60,000,000
1926 — 50,000,000	1934 — 70,000,000
1927 — 57,000,000	1935 — 75,000,000
1928 — 65,000,000	1936 — 80,000,000
1929 — 95,000,000	1937 — 85,000,000

Motion Picture Theatres Usually Showing First Run Pictures in the 400 Largest Cities (Over 16,000 Population):

	By Towns	*Theatres*
All first run theatres under independent operation	90	262
All first run theatres under circuit operation	146	415
First run theatres under both circuit and independent operation	164	683
Total	400	1,360
	By Theatres	*Seats*
First run independent theatres	522	641,533
First run circuit theatres	838	1,376,915
Total	1,360	2,018,448

Maximum number of first run bookings possible in these cities on any *one* picture....400

Total urban population..... 50,000,000

Distribution:

Distribution Centers (Exchange centers)	32
Weekly Payroll	$530,000
Employees	12,500

Titles:

Titles on Release Index of MPPDA (Since beginning of organized industry)	36,187
Titles registered 1937	3,570

Foreign Production:

Approximate World Production for 1937 Of Feature Length Pictures Exclusive of U. S.

FAR AND NEAR EAST:

Japan	500	Philippines	32
India	350	Egypt	19
China	52	Australia	6
Total			959

EUROPE

England	225	Denmark	13
Germany	125	Austria	10
France	123	Belgium	6
Russia	60	Portugal	6
Czech.	47	Norway	4
Italy	37	Switzerland	3
Hungary	35	Netherlands	3
Sweden	25	Turkey	2
Poland	20	Latvia	1
Finland	14	Rumania	1
Total			760

LATIN AMERICA

Mexico	52	Peru	2
Argentina	30	Uruguay	1
Brazil	4	Cuba	1
Total			90

Theatres in U. S. by Size:

Seating Capacity	No. of Theatres	Cumulative Total
Over 3,000	117	....
2,000 to 3,000	374	491
1,500 to 2,000	689	1,180
1,000 to 1,500	1,646	2,826
500 to 1,000	5,500	8,326
200 to 500	7,303	15,629
200 and less	1,912	17,541

Foreign Feature Films Imported Into U. S.:

	1937	1936
Argentina	..	1
Australia	1	..
Austria	6	1
China	..	1
Czechoslovakia	1	2
Denmark	2	..
England	37	40
France	12	17
Germany	69	74
Hungary	17	13
Ireland	1	..
Italy	16	24
Japan	1	..
Mexico	..	28
Palestine	..	1
Poland	12	4
Russia	16	16
Spain	17	3
Sweden	8	10
	216	235

In 1937 the following motion picture markets had quota or contingent laws as follows:

*Australia (States of New South Wales and Victoria only)	***Italy
*Austria	**Japan
*Barbados	*Korea
*Brazil	*Lithuania
*Czechoslovakia	*New Zealand
*England (United Kingdom)	***Poland
**Estonia	*Portugal
**France	**Russia
***Germany	**Spain (Franco territory)
**Greece	*Trinidad
*Hungary	*Union of South Africa (Southern Rhodesia only)
	*Yugoslavia

**Exhibitors and/or distributors required to handle locally produced pictures.*
***Total importations limited.*
****Both classes of restrictions.*

The total number of features produced abroad in 1937 was placed at 1,809 pictures.

Conservation Record

In the 12-year period from 1926 to 1937, inclusive, only 11 fires occurred in the film exchanges owned and operated by the distributing companies which are members of this Association, with an aggregate loss of only $4,447.50. It is estimated that 27,000 miles of motion picture film are handled daily.

Trade Name Changed

A change in corporate name has been announced by Sales On Sound Corporation, 636-11th Avenue, New York. The new trade name of the company is S. O. S. Cinema Supply Corporation. According to J. A. Tanney, president, there has been no other revision, either in policy, ownership, or executive personnel.

Tampa Bank Night Hearings Continued

Hearings on the legality of Bank Night have been continued in circuit court in Tempa, Fla., after twice being postponed. The test suit, brought by Chester H. Ferguson, Tampa attorney, is against Gulf Theatres, Inc., Jesse L. Clark, general manager, and Vincent Wade, Tampa manager. In addition to seeking to enjoin the Tampa and Victory theatres from further staging of Bank Nights, Mr. Ferguson in his suit asks that the theatres be padlocked against Screeno, and the Question Box Review, and that the $2,400 prize money now standing be confiscated by the state.

Chance game activities elsewhere this week included the handing down of indictments by the Kent County Grand Jury, Providence, against Arnold Berger and Philip Lavine in a Rhode Island Bank Night case; the continuance in Cincinnati of Bingo in various locations although officially banned June 1st; a test case in Detroit to determine the legality of a new giveaway, and the arrest of five men in Denver charged with the use of a confidence game to obtain money in connection with Cash Night drawings at four theatres there.

Date for the trial of the Berger-Lavine test case in Providence has not been set. The indictments against Mr. Berger, manager of the Greenwich theatre, East Greenwich, and Mr. Lavine, general manager for Phil Smith circuit, were obtained by Attorney General John P. Hartigan of Rhode Island.

In Cincinnati, locations still featuring Bingo are being "picketed" by the police, although no interference has been encountered. Proponents and exponents of the game are holding conferences with city officials in the hope of reaching a solution satisfactory to all concerned.

Answers, a new giveaway is in ordinance court in Detroit. The case is being used as a test against Clare Winnie of the Wolverine theatre. Under the giveaway, each patron gets a list of questions and a number, and has a chance to win a $3 award if his number is called and he answers one of the "true or false" type of question correctly.

The arrests in Denver were the culmination of an investigation by Dave Cockrill, operator of the Denham, Plaza, Alpine and Park theatres there. The plan was to obtain tickets from the various theatres in bunches up to thousands at a time, and stagger them in numbering so that the system assured almost a 75 per cent chance of winning every time. Collectors, who used names of others in collecting the prizes, were paid 30 per cent.

J. N. Morgan, manager of the Rylander theatre, Americus, Ga., has been indicted by a Sumter County Grand Jury on the charge of misdemeanor as a result of Surprise Nights conducted at the theatre. During these nights patrons occupying certain seats were given a cash award.

Exhibitor Groups Hold Conventions; Neely Bill Scored

The Motion Picture Theatre Owners of Virginia, the Southeastern Theatre Owners Association, the Motion Picture Theatre Owners of Washington, and Allied Theatres of the Northwest held conventions this week while Associated Theatre Owners of North and South Carolina set June 26-28 for their annual summer meeting, to be held at Myrtle Beach, S. C. Allied of New Jersey set September and Atlantic City for its annual convention.

The MPTO of Virginia at its convention in Virginia Beach approved the action of its board in expressing opposition to the Neely bill. By the action President William F. Crockett explained that the board did not condone the evils of block booking and it did see the need of a "certain amount of house cleaning."

Informal opposition also was expressed to double features, although it was pointed out that Virginia has been comparatively free from the practice. Carter Barron, eastern district manager of Loew's, spoke against unfair trade practices and urged that admission prices be maintained throughout the recession.

Morton G. Thalheimer of Richmond expressed the opinion that the increased cost of exhibiting under the provisions of the Neely bill would fall on the exhibitor. John Payne, American Society of Composers, Authors and Publishers general manager, broke a long standing precedent when he appeared before the organization.

He depicted the background of his organization and cited its purposes and how, in reality, it helped the industry. ASCAP, he said, had no intention of increasing fees. The society, he said, would rather collect from the producers than the exhibitors, but he pointed out that, under the copyright law, ASCAP could not do that, although it would be less costly.

Report on Legislation

The report of Colonel Robert T. Barton, Jr., counsel of the organization, was read to the convention. It dealt with the activities of the last session of the Virginia legislature and the legislation that affected the exhibitors. A sketch of the work of the legislative committee was given by Ben Pitts of Fredericksburg, vice-president of the association.

The convention closed with the annual banquet, followed by a dance and floor show at the Cavalier Beach Club. The convention was arranged by general chairman Sydney J. Gates of Norfolk.

The STOA convention was held at Chattanooga, Tenn. Milton C. Moore, of Jacksonville, Fla., was reelected president for a third term. Thomas Orr, Albertville, was elected treasurer and Bob Norwell, Monroe, Ga., secretary. Since the recent death of Louis Bach, the offices had been temporarily consolidated and filled by Mrs. H. T. Wood, or Washington, Ga.

Officers designated to succeed themselves were Oscar C. Lam, national representative, Motion Picture Theatre Owners of America; William Griffin, vice-president; H. C. Wales, vice-president; J. H. Thompson, vice-president and Hug Manning, vice-president.

M. A. Lightman, past president of the MPTOA, told the convention that the Neely bill would kill the small exhibitor, giving the distributor all of the advantages. "Producers, distributors and exhibitors are at cross purposes," he said, adding, "It is a shame that there must be this continual bickering, yet the worst thing that could happen to us would be to have the government control the motion picture industry."

Others at the convention included David Palfreyman of the Motion Picture Producers and Distributors of America, Fred Wehrenberg, MPTOA board member, and Roy Rogers, Republic star.

The MPTOA of Washington met in Spokane. Lyle Keith, principal speaker, discussed legislation. He said it would be a fine thing for the exhibitor to choose one of their number and have him run for state representative in order to be at all sessions at Olympia, and protect the exhibitor's interests.

Speakers included Milton Kenworthy, Moscow, Idaho; L. O. Lukan, Seattle, president of the group, and James Hone, Seattle, secretary.

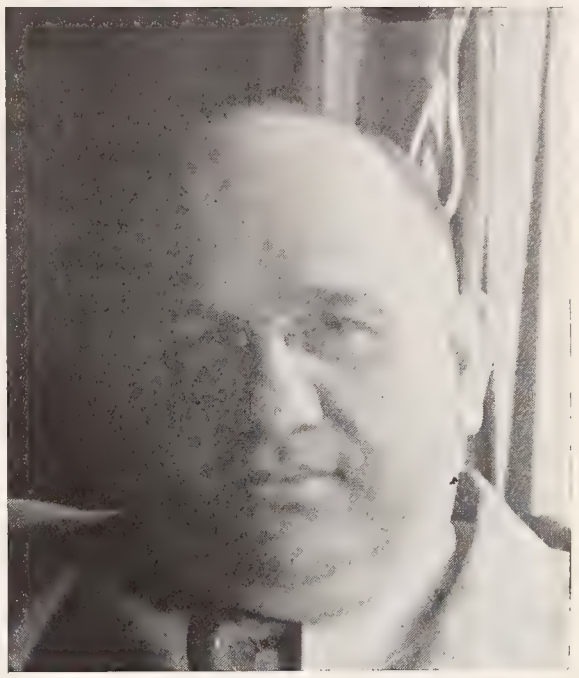
The Northwest Allied organization met at the Nicollet Hotel in Minneapolis Wednesday and Thursday of this week. The discussions included a report on the Neely bill and the North Dakota divorcement case, which was completed this week at Fargo, and the new sales policies of distributors.

Transfer of Theatres Marks Retirement Of Veteran West Virginia Showman

The recent transfer of the Camden and Hollywood theatres in Weston, West Virginia, to the Kayton Amusement Company of Montgomery marked the retirement from show business of William L. Pritchard, who, with Guy F. Gregg, and recently with his brother, R. H. Pritchard, had operated the theatres.

Although only 44 years old, Mr. Pritchard has been associated with motion picture exhibition for 33 years, having started as an operator in a Weston nickelodeon when he was only 11 years old. Progressing through the stages of assistant manager and manager, he acquired, in 1923, a half ownership with Mr. Gregg in the Camden theatre. Five years ago, on the retirement of Mr. Gregg, Mr. Pritchard's brother joined the company, which by then had become Weston Theatres, Inc., and two years later the company opened the Hollywood theatre, with a seating capacity of 400.

During his years in exhibition in Weston, Mr. Pritchard played nearly every type of feature and roadshow produced by the industry from the "Thaw-White Murder Case" to "Snow White and the Seven Dwarfs." In a letter to MOTION PICTURE HERALD in which he classified the publication as "the theatre manager's most valuable asset," he reported his retirement, and added that he would "always be a showman at heart."



W. L. PRITCHARD

Consul Joining Broadcast

The Honorable Conrado Traverso, Consul-General of Argentina in the United States, has consented to speak on the special short wave broadcast organized under the joint auspices of *Teatro al Dia,* a Quigley publication, and the Columbia Broadcasting System international station W2XE, to be held June 28th as a gesture of goodwill towards Argentina and the sister republics of Latin America. The members of the Spanish American consular staff also have been invited.

Distribution of "Datelines" Awaits Censors' Ruling

Distribution of the first of a series of short subjects entitled "Datelines," is being held up in New York State pending the outcome of an application made to the State by Lenauer International Films, Inc., to have the series registered as a newsreel, according to Jean Lenauer, president.

The State Board of Censorship, according to Mr. Lenauer, has the matter under consideration. At the offices of the motion picture division of the State Board of Education the only information that would be given out on the matter was the statement: "No license has been issued for 'Datelines.'"

The reception accorded the first issue of the contemplated series will determine whether additional issues will be produced, Lora Hays, producer, said. Miss Hays is the daughter of Arthur Garfield Hays, attorney, and is Mr. Lenauer's wife. Although the film has not been licensed, Mr. Lenauer showed it last week at his Filmarte Theatre, New York.

(A review of the picture is on page 44)

Kann Leaves Monogram

George Kann, production manager for Monogram for the last 15 months, has resigned and will announce a new affiliation upon completion of a vacation.

Thomas Jennings and James Kennedy have returned to the Grand National sales department in Boston.

HIGHLIGHTS OF THE NEWSREELS

MOVIETONE NEWS—No. 78, Vol. 20.—Japanese fight way into Suchow....Jersey City rally against "reds" ....Giant transport plane in first flight....Cordell Hull makes plea....Sydney Kent, George Browne and William Green at labor convention....Alfred Vanderbilt marries Manuela Hudson....John Roosevelt and Anne Clark plan early wedding....Lew Lehr....Louis and Schmeling in training....Aquatic sports.

MOVIETONE NEWS—No. 79, Vol. 20.—Army bomber crashes in Illinois....More bombing raids in Spain.... Baby giant panda flown across U. S....Newest edition of "Twentieth Century" train....Vacation days here again....Lew Lehr....Guldahl wins golf title.... Shriners end convention.

NEWS OF THE DAY—No. 276, Vol. 9.—Japanese smash through to capture city of Suchow....Alfred Vanderbilt weds....John Roosevelt's wedding day nears....Rodeo riders stage show for Shriners.... William Green, Sidney Kent and George Browne at Cleveland labor convention....Louis and Schmeling in training....War Admiral wins in 1938 New York debut.

NEWS OF THE DAY—No. 277, Vol. 9.—Army bomber air crash kills eight....Flood sweeps southern Austria ....Czech army "fights" for peace....Young Fascist legions promoted....Newest New York-Chicago train ....Shriners stage farewell party....Swing session for charity....Football on motorcycles....Hollywood race track opened.

PARAMOUNT NEWS—No. 89.—Japanese occupy territory near Suchow; meanwhile, bombings go on in Canton....Max Schmeling and Joe Louis train for bout....Rodeo sponsored by Shriners....Newest sky giant makes first flight....Mayor Hague rallies "anti-reds"....John Roosevelt and fiancee pay visit to sea....India wedding....Alfred Vanderbilt weds Manuela Hudson.

PARAMOUNT NEWS—No. 90.—British Army Show expected to draw huge throng....Guldahl wins open golf 2nd time....Rebel bombs kill 300 in food lines.... 12 die as tornado hits town....Swing session held in New York....Railroads slash New York-Chicago time ....Electrical pageant marks finale of Shrine convention.

RKO PATHE NEWS—No. 93, Vol. 9.—The Bombing of Canton....U. S. steps into Harlan labor trial.... Louis and Schmeling train for fight....Jersey City rallies to Mayor Hague....President's youngest son to marry....Employers and labor at Cleveland convention....Giant transport plane in test flight....War Admiral wins at New York track.

RKO PATHE NEWS—No. 94, Vol. 9.—Guldahl retains golf crown....Mystery crash kills eight Army flyers ....Room and bath for train traveler....Convention sees pageant of light....Youngsters winners of crew regatta....Swing king gives benefit....Gala premiere of Hollywood race track.

UNIVERSAL NEWSREEL—No. 674, Vol. 10.—Huge pianes passes test....Roosevelt wedding nears.... Louis and Schmeling train....Middies on three months cruise....War Admiral beats Snark....King sees Colonial army....Hague holds demonstration.... Olympic divers show form....Shriners hold convention....Cyclists honor war dead....Fashions in beach wear....Cadets see war machines....IATSE welcomes Sidney Kent.

UNIVERSAL NEWSREEL—No. 675, Vol. 10.—Eight dead in crash of bomber....Pageant ends Shrine week ....Kidnap-murder case solved....Anti-Nazi demonstration....Hollywood track opened....Streamlined train in test run....Solons in milking contest.... Junior cadets show skill....U. S. builds silver vaults ....Fashions in beach wear....Young Fascists promoted.

MPPDA Directors Discuss World's Fair

Directors of the Motion Picture Producers and Distributors of America in quarterly meeting in New York Wednesday discussed an assortment of plans and ideas for the industry's participation in the New York World's Fair of 1939, but withheld any decision until further discussion.

Paul Terry and his "Terrytoons" were elected to MPPDA membership.

It was voted to continue the meeting next Wednesday. Present were Barney Balaban, Paramount; Harry Buckley, United Artists; Jack Cohn, Columbia; Nicholas M. Schenck, MGM; Leo Spitz, RKO, and Will H. Hays and Major Fred Herron, MPPDA.

The Independent Theatre Owners Association of New York has issued a demand upon distributors for a reduction of film rentals, citing as reasons curtailed studio costs and general business conditions.

Trial Ordered on Lord-Pathe Suit

United States circuit court of appeals Judge Thomas W. Swan in a six page opinion this week ordered a new trial in the $50,000 breach of contract suit brought by Phillips H. Lord against Pathe News, Inc. The high court opinion, which was unanimous, reversed a ruling of Judge John W. Clancy of the United States district court, which dismissed Mr. Lord's suit during trial in November of last year, on the grounds that the contract was not sufficiently definite to be valid.

Judge Swan stated: "We hold that the contract as it reads is not too indefinite to be capable of enforcement."

Mr. Lord claimed that in July, 1933, he had made a contract with Courtland Smith, then president of Pathe, whereby Pathe was to supply three technicians to make the pictures. It was understood, Mr. Lord said, that any gross profits would be equally shared. Suit is based on a charged wrongful refusal of Pathe to carry out this agreement.

Distribution of Circulars Interpreted by Decisions

Magistrate Jenkin R. Hockert, New York, in two rulings this week interpreted the Sanitary Code as regards distribution of circulars by upholding one complaint and dismissing the other. "The defendant," he said in his opinion in the first case, "has the right to distribute such commercial and business advertising material, provided such method does not conflict with the ordinance. The test is whether the circular has been placed within the residence in such a manner that it cannot be blown away. . . . The method of distribution herein is clearly illegal for, shortly after being placed, circulars were blown or fell to the stoop and out into the street."

In the second case the magistrate said: "The testimony in this case was that the defendants in the distribution rang the doorbell of the houses and, where the party answered the doorbell, delivered the circular to the party, took down certain information and, in the event the party was not at home slipped the circular under the front door. It is my opinion that this is a method not prohibited by Section 318 of the Sanitary Code."

Seeks Injunction on Use of 20th Century

F. Gilbert Pollay, trading as 20th Century Music Publishers, filed suit this week in New York against 20th Century-Fox and 20th Century Music Corporation, subsidiary of Fox, seeking to restrain the use of the title 20th Century or Twentieth Century by the defendants.

Paramount Wins Suit

Federal Judge Harry Hollzer this week in Los Angeles rendered a verdict in favor of Paramount Pictures, Inc., sued by Richard J. Gorman for alleged plagiarism of his story, "Soubrette," in the picture "The Old Fashioned Way." The court ruled that situations in both the Gorman story and the picture had been used in other stories.

SHORT PRODUCT PLAYING BROADWAY

Week of June 11

CAPITOL
- An Evening Alone.....MGM
- Czechoslovakia .....MGM
- The Big Birdcast.....Columbia

MUSIC HALL
- Self Control .....RKO Radio

PARAMOUNT
- Paramount Pictorial No. 7..Paramount
- Big Chief Ugh A-mugh Un.Paramount

RIALTO
- Behind the Criminal.....MGM

ROXY
- Cactus Caballero..... Educational
- Here's To Good Old Jail...Educational
- Rio de Janeiro.....P. P. Devlin

STRAND
- Raise and Sing..... Vitaphone
- Pictorial Review No. 10....Vitaphone
- Have You Got Any Castles?.Vitaphone

Zeidman Heads Production For Malcolm-Browne

Malcolm-Browne Pictures, headed by John E. Browne, newest of the independents, has signed with Benjamin F. Zeidman to head all production on the 20 features announced for 1938-39. The product is to be distributed through state right franchise holders.

Mr. Zeidman, after conferring in New York with Mr. Browne for several weeks, flew to Hollywood last weekend and immemiately assumed his new duties.

Mr. Zeidman first entered films as press agent for Douglas Fairbanks, and since then has served as assistant general manager of Universal, assistant to Jack L. Warner, associate producer for Paramount and lately as an independent producer, distributing through United Artists and Universal.

"Life" Gives 14 Pages To U's "Dark Rapture"

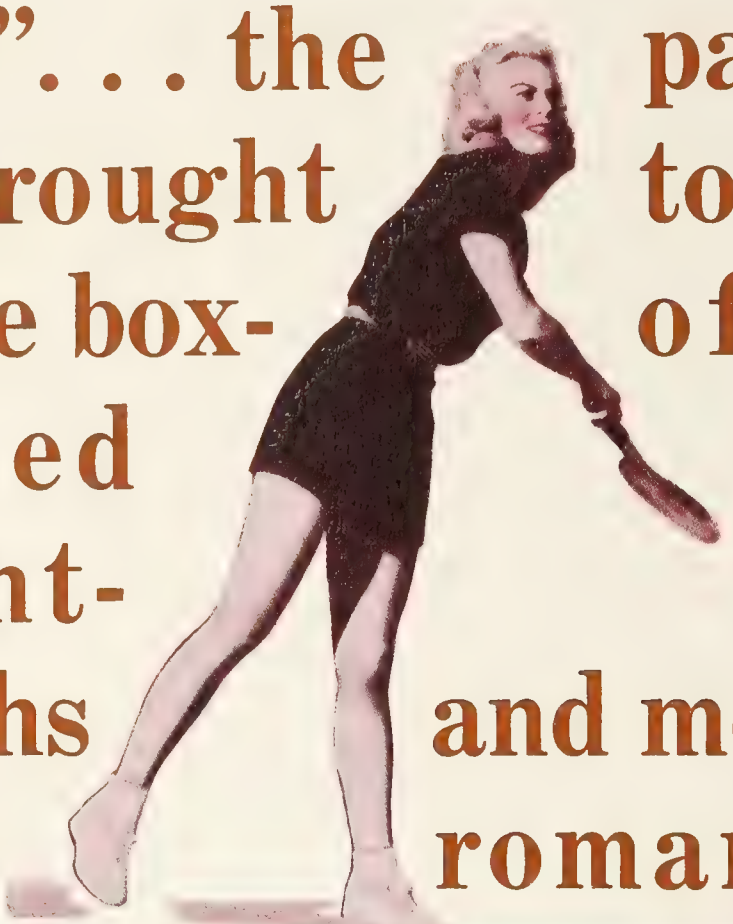
Life Magazine in its June 17th issue devotes 14 pages to "Dark Rapture," a Universal picture of the Denis-Roosevelt Belgium Congo expedition. This is the greatest number of pages devoted to a motion picture by the magazine.

Depicted are many of the highlights in the picture including the rituals of the natives, scenes of flagellation, the capture of wild elephants and glimpses of the "swing" dances of Africa. Officials of the magazine said the layout includes some shots not in the motion picture. The film is credited by *Life* as being "best and most revealing motion picture ever made of Africa."

John Van Alstyn Weaver, 45, author, motion picture script writer and newspaperman, died in Colorado Springs Wednesday. Mr. Weaver was a book reviewer of the Chicago *Daily News* in 1916 and from 1920 to 1924 he was literary editor of the Brooklyn *Eagle*. Later he was a writer for Paramount Pictures. Mr. Weaver was born in Charlotte, N. C. He married Peggy Wood, actress, in 1924.


POST CARD
Having Wonderful Time

Imagine it!... A double-ace attraction at the height of summer! . . . That's RKO and that's "Having Wonderful Time"... the pace-setting stage hit brought to the screen with all the box-office fire that flamed in Broadway's bright-est lights for months and months! A vacation-camp romance brought to your theatre right when everybody's thinking about their own two weeks off with pay!





GINGER ROGERS AND DOUGLAS FAIRBANKS JR.

Having Wonderful Time

WITH

PEGGY CONKLIN · LUCILLE BALL · LEE BOWMAN
RICHARD (RED) SKELTON · ANN MILLER · DONALD MEEK

Screen play by **ARTHUR KOBER**
Adapted from his New York Stage success as produced by **MARC CONNELLY**

A **PANDRO S. BERMAN** *Production* *Directed by* **ALFRED SANTELL**

RKO RADIO PICTURES

LITHO U.S.A.

EXHIBITORS' SUMMER CONFERENCE TO SEEK CONCESSION ON RENTALS

British Trade Watches Meeting at Folkestone for Decision on Demands for New Terms; Television to Be Discussed

by AUBREY FLANAGAN
in London

The Cinematograph Exhibitors' Association conference opens at Folkstone on June 20th and is likely this year to be memorable. The same thing has been said about previous conferences and nothing has resulted from them, but this time there are new factors at work. Formula on previous occasions has been for the General Council to decide, the day before the first open session, on some important matter to broach to the delegates. More often than not this has been something about rentals; a Sliding Scale proposal, or a decision that not more than a stated maximum should be paid for any film; or, a proposal that the renters should be asked to agree to some system or other to alleviate the hard lot of the small exhibitor.

Last year the conference egg was that the General Council should consider setting up a publicity bureau to defend the industry against attacks and to encourage further patronage. The motion lay in cold storage over the summer and when it finally came up the Council remitted it to a committee, who reported back on the difficulties. The Council sent the report back to the committee requesting a practical proposal that would work. Unable to find this it was decided that the scheme should go no further.

This year there is a new factor: a campaign has been started in advance and council will be able to report a *fait accompli*. Or, perhaps it would be truer to say, a *fait* half-*accompli*. They set themselves the task, a month or two ago, to abolish the grading of films. That has been achieved. Then they tried to follow up the advantage they obtained by that successful campaign to induce the renters to grant Small Exhibitors' Terms.

The Small Exhibitors' Terms scheme can be briefly summarized as follows:

It would apply to any exhibitor desiring to use it, whose average weekly takings do not exceed £150 per week. These small exhibitors could book any renters' program for a rental of 25% of all takings up to their average figure, and a split of 50% for taking above that figure. It is argued that the big films, which brought above average patronage, would thus earn more for the renters than the small films, and the amount of these extra earnings would be in direct proportion to the box office value of the films.

Such a scheme was actually in operation a year or two ago, but with this difference: that the renters generally excluded the "super-films" from the plan, which in any case only applied to the feature film. Now the exhibitors want all films to be equally available, and they want the terms to apply to the whole program.

The renters have sent their reply to the CEA, which is to the effect that they cannot accept the scheme as a Society and that the CEA must negotiate with individual renters.

The CEA immediately began planning further action, the first move being to gather data and factual ammunition. Forms were sent to every exhibitor asking a statement of certified receipts for the last twelve months and also asking whether exhibitors would avail themselves of any agreed scheme. A covering memorandum explained the meaning of the defunct "Small Exhibitor" scheme and the provisions of the new modified plan which the KRS rejected. The new campaign is solidly backed by the circuits and represents from 1,500 to 2,000 houses. It is expected that recommendations will be made at next week's meeting.

An attempt to forecast their recommendations would, at this stage, be a long shot, but, if moves to date are any guide, it is a long shot that may very well be on the target.

Concessions Sought

The CEA are determined to get some rental concession, if it can be managed by any human method. And they have recently hit upon the device of "recommending" their members to trade with certain renters in preference to the others. In all likelihood, therefore, their advice at the Conference will consist in advising members to trade with those renters who are prepared to grant Small Exhibitors Terms, and ignore, as far as practicable, those others who won't.

Such a step would not be particularly significant if it were taken only by the small exhibitors, although these, according to the definition, number between 1,500 and 2,000—or between one-third and nearly one-half of all the exhibitors in the country. But the grading campaign just concluded was really a war between the circuits and the renters, and the independent exhibitors knew that well enough, but yet decided to support the campaign in order to cement the alliance with the circuits against the renters. In the subsequent negotiations the circuits have supported the negotiating committee in asking for Small Exhibitors' Terms, although those would not benefit the circuits in any way. In the event of a further campaign discriminating between the "Yes" renters and the "No" variety, everything would depend on whether the circuits supported the independents to the extent of booking from the favored renters rather than from the others. If the circuits threw their weight into the scales it would certainly influence more of the renters to agree to accept the small-man's terms. And the more there were that accepted, the more difficult would be the position of those who declined.

And that's the present state of the campaign.

Television on Calendar

Meantime, the Conference will have another matter for their attention: Television.

With dramatic suddenness, Baird Television, Ltd., the company with Gaumont British associations, decided to show their latest achievements by televising the Derby, and about 400 invited guests assembled at the Tatler theatre, the G.B. news theatre in Charing Cross Road, to see the event and the demonstration.

The picture was projected on a big screen—not so large as the ordinary cinema screen, but comfortably large for the theatre—by means of a cathode ray tube worked at a high voltage. The amount of light reaching the screen was much less than that used in film projection; but with the theatre specially darkened, it was bright enough. The picture was curiously unlike a film subject. At times it suggested what one supposes might be seen in a crystal by a crystal-gazer—a rather mysterious picture in a fleecy, nebulous surrounding, obscured by queer shadows probably of electrical origin and perhaps representing transmitional disturbances. All the same, the picture was there, and included the astonishing achievement of a long view right across the course of the start of the race—the televising of an event about half a mile distant.

Now Baird has decided to keep an equipment at the Tatler and to give regular morning trade show demonstrations to exhibitors, particularly to those passing through London on the way to the conference. They won't have a Derby show each day, but they will have studio conditions of transmission, which will certainly give a better picture technically.

The prospect of equipping cinemas with television apparatus gets sensibly nearer, but it depends now entirely on what facilities the Government may grant for the service of news by television. At present, permission to broadcast is granted only to the British Broadcasting Corporation and to certain licensed amateurs; commercial broadcasting other than by the Government-controlled BBC is not allowed.

Council Members Named

Oliver Stanley, president of the Board of Trade, disclosed in the House of Commons the personnel of the new Films Council as provided in the Films Act of 1938, under the chairmanship of Sir Frederick Whyte. They are: Non-trade members—H. C. Paschoss, Philip Guedalla, W. E. Jones, W. Leonard, M.P.; F. Wilkinson, Sir Walter Citrine, Sir J. Seely, M.P.; Professor Arnold Platt, Eleanor Plumer, Miss F. Hosborough. Film Producers—John Grierson, Richard Norton. Distributors—F. W. Baker, D. E. Griffiths. Exhibitors—Theodore Fligelstone, Arthur Jarratt, A. B. King, Charles Metcalfe. Labor—Captain Crickett, George Elvin.

FRENCH STUDYING FILM FIRE HAZARD

The French Ministry of the Interior is devoting considerable study to the problem of reducing the fire hazard in motion picture theatres, according to a report to the Department of Commerce, Washington, by the office of the American Commercial Attache, Paris.

The study reveals that the majority of accidents resulting from films taking fire occur generally at the time a new reel is wound or when a reel is finishing. In order to eliminate this hazard, the French authorities are considering the enactment of new regulations to insure the uninflammability of the blank ends at the begining and the end of the reels.

Although no official text has yet been made public, it has been reported that effective May 1st new regulations will require that the blank pieces at the ends of the reels be in uninflammable acetate film for a length of eight meters at both ends of the reel.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Stern Reality

Despite the superficially rosy glow which has been seen by the more optimistic to hover over British production since the new Films Act came into force, despite even the statistical persuasion which has been brought to bear with the aid of production programmes from the major concerns, there is little or no indication that the millenium is at hand.

Neither foreign distributors nor native producers are finding the machinery as efficient in its operation as its blue print would seem to have suggested. It is, indeed, nearer the truth to say that—financially—and despite the tendency to progressive movement in some quarters—the situation for the independents is several degrees more difficult.

Thanks to the new speculative element which has entered the situation, resultant for the most part on the higher financial commitments imposed on distributors, the City, harvest field for the independent production is for the time being flatly refusing to yield up its financial corn. Though many producers, both those normally producing for release by American distributors, and those whose product is handled by native houses, have arranged imposing and attractive schedules, they are meanwhile unable to start for the simple and fundamental reason that they have no capital to start with.

The insistence of the Act on a virtual £15,-000 ($75,000) minimum for renters' quota has doubled and in many cases trebled the potential expenditure of some American houses here. whereas previously they were able to fulfil their legal obligations at a cost of £5,000-£7,000 ($25,000-$35,000) a film, this figure has been obliterated by the new Act which stipulates a £7,500 ($37,500) labor cost minimum.

In the past smaller independent producers whose films, none the less, quite often proved to be comparatively bigger money takers than the more expensive native variety, had been able to sell their productions for cash, making a reasonable turnover on the deal and being assured immediately that their trading was economic. One such producer made an average of twenty-four films a year and sold them consistently at a cash price of £5,000 ($25,000) making £500 ($2,500) clear profit on each.

With the imposition of the £15,000 ($75,000) minimum producers are now unable to secure —save in very rare instances—more than £7,-000 ($37,500) on delivery of negative. That in itself is a financial risk, but the City financiers, ever a wily and astute breed, claim that the further conditions of the contracts now being offered make it even more uneconomic.

The distributor naturally expects to recover his money first. This, however, is not the only fly in the financial ointment. There are distribution charges to be calculated, usually 25 to 30 per cent of estimated receipts. One major American distributor here is asking 33 1-3 distribution charges on a £45,000 ($225,000)—or two for one—quota picture.

It is, however, the contention of the City, which contention is backed by the producer, that there is no guarantee that the distributor, having drawn his share and recovered his nominal expenditure, will not cease to take any further interest in it and will not, his obligations both legal and financial having been fulfilled, put it on the shelf. The record of the past they claim is that he has done just this, and indicates that he will do it again.

The distributor on his part is quite liable to retort that the quality of the films he is compelled to handle is such that considerable sales effort is sheer waste of time—a retort which the past also has proven not without justification. To the suggestion that American renters are interested primarily or solely in selling their Hollywood product, there is the immediate riposte that this is precisely what they are in business for, and that it is on the Hollywood film that the English exhibitor makes his profit.

How the situation will be eased remains yet to be seen. One body of independents suggests the guarantee of 75 per cent on delivery of negative or alternatively 50 per cent on delivery, 25 per cent in the first three months, and the rest subsequently, with the establishment of a 20 per cent minimum for distribution charges, would be a valuable assistance and this may ultimately be placed before the Films Council in the hope that something alleviative may be done. For the £15,000 ($75,000) film they will suggest that full cost should be guaranteed by the renter.

Another and no less practicable plan which has been suggested this time by distributors is that the independent British producer should make—at a cost not specified—films of such obvious box office quality that it would be uneconomic for any distributor not to give them the full power of his exploitation and salesmanship. For films of adequate technical and entertainment quality they insist there is ever a market and ever a square business deal.

Another development of significance in the production situation is the creation of a new producer section making films for exhibitors' quota only. Exhibitors quota films do not, of course, have to pass a cost test. At least one erstwhile British producer distributor of very modest pictures is going into business for the production of films at an average cost of £7,500. These he will sell direct to exhibitors for their quota requirements, a process, since he will handle no foreign product, which will be practicable.

BRITISH TARS GET FILM EQUIPMENT

Pursuing their policy of entertaining and educating their seamen by means of the screen, the British Navy is to equip yet another 150 battleships of various types. Already some 200 odd men of war, cruisers and other seagoing vessels have been fitted by G-B Equipments with 35 and 16 mm apparatus for showing films whilst at sea.

Under the aegis of the Royal Naval Film Corporation American and British renters in London keep a constant supply of films going out to the Navy, at such low rates that the nominal cost per head is 1½d per week. Maintenance only costs one farthing per head per week.

Two at Welwyn

Following British National's production of "Lassie From Lancashire," "A Bird in the Bush" has gone on the floor at the Welwyn studios.

The film is adapted from Stafford Dicken's play and the script is being done by Leslie Arliss and Doreen Montgomery.

"A Bird in the Bush" will be followed by "The Key Above the Door," a Scottish story adapted for the films by A. R. Rawlinson. Directing the production will be David Macdonald and exteriors will be shot at Fort William in the Highlands of Scotland.

Vidor at Work

King Vidor commenced shooting on "The Citadel" at Denham, after several weeks of interviewing and testing artists for the 105 speaking parts.

Emlyn Williams, playwright and actor, author of "Night Must Fall," has been engaged as additional dialogue writer, and Harry Stradling is behind the camera.

Meanwhile the sales of the A. J. Cronin book are putting up new records—over 163,000 copies have been sold in England, with American figures well over the quarter million mark.

Itemized

George Formby has started his new starring film "It's in the Air" at A.T.P. Studios and the Whitsuntide weather has given a good start to the picture, much of which is to be taken outdoors.

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"Prison Without Bars" is the first of a new programme of London Films to take the floor at Denham. It promises to be an unusual picture of reformatory life and has only one male role, played by Barry K. Barnes as the doctor of the reformatory school. Maxwell Wray is directing.

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Dufay-Chromex have booked an order for twenty-four short films to be produced by Harcourt Templeman for Harcourt Pearson, Ltd. George Pearson will direct the subjects and Ernest Palmer, who was responsible for the beautiful camera work in "Edge of the World," will photograph.

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Herbert Wilcox announces that shooting will commence June 14th on the second of Imperator Films' large scale productions, "A Royal Divorce," at Denham Studios, under the direction of Jack Raymond. Pierre Blancher, who did notable work in "Carnet de Bal" and "Crime and Punishment," will co-star with Ruth Chatterton, and release will be through Paramount.

▽

Pinewood Studios have installed Mirrophonic in two of their Studio Review Theatres. The system will be used for re-recording and scoring new productions as well as for reviewing films.

COLUMBIA REPORTS NET PROFIT OF $438,268 FOR NINE MONTHS

Universal Shows Consolidated Net Loss of $588,285 for 26 Weeks; UA Earnings $1,140,000 in Five Months

A net profit of $438,268.61 for the nine months ended March 26, 1938, was reported by Columbia Pictures Corporation and subsidiaries this week while Universal Pictures Company, Inc., reported a consolidated net loss of $588,285 for the 26 weeks ended April 30th. An increase in the earnings of United Artists for the first five months of 1938 as compared to a corresponding period in 1937 was reported in Hollywood.

Columbia's profit, figured after depreciation, amortization, federal income taxes and other taxes, is equivalent, after dividend requirements on the $2.75 preferred stock, to 81 cents a share on 349,468 no-par shares of common stock outstanding at the close of the first half of the fiscal year. No provision was made for surtax on undistributed profits.

The profit of $438,268.61 compares with $1,189,355, or $3.27 a share on 316,358 shares of common stock, for the nine months ended March 26, 1937.

For the quarter ended March 26th, last, the indicated net loss was $12,793, comparing with net profit of $559,583 for the March quarter of the preceding fiscal year, and net income of $303,750 in the quarter ended December 25, 1937.

Current assets as of March 26th, including $1,426,599 cash, amounted to $11,652,650 and current liabilities were $1,531,825. These compared with cash of $1,538,150, current assets of $11,037,957 and current liabilities of $1,511,409 on March 27, 1937.

Other comparisons between the two periods were: Total assets as of March 26, 1938, $14,852,014 against $14,473,694 on March 27, 1937; capital surplus $67,398 against $67,256, and earned surplus, $4,522,336 compared to $4,724,170.

The capital stock consists of 75,000 no-par shares of $2.75 preferred convertible stock and 349,468 no-par shares of common stock. The company has no funded debt.

At the same time the company's nine months' financial statement was issued, Columbia announced that at a regular meeting of the board of directors no action was taken on the quarterly dividend of 25 cents on the common stock, due at this time.

A stock dividend of 2½ per cent was declared payable September 16th to common stock and voting trust certificate holders of record at the close of business September 2nd. Cash will be paid, the company's announcement stated, for fractional shares of common stock or voting certificates based on the closing bid price of voting trust certificates on the New York Stock Exchange on September 12th.

Universal's Report

Universal's consolidated net loss of $588,285 compares with a consolidated net loss of $509,035 for the first 26 weeks of the previous fiscal year.

Consolidated Income Accounts of Columbia Compared

Consolidated income account of Columbia Pictures Corporation and subsidiaries for nine months ended March 26, 1938, compares as follows:

	1938	1937	1936
Gross income	$15,356,845	$14,415,207	$10,881,771
Amortization of production costs, share to producers and participants and cost of accessories and prints	9,936,267	8,248,178	6,781,822
Depreciation, administrative and selling expenses	4,994,569	4,753,219	3,222,469
Operating profit	$426,009	$1,413,810	$877,480
Other income, net	50,509	9,195	232,099
Total income	$476,518	$1,423,005	$1,109,579
Federal income taxes, etc	38,250	233,650	151,000
Net profit	$438,268	$1,189,355	$958,579
Dividends on $3 preferred stock	.....	.....	32,091
Dividends on $2.75 preferred stock	154,696	154,695	49,726
Common dividends, cash	262,101	227,414	184,092
Surplus	$21,471	$807,246	$692,670

The loss for the 13 weeks ended January 29, 1938, was $388,797 as compared with $403,966 for the corresponding period a year ago, and for the 13 weeks ended April 30th, $199,487 compared with $105,069 for the previous year.

The company's gross from film rentals is running $50,000 a week higher than last year, and if the present pace continues revenue will be increased by $2,500,000 or more during the next year, it was said by J. Cheever Cowdin, chairman of the board, before sailing on the Normandie for Europe on Wednesday.

United Artists earnings for the first five months of 1938 amounted to $1,140,000 after taxes, as compared to $242,000 for the corresponding period of 1937, it was said at the headquarters of the company in Hollywood.

The distribution company's earnings are governed by the number and type of pictures released during any given period. A wide variance in releases will be reflected in a wide variance in earnings.

Business in Canada

Business is holding up well in Canada, N. L. Nathanson, president of Famous Players Canadian Corporation, said in Quebec Saturday before sailing for Europe on the *Empress of Britain.*

Mr. Nathanson said he believed the reason that theatre business is less affected by economic conditions than in the United States is a matter of temperament. He said that Canadians have a more solid, unchangeable attitude about economic conditions, and regard the films as part of their daily lives.

He also pointed out that Canada scarcely could be expected to produce high grade films when the country represents only two per cent of the world market.

Wengler Appointed New Altec Press Director

In addition to handling the advertising program for Altec Service Corporation, which he has done since the formation of Altec, Harold Wengler will be in charge of public relations for the company, it was announced this week. He succeeds "Red" Stong, who has been appointed to the public relations staff of Western Electric, with offices at 195 Broadway.

Mr. Wengler, account executive in the H. M. Kiesewetter Advertising Agency, has handled publicity for numerous corporations, and was formerly a newspaper reporter and copy editor on *The Morning World,* the *Herald,* and the New York *Evening Journal.* He was formerly connected with the J. Walter Thompson Company.

Santley Signs 20th-Fox Contract

Joseph Santley, film writer and director, has signed a long-term contract with Twentieth Century-Fox and has been assigned to direct "Down to Earth," Jane Withers' next starring film.

Collective To Start Jewish Film

Edgar G. Ulmer, who directed "Green Fields," for Collective Film Producers, Inc., will start about June 1st on another all-Yiddish feature, "Jacob the Blacksmith," starring Moishe Oysher.

Michalesko Signed

Michal Michalesko, Jewish actor, has been signed to star in "The Power of Life," Yiddish film which Henry Lynn will produce and direct. The film will be made in New York for fall release.

HOLLYWOOD MAKING PROGRESS IN RELIEF FROM FOREIGN RESTRICTIONS

Czech Treaty Gives U. S. Product Same Treatment as Domestic Films; Japan Easing Burden; British Pact Waits

Prospects of increased foreign business were seen this week as a result of the signing of a reciprocal trade agreement with Czechoslovakia, giving definite advantage to American films in the European country, and the reliably reported decision of Japan to partially lift its ban on foreign films.

However, the possibilities of consummation of the reciprocal trade agreement with the United Kingdom by the end of July faded with the disclosure that the negotiators have not yet reached the point of making any definite decision on the concessions sought by each country.

The treaty with Czechoslovakia was made public by the State Department in Washington last week with the announcement that it had become effective June 1st. It will continue indefinitely but may be terminated by either country upon six months' notice.

Same Treatment as Native Product

Under the agreement, American films imported into the European country are accorded the same treatment as is granted native films. Except to bind itself against possible adoption, at some future date, of restrictions on importations and to guarantee equal treatment to Czech and domestic films and picture producers in this country, the United States contributed nothing to the agreement.

All question as to the imposition of new heavy taxes on American pictures entering Czechoslovakia is quieted by a provision in the pact that no taxes, duties or charges shall be imposed except the import duty, the import permit fees and a miscellaneous charge to cover incidental expenses which are set forth. However, the pact includes a provision that any internal taxes imposed on Czechoslovakian films may be extended to American pictures.

American companies are permitted to establish and maintain branches in Czechoslovakia and Czech companies are given the same privileges in the United States. No limitation is imposed upon the number of American films which may be imported, nor is the purchase, production or distribution of Czech films required as a condition to the entry of American films.

In addition, American pictures are given certain privileges with respect to titling in the Czech language and dubbing into the Czech language, and in other ways the formalities incident to the entry of American pictures are to be expedited as much as possible.

Follows Reciprocal Trade Treaty

The film agreement is an outgrowth of the negotiation of a reciprocal trade treaty between United States and Czechoslovakia, signed in March. At that time, films were taken out of the agreement on the representation of the Czech negotiators that they were not an article of commerce analogous to other commodities discussed in the making of the pact, and should be the subject of a special treaty.

The import duty on American films is 1,200 crowns per hundred kilos and the miscellaneous charge is 500 crowns for features and 120 crowns for short subjects. The last-named fee covers the costs of importing films in bond, screening them before the Film Advisory Committee, and all other fees. The import permit fee for features, formerly 20,000 crowns, is now 17,000 crowns for the first print or negative and 0.15 crowns per running meter for every additional print.

For every eight features imported, one dubbed film may be entered free. The permit fee for other dubbed versions is 6,000 crowns for the first print or negative and 0.15 crowns per meter for additional prints. Short subjects and newsreels are free of import permit fees but the 0.15 crown charge is imposed on prints thereof.

American films may be dubbed into the Czechoslovak language in either country.

British Agreement Waits

In Washington, it is understood that in all probability negotiations for a reciprocal trade agreement with the United Kingdom will be suspended for the summer. It is considered likely that the pact will not be completed until after the congressional elections next November.

With both the State Department and the British traders surrounding their conversations with secrecy, no information is available as to the status of the negotiations which are designed to improve the position of American motion pictures in the English market.

Both sides, however, are understood to have found that it is not possible to go as far in the reduction of existing duties as had been expected. To perfect the agreement, Canada will have to make tariff sacrifices, which it is represented as unwilling to do unless given compensatory "favors." As the negotiation of concessions on some items is particularly susceptible to the situation in Canada, the attitude of the Dominion is especially important to that phase of the pact.

While it is generally believed that some kind of treaty undoubtedly will be developed, it is not expected to be either as far-reaching or as effective as had been anticipated originally.

Japan Lightening Restrictions

In Japan, where the importation of all American films was stopped by the government at the beginning of the year, it is expected the Finance Ministry will permit the importation of 200 American films valued at $30,000 before the end of the year. Importation of the films was stopped because of the reluctance to permit the remission abroad of the necessary exchange.

The government also is expected to grant film interests permission to export 3,000,000 yen, which at present has accumulated in Japan, for deposit in the San Francisco branch of the Yokohama Specie Bank, without interest for three years. It is expected the government will announce its reason for permitting this as a wish not to antagonize the motion picture industry.

The government will see that only films "compatible with Japanes policies" are imported and it is unofficially understood that the real reason the Finance Ministry is prepared to compromise is the fear that otherwise Hollywood might produce subtle anti-Japanese films.

"Marco Polo" Gets League Medal

Samuel Goldwyn's production, "The Adventures of Marco Polo," has been awarded the 1938 gold medal by the Motion Picture Division of the League of Nations, according to a cable received at the home office of United Artists, distributor of the picture.

MGM Scores In Golf Tourney

Metro-Goldwyn-Mayer's team won the Albee Memorial cup and the Ross Federal Service Company's prize of golf bags last Thursday when Film Daily held its 26th annual golf tourney at Glen Oaks Country Club, Great Neck, Long Island. The winning team was captained by Tom Gerety and the other members were Edwin A. Aaron, John Murphy and William Orr.

In the individual play William Brandt, of the Brandt theatre circuit, scored the low net and was rewarded with a leg on the Film Daily cup and the Variety trophy. William Frankel turned in the low gross and received the Quigley Publications trophy and a round trip flight to Los Angeles via TWA.

In the exhibitor field Louis Brandt won the United Artists trophy for the low net while Martin Levine received the Gaumont British trophy for the low gross.

Bingo Branat won the putting contest and was rewarded with a gold putter given by Consolidated Film Industries. The National Theatre Supply Company trophy for the driving contest went to V. J. Nolan. Leonard Palumbo received the William Massce trophy for having the low gross among members of foreign departments.

A Screeno projector outfit given by Screeno Amusement Company to the golfer scoring the largest number of birdies went to Monroe Eisenberg. Si Seadler received a Nat Lewis robe for being declared the best dressed golfer and Barret McCormick received a booby prize of a piece of cheese.

Jack Levin was given an Electrolite cigaret case and lighter for organizing a tennis tournament. Orton Hicks was declared the winner of the singles tourney and received a golf bag given by J. E. Brulatour. Mr. Brulatour also gave golf bags to the doubles winners who were Mr. Hicks and George Borthwick.

Dutch Version for Time

The Paris office of March of Time will begin the immediate production of a special Dutch version of the reel, to be called "De Loop der Tijden," for distribution in Holland and the Dutch East Indies. The new edition will be the fifth for the reel, which is now shown in 11,374 theatres in 37 countries, according to Louis de Rochemont, producer. The reel is four years old.

Seeking to acquaint field men with home office activities and to permit the latter to study field conditions, RKO Pathe this week transferred a Chicago crew to New York and a New York crew to Chicago. Tony Caputo, cameraman, and Ralph Saunders, sound man, left Chicago for New York, and J. T. Baltzell, cameraman, and Gus Kraemer, sound man, left New York for Chicago. The exchange is for three weeks.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Cary Grant, Irene Dunne—A good comedy. The patrons were supplied with a good laugh. We didn't do as well as we anticipated on this one. Running time, 91 minutes. Played May 26-27.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

LAW OF THE PLAINS: Charles Starrett, Iris Meredith—Enough action in this one to hold the interest of western picture lovers. Good for the children. Running time, 56 minutes. Played May 27-28.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—As nice a western as one could ask for, with satisfactory weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—Business poor, but picture seemed satisfactory to western fans. Played May 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PENITENTIARY: Walter Connolly, Jean Parker—It's new, different and entertaining. Columbia has sure made some great improvements in the last year. Running time, 79 minutes. Played May 13-14.—R. W. Crickmore, Rainbow Theatre, Newport. Wash. General patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Added a few dollars to the average double feature and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Joe really made good in this one. Joe as a small town soda clerk is typical. As a comedian, great. Running time, 67 minutes. Played May 15-16.— R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

First National

DAREDEVIL DRIVERS, THE: Dick Purcell, Beverly Roberts—A fair action drama that has some comedy in it and will just get by. Not enough to the picture to even give a comment on it. Miss Roberts is too mannish in appearance to be the second half of a love team. Another example of the Big Four quickie that we pay good money for. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOOLS FOR SCANDAL: Fernand Gravet, Carole Lombard—A clever little comedy that hit a new low in grosses for the year. Perhaps if Lombard had had another male lead, the picture would have gone over big. Very disappointing. Running time, 80 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOOLS FOR SCANDAL: Fernand Gravet, Carole Lombard—No dice. Supposed to be a comedy, but if there were any laughs, we did not hear them. The entire picture seems to labor. There is no action at all; it is all dialogue, and if you ask the audience, as we got it, not all of it was bright. This Gravet is no set-up to sell the public, either. The picture just has not got what it takes. That tells the story. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FOOLS FOR SCANDAL: Fernand Gravet, Carole Lombard—Not good for mixed audience; will be enjoyed only by Lombard and Gravet fans. Good for dual program. Running time, 79 minutes. Played May 30-31.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Excellent outdoor action picture in beautiful color with a good story and good directing. Good in any spot. Running time, 95 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Lola and Rosemary Lane—Junk. Lay off. Had more complaints and walkouts than any show I've played. Warners product very poor. No good here. Played May 8-9. —Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

MYSTERY HOUSE: Dick Purcell, Ann Sheridan—This one keeps 'em guessing until the closing scene and will please only the followers of this type films. Good for juvenile trade. Running time, 57 minutes. Played June 3-4.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OVER THE GOAL: Johnny Davis, June Travis, William Hopper—The usual college yarn. Good for a second on a double bill. Running time, 63 minutes. Played May 6-7.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell, May Robson—A swell picture but why spoil a real actor in a spot like he was in. Joan Blondell carried her part fine and May Robson was a knockout. Play as a single feature, build it up with good shorts and really go to town. Running time, 97 minutes. Played May 1-3.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—Nice program picture that did better at the box office than a good many so called specials. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SH! THE OCTOPUS: Allen Jenkins, Hugh Herbert—The nuttiest comedy I ever saw and 600 people more ever saw. I played this one on bargain nite and packed 'em in as a single bill built up with good shorts. Everyone was satisfied. Running time, 54 minutes. Played May 18-19.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—Well, now, here's a picture with Edward G. Robinson in it that is good entertainment of a light sort. Eddie is admirably assisted by three tough guys who are classic in their particular field, Allen Jenkins, Edward Brophy and Harold Huber. Bobby Jordan who plays the cigar-smoking, beer-drinking orphan kid (he could come close to doing justice to "Huck Finn") is also an important cog in a show that cannot quite be called an excellent little gangster comedy because of two detrimental factors. These are (1) the expressionless and colorless acting (that's hardly the word) of little Jane Bryan and Life-buoysoapish Willard Parker. (2) Several flat sequences humorlessly involving Paul Harvey who is unconvincing as the weak heathen aristocrat father of the blank state cop who wants to marry Jane Bryan who is Eddie's daughter who—but it's all right, this picture.—C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—I enjoyed it but nobody else did. Had an awfully poor Sunday business. Warners make dandy shows for Bargain Night and free shows. Played June 5-6.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—If you want action, comedy, pathos, adventure and everything you have hoped to find in one picture, stop looking any further and play this one. Appeal to the masculine element of your locality and watch them rave about this picture. Running time, 105 minutes. Played May 8-10.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

THEY WON'T FORGET: Claude Rains, Otto Kruger—One of those surprise pictures of the year. Folks are still trying to figure who killed the girl. Running time, 97 minutes. Played May 11-12.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WOMEN ARE LIKE THAT: Kay Francis, Pat O'Brien—Pat and Kay both are favorites with our customers. Teamed together in this entertaining story sent everybody home happy. Running time, 78 minutes. Played May 27-28.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

Grand National

WHIRLWIND HORSEMAN: Ken Maynard—This one is just a little better than Ken's previous pictures. A good one for the kiddies. Running time, 58 minutes. Played May 30-31.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

WHIRLWIND HORSEMAN: Ken Maynard—What a poor picture this turned out to be. The recording was very poor and the action was that of a picture made ten years ago. Our people are picture wise and do not go for such trash. Very poor. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ARSENE LUPIN RETURNS: Virginia Bruce, Melvyn Douglas, Warren William—Another one of those who-dun-it mystery pictures. About on a par with the usual run of detective pictures. Played May 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BROADWAY MELODY OF 1938: Eleanor Powell, Robert Taylor—Another flop from Metro. Between Warners and Metro, I don't know who makes more box office failures. I think that the public is fed up on musicals. Many walkouts on this. Grossed one dollar and a half on Monday night. Beat that! Played May 15-16.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

EMPEROR'S CANDLESTICKS, THE: Luise Rainer, William Powell—Good entertainment. Powell and Rainer do a very good job of acting and had a good supporting cast. Running time, 89 minutes. Played May 4-5.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—A fair picture that took a nosedive at the box office. Played April 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

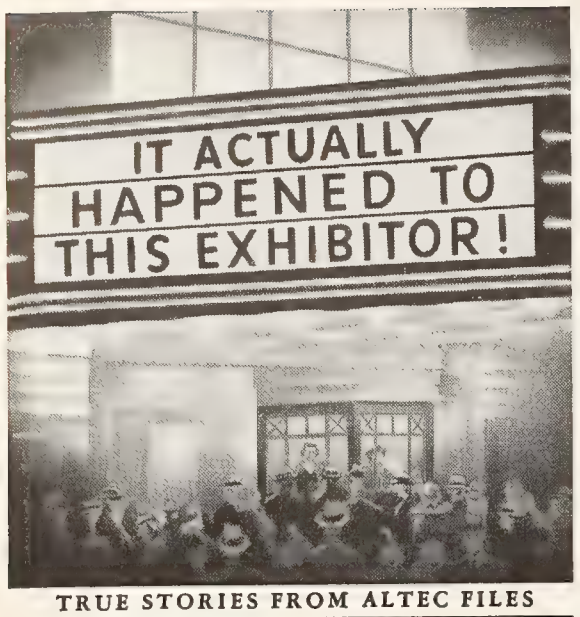
FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Excellent program picture to slightly better than average business. Played May 3.—B. Hollenbeck, Rose Theater, Sumas, Wash. Small town patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—Fair; too dry in spots. Something lacking somewhere. Good for a bargain nite. Running time, 71 minutes. Played May 25-26.—Lester Booth, Stark Theatre, Toulon, Ill. Small town and rural patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke, Patsy Kelly—This should have been titled "Madly We Live," but it certainly pleased. Constance Bennett gives her best performance for some time. Brian Aherne is not good enough for the lead, in my opinon. The real star is Clarence Kolb, who give an excellent portrayal of the long-suffering husband and father. Tom Brown is very good. Wish they would give Patsy Kelly bigger and better parts. As usual, Billie Burke talks too much, too fast and too long. The parrot and the Simon Legree dogs were very good. My patrons like comedy, so it pleased. Running time, 95 minutes. Played May 27-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—The finest drama we have played in our house this season. Here is another example of a picture that was made at a very low cost, so far as sets were concerned, but still drew well to an appreciative audience. "Test Pilot" falls in the same category. In other words, the story and acting is all that counts and a poor story, poorly directed, no matter how it is dolled up, will never pull in the crowds. This picture is practically perfect. Running time, 104 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

(*Reports continued on following page, column 2*)



TRUE STORIES FROM ALTEC FILES



JOHN A. MATTERN,
Manager, The Princess Theatre, Del Norte, Colo.

Saves Week-end Take by Getting Phone Analysis

DEL NORTE, COLO.—"My business is unique, because practically all my patrons come from a distance. So I depend on week-end business for practically the entire week's take," said John A. Mattern, manager of the Princess Theatre here. "On a Saturday night recently, when we had a capacity house, the sound stopped. I phoned the Altec Service Inspector, D. B. Cameron, long distance. He knew my equipment so thoroughly that he instructed me specifically what items to check. When I did so, he said the trouble must be in the amplifier filter, and told me exactly what to do.

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"...THAT YOUR THEATRE MAY NEVER BE DARK."

(*Continued from preceding page*)

PARADISE FOR THREE: Frank Morgan, Robert Young—A fine audience picture and pleased—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROSALIE: Eleanor Powell. Nelson Eddy—A colossal picture that failed miserably at our box office. Eleanor Powell no good for us. Likes herself. All she's got is in her feet.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TEST PILOT: Spencer Tracy, Clark Gable, Myrna Loy—Finally someone besides Paramount has come to their senses. Here is a picture that so far as the sets are concerned cost the producer nothing to make and is grossing with us the best of the season. There is not much to the story, but it has action and thrills along with four stars (don't forget Lionel Barrymore in this) and that is what our people like. A swell picture for small towns. Running time 115 minutes. —A. J. Inks, Crystal Theatre, Ligionier, Ind. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore—An excellent picture that did a nice business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan—A swell picture. A bit different than the other Taylor productions. Box office fairly good for Thursday and Friday. Running time, 103 minutes. Played June 2-3.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

Paramount

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—A complete failure from both an entertainment and box office standpoint. Played April 29. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—For us this was only a small broadcast. Too many of our regular patrons stayed away. The producers are making altogether too many musicals. Why don't they make more pictures like "Wells Fargo," pictures that have action and a good story. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Akim Tamiroff, Margot Grahame—Very good picture, well directed and produced but a flop at the box office. Our patrons just don't care for this type of picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, Louise Campbell, John Howard—This series no good for us. We played three so far and every one of them fell flat at the box office. Our patrons just won't come when we got a Bulldog Drummond picture. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CASSIDY OF BAR 20: William Boyd—The usual Hopalong western, good only for western fans and for week-ends. Running time, 59 minutes. Played May 23-24.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

EBB TIDE: Ray Milland, Frances Farmer, Oscar Homolka—A very good picture. The color and sea scenes are beautiful. Did a good average business. The action is a little slow and the picture would have been better with more love interest and less of the interminable drinking bouts. Played April 19. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth, Charles Winninger—Personally I thought this was a pretty good picture but to the cash customers the name "Mae West" acted like a quarantine sign and they stayed away in large numbers. Poorest gross in months. Played May 8. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman—Ace high for entertainment, color beautiful and all players very good, especially Lynne Overman. Running time, 79 minutes. Played May 29-30.—Lester Booth, Stark Theatre, Toulon, Ill. Small town and rural patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman—A beautiful color picture that did good business. Entertainment values are pretty low, however, due to a very weak story. Running time, 80 minutes. Played May 14-15.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—Open on Sunday for a four-day run with opposition "Snow White and the Seven Dwarfs," and I am telling you we experienced the biggest box office business this year. It is one of those picture that opens strong and never lets down. The only mistake I made is that it was not booked for a week. With this story you now know that I belive this to be a super-picture and it is.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—The thought of this film minus the color to me is appalling. Apparently Paramount invested in the color and made the story up as they went along. No need to explain that it is the usual tripe about the jungle girl who can't speak a word of English who screams when she hears her first phonograph and is trailed by a friendly understanding baboon who shrieks warning signals from trees and saves the day by lighting signal fires and attracts the rescue party to the island. Everyone knew all this when they read the title and those that came to laugh at it or were sensation seekers anticipating "Jungle Love" at its best in color with savages practicing sadistic rites on a helpless, half naked girl or perhaps a nude swim thrown in. The remainder just came. Altho the "boys" were a little disappointed, that the film received any favorable comment other than a shrug or a laugh will be a source of never ending amazement to me.—C. T. Cooney Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—One of the finest high type musicals we have had the privilege to play that fell absolutely to a new low on box office. I feel that if a sophisticated audience saw this picture, it would be appreciated, but to our small town patronage it is poison. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Republic

HEART OF THE ROCKIES: The Three Mesquiteers —So far the Three Mesquiteers have never failed to please Western fans, including "Heart of the Rockies." Play this one week-ends. Running time, 56 minutes. Played June 3-4.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OUTLAWS OF SONORA: Bob Livingston, Ray Corrigan, Max Terhune—An excellent western. Good story, action, photography and sound.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—A surprisingly excellent picture. Had more favorable comment on this than most of the so called super deluxe productions. Better than average business. Played April 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CRASHING HOLLYWOOD: Lee Tracy, Joan Woodbury—A good action picture for the doubles. Tracy shows his age and looks badly.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, George Burns and Gracie Allen—This is terrible. My patrons just laughed when Fred danced in the woods. Just try to kid the farmers this is entertainment. Played May 18-19.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—Picture satisfactory; business 'way off. Played May 28.—G. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball—Best of the Penners for a long time. Pleased, but cannot say much for the title.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

GUN LAW: George O'Brien—There's enough excitement in this one to please all western fans. O'Brien followers will welcome him back after a short absence from the screen. Running time, 60 minutes. Played June 5.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

RACING LADY: Ann Dvorak, Smith Ballew—I didn't like the picture myself but most of the patrons did. Running time, 58 minutes. Played May 24-25.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

SOLDIER AND THE LADY, THE: Anton Walbrook, Elizabeth Allan, Akim Tamiroff, Margot Grahame—Played this on Saturday and Sunday. Did excellent business. The picture is action from start to finish. The people really went for it. The new leading star can really act. Running time, 84 minutes. Played May 28-29.—Wayne Campfield, Maxine Theatre, Croswell, Mich. Small town and rural patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers —A very strong production. However, it was our first mid-week of the season and did not draw as well as might have been expected. Played May 18-19.— C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

VICTORIA THE GREAT: Anna Neagle, Anton Walbrook—I must have had one of my weaker moments when I bought this palooka. A total loss at the box office. Even our Canadian patrons wouldn't come to see it. Played May 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Twentieth Century-Fox

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene—A fair picture that was poor at the box office. Comments were mostly fair. Running time, 85 minutes. Played May 27-28.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene—The second night we had a few more than four men and I had the prayer. This picture struck me as slightly ridiculous. The Four Men and Loretta Young in the "backfield" occupy most of the footage and the limelight but I would say it was a definite case where the "lime" saved the day. It is a picture whose claim to being worthwhile lies in the superb execution of bit parts alloted to such worthy gentlemen as Alan Hale, J. Edward Bromberg, Reginald Denny, John Carradine and C. Aubrey Smith (although C. Aubrey reminds me a great deal of George Arliss; both are always just themselves; both have a great deal of face that they roll and wrinkle; and it's considered a violation of every creed, almost a sacrilege, to criticize the acting of either one). I live for the day when someone stops me and says "Good show but this C. Aubrey Smith was bad," not that there would be any veracity in the statement but somehow it would make me laugh, I know, and I for one exhibitor need a laugh after playing pictures with as little drawing power in our theatre as "Four Men and a Prayer." Oh yes, I forgot to mention David Niven. He belongs in the line, a likeable chap.—C. T. C. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Deserves all the nice things already said about it. Drew for us and pleased all. Played May 29-30.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche—One of the few reasons why theatres can stay open. By this time everyone should know what a winner "In Old Chicago" is. Let us hope for more like it. Pleased 100%. Running time, 110 minutes. Played May 29-31.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

JUDGE PRIEST (RE-ISSUE): Will Rogers, Anita Louise—Rogers still does good program business. No complaints; business average. Running time, 80 minutes. Played May 4-5.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—'Way off at the box office. Those who came to see, remained to enjoy, but we couldn't get 'em in. Played May 25-26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RAWHIDE: Smith Ballew—Better than most of this series, but still below most westerns in box office and entertainment. Running time, 58 minutes. Played May 25-26.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker—Fair western. Stanley Fields steals the show. Some very good singing, "Stars Over the Desert" and "On The Sunny Side of the Rockies" being especially good. Running time, 55 minutes. Played May 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Fred Allen, Joan Davis—Swell picture for any spot. Alice and Tony were O. K. Would liked to have seen more of Joan Davis; she's a very good draw card. Funning time, 85 minutes. Played May 22-23.—Lester Booth, Stark Theatre, Toulon, Ill. Small town and rural patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Fred Allen, Joan Davis—A good little program musical with Joan Davis almost stealing the show. Running time, 85 minutes. Played May 25-26.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

United Artists

ADVENTURES OF MARCO POLO: Gary Cooper, Sigrid Gurie—Personally, I thought this great. Comments from patrons were mixed. It don't seem to be a ladies' picture. Box office about average for Sunday, Monday, Tuesday. Running time, 104 minutes. Played May 29-31.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie—My guess is that this picture will not break any records in a small town. But make no error, it is great in all ways. Lavish in its settings, good story, care in direction and Miss Gurie has that something. You'll have to hand it to Goldwyn, he goes the whole way in finishing anything he starts. Not all of the patrons will go for this type of a picture, but when you have run it, you know that they have seen a picture, whether they like it or not. Sure it costs more money, but I would rather have less business than have to apologize for what I run. It has everything, comedy and drama.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ADVENTURES OF MARCO POLO, THE: Gary Cooper, Sigrid Gurie—Send Bob Sherwood back to the magazine writing field if this is the best he can do for the movies. I remember how caustic he was in his comments upon the movies when he was critic upon the staff of a leading publication. Will someone step forth and give Bob a taste of the same kind of medicine he formerly gave out? "Marco Polo" would make a good two reel subject. Gary Cooper wasted. Running time, 104 minutes. Played May 22-24.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, Ann Gillis, May Robson—Why are movie critics that way? Recently I read a review by a well-known critic, this review anything but complimentary to this picture. I should have known better, but I approached the playdates of this production with a feeling that perhaps it would be too 'kiddish" for our Sunday audiences. May I say right here in these columns that we not only retained our regular Sunday customers, but we welcomed many, many new ones. From now on, I'm taking the word of the boys who contribute to the "What The Picture Did For Me" column. Their word is gold compared to the phoney reviews that the fan magazine critics give out. "Tom Sawyer" is a picture of the type of which we have had too few this season. To you, David O. Selznick, producer, I doff my fedora. Running time, 91 minutes. Played May 29-31.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, Ann Gillis, May Robson—Excellent from every angle. I wish I had another like it. Box office good. All comments favorable. Running time, 91 minutes. Played May 23-25.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

52ND STREET: Ian Hunter, Kenny Baker, "Pat" Paterson—A dud. If you have it bought, put it on a bargain nite. It will please about 40%. Running time, 82 minutes. Played May 14-15.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

LOVE FROM A STRANGER: Ann Harding, Basil Rathbone—A similar picture styled after "Night Must Fall." Will get by on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor—Excellent production but they just won't go for this type of picture here. Played May 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STAND-IN: Leslie Howard, Joan Blondell—Good entertainment but Howard and Blondell seemed slightly miscast. Running time, 91 minutes. Played May 22-24.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Universal

LADY IN THE MORGUE: Preston Foster, Patricia Ellis—A "Crime Club" mystery. I consider this one just a fair programer. Good for dual houses. Running time, 70 minutes. Played May 29. Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick—One of the finest pictures of the year. Deanna is immense but picture flopped at the box office. Why we cannot figure out but we cannot run pictures and lose money.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PRESCRIPTION FOR ROMANCE: Wendy Barrie, Kent Taylor—Only a fair program picture that meant nothing at the box office. Universal's program pictures don't have enough action. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SMOKE TREE RANGE: Buck Jones, Muriel Evans—Buck Jones is sure slipping or is it Universal. This one even disappointed Buck Jones fans. Will make a poor second for a double bill. Running time, 64 minutes. Played May 6-7.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Warner Brothers

BORDERTOWN: Paul Muni, Bette Davis—Was doubtful of this old one when it was offered us, but pleased surprisingly well.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

FIRST LADY: Kay Francis, Preston Foster—A very odd picture. Very well acted. Kay did a very fine job of portraying of how a woman can use diplomacy to further her own ambition. Running time, 82 minutes. Played May 25-26.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GREAT GARRICK, THE: Brian Aherne, Olivia de Havilland—As a picture of art it was swell. Entertainment was nil. Watch your step when you book this one. Running time, 89 minutes. Played May 20-21.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—If he does come back, that will be too soon. Built around prize fighting, that for general public is no good at any time. But the picture lacks care in direction and is on a par with so many that have come thru this season. It does seem that if the producers would concentrate on a lesser number of pictures and give more care to those that they do release, even if rentals were slightly higher, we would all be better off. I know the answer to that one; there would not be any for double billing, but we, that do not practice it, have either to pay them or run them. With the public educated to good pictures, as they are today, by press, radio and magazines, such pictures do not build for further business. It may be one reason for the drop in grosses that are reported, but when we get a "Tom Sawyer" in, or one equally as good, there is no so-called recession.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

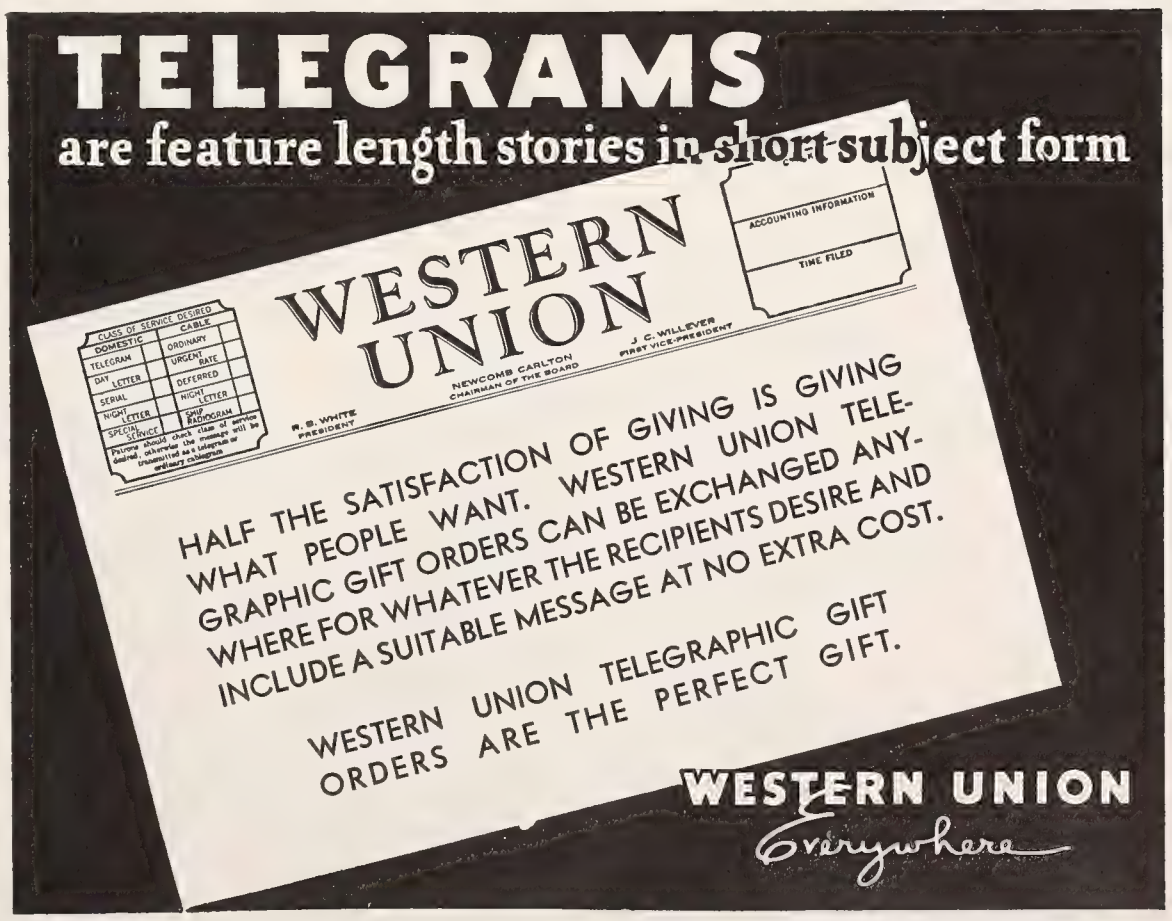
Short Features

Columbia

ANKLES AWAY: Andy Clyde—The usual Clyde antics in a very good comedy. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

ANKLES AWAY: Broadway Comedies—A dandy Andy Clyde. House in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

(*Reports continued on following page*)



BROKERS' FOLLIES: Broadway Follies—Just a reel with poor sound. Had we seen it before would have pulled it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CUCKOORANCHO: Broadway Comedies—A musical comedy in a Spanish setting. Very good. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

COMMUNITY SING SERIES: My patrons say just 11 minutes too short. This is the first one of these I have played. They are real entertainment and are so different. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

DIZZY DUCKS: Scrappy Cartoons—Very good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

DOGGONE MIXUP: Harry Langdon—Very good. These are more in line with the comedies in those days. Do you remember when?—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

FEMININE FORM: Special Sport Thrills—Women in sports. Well received although many thought that the gals were kind of crowding the men out in this field. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

FIDDLING AROUND: Monte Collins, Tom Kennedy—This one sure is a knockout. Columbia has a real comedy team in this pair. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

FUTURE STARS: New World of Sports—An interesting short on the coming youth.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PLAY BALL: Special Sport Thrills—An excellent one reel short on big league baseball.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS: No. 3—Always well received, this one no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS SERIES: Very interesting. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TERMITES OF 1938: Three Stooges—Boy, oh boy, this one just about slew the patrons. They tell me that unless I get another Stooge comedy, I will have to leave town. So they must be good. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.



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RAILWAY EXPRESS

Speed your releases, features, equipment —anything, everything—*direct from your studio door to their destination* and save on production cost *at no extra charge.* Fast, through express train routing—or nation-wide AIR EXPRESS, *2500 miles overnight,* with prompt, receipted delivery at no extra cost in all cities and principal towns. *Low* rates. *High* economy. Merely a phone call brings this at-your-elbow service that you can't get anywhere else . . . Remember, it's

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

TROTTING THOROUGHBREDS: Special Sport Thrills—This is a fine short to run in a horse loving community. My patrons thought it fine; so did I. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Metro-Goldwyn-Mayer

BEAR FACTS: Our Gang—Not so good as some we have seen, but being an "Our Gang," it will get by. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BILLY ROSE'S CASA MANANA REVUE: Musical Comedies—A swell short with several unusually good musical numbers. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CAPTAIN KIDD'S TREASURE: Historical Mysteries—Fair. This series so far has not been any too well received by our audience.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—I don't usually report on short product but this one is so outstanding in beauty and entertainment value that it deserves a word of praise. It's the tops in travelogues.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHIP THAT DIED, THE: Historical Mysteries—Our audience likes these historical mysteries.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STROKE OF GENIUS: M-G-M Miniatures—A clever little Miniature with a college background that did not miss fire here. Enjoyed by all. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BE UP TO DATE: Betty Boop Cartoons—Am very sorry that Paramount is discontinuing this series as if all will be as good as this one, we could not complain. Best "Boop" we have had this season. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PARAMOUNT PICTORIAL: No. 7—An excellent Pictorial; the sequence of the moon's surface was exceptional and "Shadow Hands" was also very good. Recommend it highly. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STAR REPORTER IN HOLLYWOOD: Headliners—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU TOOK THE WORDS RIGHT OUT OF MY HEART: Screen Songs—Very, very poor. No rhyme nor reason for making this series; they all have been bad. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ZULA HULA: Betty Boop Cartoons—Pretty good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

BUCKAROO BROADCAST, A: Smart Set—Teamed with "Tom Sawyer," it made one unusually fine show with mass appeal. Give this boy Whitley some more good two reel shorts, then move him over into the features. That Alabama drawl is music to our ears. Running time, 18 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

IN THE SWIM: RKO Pathe Sportscope—Too much of diving and that is about all. Very poor. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MARCH OF TIME: This is about the best short that you can run but it doesn't help your box office a bit. And not worth the extra rental. Running time, 18 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MARCH OF TIME: What was formerly a liability to the theatres is now an asset. I have played every issue of "March of Time" since its inception and may I say here that the improvements have been so notable and the interest on the part of the general public so increasing that we now give this subject a very prominent spot in our billing, both in newspapers and upon the theatre front. Like "Time Magazine," the "March of Time" is an invention. And, like olives, you have to cultivate a taste for "March of Time." Once cultivated, one eagerly looks forward to the next issue. We have in our files a list of our patrons who have shown a marked preference for "March of Time" by addressing to us letters which ask that they be notified in advance of the playdate of each new issue. And, with apologies to a popular cigarette, "Such Popularity Must Be Deserved."—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—They are all good and this average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SELF CONTROL: Walt Disney Cartoons—A fair little cartoon, but Disney should get more popular music in his cartoons to make the hits that "Hawaiian Holiday" made. Not so many laughs in this. Just fair. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WALT DISNEY CARTOONS: Without a doubt these are the best cartoons but the extra rental will not help you at the box office.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Twentieth Century-Fox

MOVIETONE NEWS: This is tops! And Lew Lehr is a scream. Worth more!—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

United Artists

DOG CATCHER: Skippy Colored Cartoon—Just fair. Not up to Disney, Harman-Ising or Warner cartoons. Lacked action.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

MYSTERIOUS JUG, THE: Oswald Cartoons—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

I WANNA BE A SAILOR: Merrie Melodies—Very good.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

JUGGLING FOOL, THE: Bobby May—The best vaudeville act we have seen for some time. Excellent; this boy is marvelous. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LYIN' MOUSE, THE: Merrie Melodies—Very good. Color excellent. Running time, eight minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MAN WITHOUT A COUNTRY, THE: Broadway Brevities—Warner shorts are about as funny as the deal I have with them. When this was shown, everybody went out and smoked.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MAN WITHOUT A COUNTRY, THE: Broadway Brevities—Very good. Running time, 20 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NECKIN' PARTY, A: Edgar Bergen, "Charlie McCarthy"—The usual good short from Warners.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WAITING AROUND: Broadway Brevities—Just a waste of footage. Pay for it and forget it. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WEDDING YELLS: Ken Murray, Oswald—The poorest Ken Murray we have ever shown. Just no good and he usually makes excellent comedies. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Republic

FIGHTING DEVIL DOGS, THE: Lee Powell, Herman Brix—Fans who like serials will go for this one, specially in houses that showed "The Lone Ranger." The U. S. Marines in China's war zone. Running time, Chapter One, 30 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

LONE RANGER, THE: Lee Powell, Herman Brix—Just started it and it looks like a honey. I use serials on bargain nite and they help some.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

PAINTED STALLION, THE: Ray Corrigan, Hoot Gibson—This serial wasn't so very good but I used it on bargain nite and it helped business a little.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

Universal

FLAMING FRONTIERS: John Mack Brown, Eleanor Hansen—Just another serial of the old West with Indians, outlaws and the usual hokum. It will please the kiddies only. Good for Saturday or Sunday afternoons. Running time, Chapter One, 22 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

WHY NOT, INDEED?

The visiting Round Tabler was looking over the photos of some recent Quigley Awards presentations. Referring to the participation in the ceremonies of civic prominents and the emphasis placed upon the Awards by exhibitors, the theatreman remarked:

"I wonder if the winners take all this for granted?"

To which we cheerfully replied:

"They certainly do. And if they don't feel so, they should."

* * *

Let it be said again that the presentation of a Quigley Award is not a matter of personal approval so much as it is a measure of community approbation for a job well done. In fashioning his campaigns, the winner does more than spend money. He effects merchandising cooperations that stimulate retail business. He plants newspaper tieups that encourage reader activity and spending. He awakens healthy interest in school children by constructive contests. Through ingenious devices he brings crowds to shopping districts.

The theatreman profits thereby, of course, as do other businesses working with him. But only the showman's ideas and executions make possible this extra community activity.

For this he may well expect applause of civic heads and theatre superiors who, no doubt, also take it for granted that he does.

▽ ▽ ▽

THAT "DIGNITY" BUSINESS

How important is the lobby display in selling tickets at the boxoffice?

Well, if you ask Bob Paskow, for instance, the Jersey Warner Theatres ad head would probably answer "plenty" and prove it by his recent protest forwarded to the advertising directors at the home offices. Paskow had this to say:

"There is a general impression among theatregoers that prints are cut when they reach the neighborhood theatres. We, of course, know that is not so. Investigation has revealed, however, that patrons form such conclusion from the fact that certain stills are displayed in lobbies depicting scenes which do not appear in the feature."

In other words, the Warner-ite presents concrete evidence that patrons study lobby displays with great seriousness and believe what they see. If this is accepted generally—and we see no reason why it should not be—then the value of lobby displays must be reestablished in too many situations where this potent form of advertising has been long neglected. Indifference to so obvious and comparatively inexpensive an advertising aid may be traced directly to the cutting down of the advertising budget and, second, the desire of many an exhibitor—a personal one, mark you—for less bally and more dignity. The first reason is bad enough, but the second is far more dangerous.

The recent decision—and a wise one, too—of the Wilmer and Vincent circuit to return to circus methods of exploitation, infers that the influence of the Big Top will be reflected in front-of-the-house decorations as well. The circus has always sold tickets through the colorful "hey, hey" and please remember that pictures and circuses have much in common.

Thus, unsound is any spreading idea that a calm, architecturally-composed and clean-shaven front is necessarily in keeping with what the motion picture has to sell. Dignity in presentation may please the bossman, but it won't always sell tickets. New or remodelled houses may well offer audiences every comfort and convenience, inside the theatre. But the lobby bally in decoration or animation is still to be relied upon to get folks up to the boxoffice who might not otherwise be sold.

The theatre functions best when it creates an atmosphere of high color, anticipation, excitement. To this end, front and lobby selling are as important as windows to a department store.

▽ ▽ ▽

It starts on July 1st, that Big Contest for all-expense vacation trips to New York. Transportation, hotels, meals, entertainment—all free—for top campaigns put over on July playdates. Read all about it in next week's Round Table and start planning now.

A-Mike Vogel

Round Table In Pictures



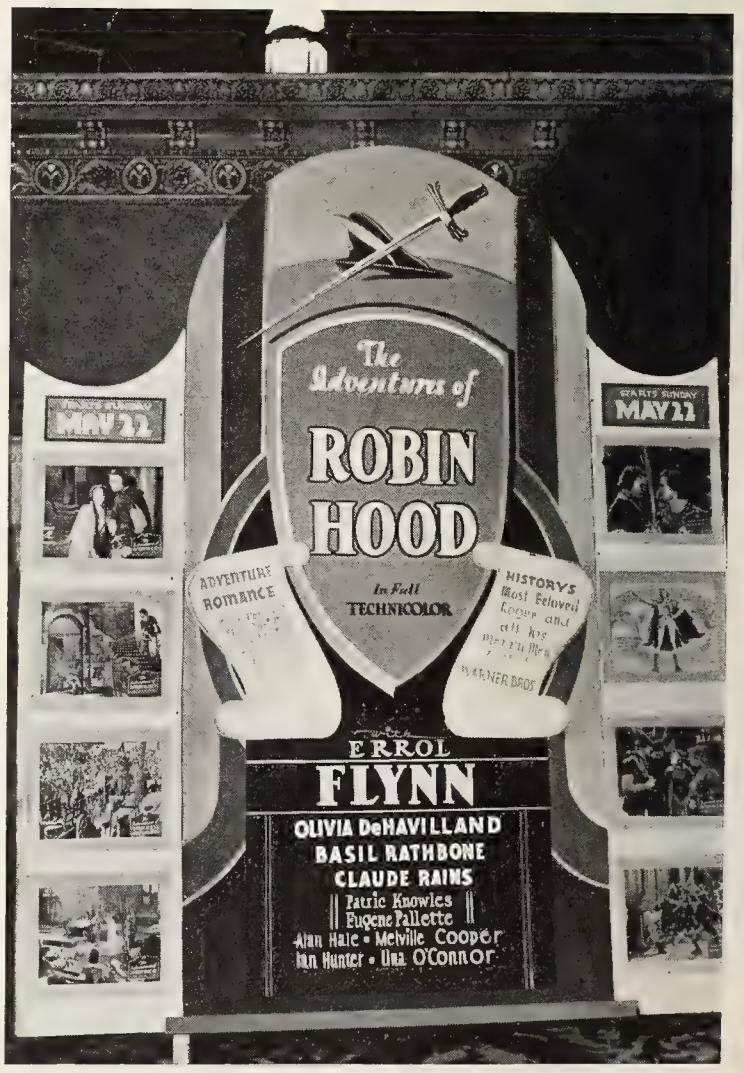
Described elsewhere in detail in this section is "Test Pilot" model airplane contest recently conducted by Loew's for their metropolitan theatres. Above is shown the semi-final winners from Brooklyn, Queens, the Bronx, Westchester and New Jersey in front of the Administration Building at the Floyd Bennett Airport.



What proved to be an eye-attractor was Frank Gelber's "Tom Sawyer" display at the Park Theatre, Brooklyn. Setpiece, which was home made, consisted of cutout figure of Sawyer walking across compo board fence. . . . Below is "Old Chicago" stunt created by Bill Nasses, Murphy Theatre, Wilmington, Ohio. Works, mounted on back of cow consisted of clock hooked up to make the cow's right rear leg move and overturn lantern at given intervals during entire run of picture.



Dignified was the lobby setpiece conceived by Louie Lamm, Warners' Palace Theatre, Lorain, Ohio, for engagement of "Robin Hood." Center of display featured shield and scrolls on which were carried the title and picture copy. Playdates and scene stills on either side completed the display.



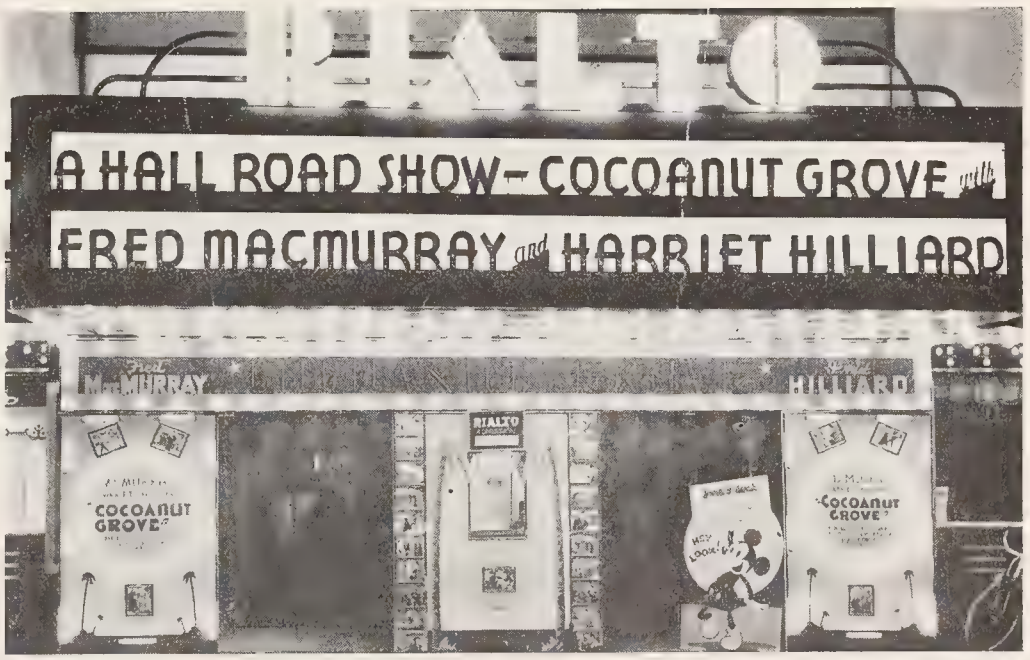
Built entirely by his staff from used material lying around the theatre, Chet McSwain, Granada, Plainview, Tex., constructed replica of street scene from "Wells Fargo." Facsimile of express company office, saloon, post and telegraph offices completed the realistic effect. Chet also promoted use of old stage coach, which, properly bannered, toured streets during run of picture.





R. W. Rhodes, Colonial Theatre, Akron, Ohio, is reported to have stopped traffic with his street bally on "Kentucky Moonshine." Three local lads dressed as the Ritz Brothers appearing in the opus drove bannered truck about town atop which was planted a still and various size jugs, each of which carried picture copy. Stopping at busy intersections, boys engaged in lively and amusing small talk as a buildup for the picture.





Jim Shanks, Rialto, Beeville, Tex., dressed his front for "Cocoanut Grove," as shown directly above. Jim reports this as the first time he ever used lumine globes and was entirely pleased with the results. At either side of boxoffice were imitation palms and scene stills.

"To the Victor," Petey Sarron, former world's featherweight champ, receives from Loew's Washington divisional manager Carter Barron, right, trophy donated by Phil Regan and the Loew's Capitol Theatre. Trophy was earned by Petey in the opening outdoor fight of the current season.

"ROBIN HOOD" ANIMATION



Among the most effective lobby animations to come across this desk recently is that forwarded by Manager A. B. Morrison, Warner Theatre, Memphis, Tenn., for "Robin Hood." Illustrated here is the working plan immediately below the photos showing the operation of the moving display. The letters are on hinges all turning at once to spell names. Each is held a short while and then the next is spelled at intervals. Mechanical operation was rigged up with worm gears run by small motor. Credit is due to Jean Dearth for the mechanical workmanship and the scenic part to art man Earle Davenport.

Phillips Stages "Fargo" Parade

Through the courtesy of the Pendleton Round-Up Association, Sid Phillips, United Artists Theatre, Pendleton, Ore., promoted use of three old stage coaches, to be used in his "Wells Fargo" street parade. After parade, coaches were parked on main intersections and left there during run, drivers and girls on stages were all dressed in costumes of the period.

Parade was routed through busy sections of town, stopping at railway express office to pick up the print. Papers picked up the event with stories and photos, giving conspicuous picture and theatre mentions.

Pilot Club Tieup Aids "Test Pilot"

Day ahead of opening of "Test Pilot," Les Pollock, Loew's, Rochester, arranged through cooperation of the Rochester Pilot's Association for 24 planes to fly over the theatre and city, remaining in the air for an hour. Squadron of 22 planes flew high in arrow formation, one plane just below carrying "Test Pilot" banner and below that an auto gyro. For street bally, man in aviator's costume carried imprinted banner about town; essay contests were planted over stations WSAY and WHEC and man-on-street broadcast also helped publicize the picture.

Atmospheric Front Used on "Gangster"

The entire front of the Sooner Theatre, Norman, Okla., was converted into a prison effect by Lew Chatham. Blindstop with cross sections all painted black did the trick and in the center was a large hand-painted head of Robinson which had the eyes cut out. Red cellophane covered the eye sockets with the use of flasher buttons in small lights. The effect was startling, especially at night.

An electric chair was built by Chatham's staff, with electric vibrator rigged up to make sound like stepping up a generator attracting considerable attention. Personnel wore convicts' uniforms and for street bally three of the boys paraded town with back banners calling attention to the opening. Following the lads were two "G" men holding toy machine guns to the gangsters' backs.

"Have You Contributed Lately?"

Mintz Ties "Gold" To Community Chest

Harry Mintz, Parthenon Theatre, Hammond, Ind., effected a tieup for "Gold Is Where You Find It" with local jeweler, whereby anyone bringing old gold to the theatre was paid for it by cooperating merchant, who in turn gave a percentage of the profits to the Hammond Community Chest. Donkey, used as pack animal, was led around streets by man dressed as a hobo with appropriate signs tying into the picture.

Story was planted in the *Hammond Times* offering passes to anyone who had an authentic gold nugget that was mined in California around the period in the picture. Local bookstores were contacted for window displays and fleet of busses carried window cards plugging playdates.

"Have You Contributed Lately?"

Lafayette Plants "Baby" Contest in Newspaper

Through cooperation of five leading merchants, Murray Lafayette, Warner's Avon Theatre, Utica, N. Y., for "Bringing Up Baby" planted a contest in local newspaper. Merchandise prizes were awarded to first three best letters sent in to each merchant on "how to bring up baby," incorporating the use of stores' products in bringing up a baby.

For street bally, a goat with baby cap and clothes was wheeled around in a carriage with cards attached to either side reading "Don't be a goat . . . see," etc., etc. Tieup with leading restaurant also brought distributing of heralds, reverse side carrying copy, "From six to sixty, baby to grandpa, you can't get finer food," etc. Playdates and picture copy were also included.

"Have You Contributed Lately?"

Airmail Week

Stories and photos were landed in local daily by Ed McBride, Loew's State, Syracuse, in connection with the airmail arrival of a print of "Yellow Jack." Crowds gathered at the airport for the festivities in celebration of National Airmail Week, and special broadcast of the print's arrival was made over WFBL.

Plane Contest Tied to "Pilot"

More than 5,000 model airplane builders throughout the New York metropolitan area participated in Loew's "Test Pilot" contest. Planned along extensive lines, preliminary contests were held in all neighborhood theatres at which three winners were selected. In addition to receiving local prizes the three winners became eligible to enter the Borough semi-finals from which three winners were again selected and presented with silver trophies. The grand finale in which the three winners from each Borough participated took place June 11 in conjunction with a luncheon at Floyd Bennett Airport. Lee Gelbach famous "Test Pilot" acted as chairman of the committee, assisted by Ken Behr, manager of the airport and former Loew manager. The trophies for the three final winners were gifts of Clark Gable, Myrna Loy and Spencer Tracy.

Rules of the contest called for those entering to display their models in the lobby of their neighborhood theatre at least one week ahead of showing of the picture. Oscar A. Doob, director of publicity and his assistant Ernest Emerling who supervised the contest, attended the finals at Floyd Bennett Airport. (See photo in Round Table picture section.)

"Have You Contributed Lately?"

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Curley Bowers, Paramount, Austin, Minnesota.

MANAGER: "We had to put boxing gloves on him to keep him out of the popcorn."

Ventriloquist Ballys "Follies" for Gilman

Man dressed as Charlie McCarthy with back sign covered streets of Harrisburg, Pa., exploiting Sam Gilman's date at Loew's Regent. In addition, ventriloquist gave exhibitions in front of theatre on special stage. Ten minute shows were held every half hour over a loudspeaker system that could be heard down the city's main street.

At local wrestling matches, man dressed as Charlie McCarthy, carrying small McCarthy doll, presented the winner of one of the preliminary bouts with cash prize from center of the ring. Announcer gave the picture plenty of plugs and stories were carried on sports pages of local dailies. Numerous were the window displays and co-op ad pages which the theatreman promoted from leading merchants.

"Have You Contributed Lately?"

Staff Circularizes Patrons on "Truth"

Before leaving the Brandon, Brandon, Vermont, for the Paramount in Schroon Lake, N. Y., Pearce Parkhurst sent cards week ahead of opening of "Awful Truth" to his mailing list, these were in sets of four signed by the manager, doorman, usher and projectionist respectively and plugging the picture. Man on street carrying camera, apparently snapped passersby, who were handed small envelopes with copy reading, "No, we didn't take your picture, but we do want you to see," etc., etc. Inside was additional circular plugging his current attraction.

For "You're a Sweetheart" Pearce distributed heralds, front of which carried cut of Alice Faye, record of hit tune was played in lobby week ahead and all advertising ahead carried "Sweetheart" mention.

Banks Aid Burdick On "Sweetheart"

Two local banks in Shawnee, Okla., cooperated with Herschel Burdick for his opening of "You're a Sweetheart" at the Bison Theatre by using imprinted money bands on all bills withdrawn, week ahead. Exploitation stunt that proved very successful was the printing of large discs carrying title, which were threaded through the spokes of bicycle wheels and used by kids week before opening.

Imprinted blotters were distributed in business offices, as were candy hearts on which appropriate copy was lettered, hotel permitted stickers to be put on all cakes of soap used by them and telephone and door hangers were planted wherever possible.

For "Rebecca of Sunnybrook Farm," Burdick tied in with leading department store, which provided him with three children who modeled Rebecca dresses in foyer and mezzanine of the Bison. Store also featured window display of the dresses with prominent picture mention. Entire front was converted for the run into barn effect with tiein copy and stills and for lobby display, Herschel planted bales of hay, farm implements and cutout figure of Shirley.

"Have You Contributed Lately?"

Bair Congratulates

To the members of the 1938 graduating classes, E. E. Bair, Valentine and Strand Theatres, Defiance, Ohio, sent neatly printed cards of congratulations. Clipped to center of card was a frame of film with copy directly above reading: "If this sound track were projected, it would express our sincere best wishes." Bair's personal signature was at the bottom.

Hot Springs Chooses Miss "Snow White"

City manager W-Clyde Smith, Hot Spring, Ark., with chain grocer sponsored a city-wide contest to select a local "Miss Snow White" to reign as queen during the showing of that picture at the Paramount Theatre. Girl was awarded cash prize and also received numerous courtesies and honors around town. A "Snow White" handicap race was promoted at local track at which the theatreman and girl presented winner with floral wreath. Official program and racing sheets all carried mention of the picture and race.

For his street bally, Snow White and the seven dwarfs in costumes paraded town. Tieup with dancing school brought a novelty dwarf number in their annual dance recital at leading hotel and garnered plenty of newspaper stories. Specially constructed front consisted of seven panels, featuring life size cutouts of the dwarfs, huge figure of "Snow White" over the boxoffice completed the artistic effect.

Opening night was in true Hollywood fashion with flood lights, etc., and notables talking over microphone planted in the lobby. Highlight was introduction of the local Miss Snow White, who appeared in costume.

"Have You Contributed Lately?"

Uses Election Heralds

For the opening of "Bringing Up Baby," M. McAlexander, Fox Hanford, Hanford, Cal., rode along on the crest of the local election wave by distributing heralds. Copy on cards read: "We're not seeking an office, but we solicit your support for 'Bringing Up Baby,' candidate for the biggest laugh hit of the season with," etc., etc.

"SHOWMANSHIP MATTER OF TALENT"

—WILLIAM JOHNSON, MANAGER, OPERA HOUSE, MILLINOCKET, MAINE

On the Round Table editorial page some weeks back was discussed the question of superior showmanship—who did the better job, small town or big town theatremen. Quite a number of opinions were heard pro and con and on this page are set down representative ideas from the men in the field.

CLAIMS SHOWMANSHIP JUST ABOUT EQUAL

I'm always glad to get into an argument on the question of small town versus big town showmen. But in this particular case I think you have already tapped the nail on the cranium when you said: "Showmanship is first a matter of talent rather than location."

No doubt the boys in the key cities have to put on a smarter campaign to attract attention than do their fellow managers out on the fringes. They have more to compete with in the way of other theatres, other kinds of attractions and smart advertising from all kinds of businesses. But they also have everything to work with—newspapers, radio stations, staff artists, smart publicity men in other lines through whom tieups to the advantage of both can be arranged, and of course the bigger budget to work with.

This means that at least half—maybe more—of the tried and tested box-office builders are out of the question in the smallest situations. The physical equipment for using them just isn't there.

To make up for this loss, the small town manager has to get busy and figure a way out. He works twice as long and twice as hard on the same idea, and maybe eventually develops a pretty good substitute for what the big city boys are using all the time. It may serve the purpose and may do the business for him. But is it any sign that he is a smarter showman than his rival in the bigger spot? I doubt it.

To take a specific example: The manager of a big city theatre has a good idea for a newspaper contest that will attract attention, build up interest in a coming picture and eventually sell a lot of tickets at the box-office. So he goes down to see the editor, with whom he has previously taken pains to be on friendly terms, tells him about the idea, waxes enthusiastic about its capacity to attract readers to the paper, and eventually plants it. So he has accomplished a good stunt, even if there is nothing new or novel about it.

Prepares Own Newspaper

Now take your small town manager. He gets the same idea, but there is not even a weekly newspaper in his town. Still he thinks it ought to be used. So he gets busy, draws up a dummy for a tabloid news sheet, marks off some squares for advertising, and starts out to see the merchants around town. It's hard work and slow business. Small town storekeepers don't think much of advertising. "Everybody knows we're here, don't they? What do we need to advertise for?" But eventually the small town manager converts or at least out-talks enough of them to pay for the cost of his news sheet.

So then he plants his contest in it, digs up a few local events to help capture reader interest and takes the whole business to the printer. After much persuasion, cajolery, and maybe a few threats, he gets the paper out on time. Then he rounds up a gang of boys and after another hard half-day's work gets it into the hands of a respectable number of the town's residents. It is a pretty good job. Not as good as a regular paper of course, because it does not contain as much and because it does not have a good circulation of regular readers all built up in advance. But it is new, different, and does attract attention. It creates some interest in the big feature that is coming next week, and eventually sells a lot of tickets at the box-office.

Well, the two ideas were the same to start with and the results are the same at the end. Perhaps the small town manager gets a little more credit because of creating a theatre paper of his own. But he only did that because he was forced to. The city manager would be foolish to do the same thing. He already has a medium created for him—one the readers already know about and are looking for. So he has the easier time of it, but he gets his idea over and sells seats just the same.

That gets us back about where we started from. The showmanship was about equal. But lack of facilities forced the boy at the crossroads to work a little harder and put across his idea in a little different form.

Of course there probably are some brand new wrinkles even in showmanship. But any good showman is apt to hit on it, wherever he may be. And the same idea may be one man's bonus and another man's headache.

There are some good showmen in the top spots and some good ones near the bottom. My guess is that there are probably more good ones in the key cities, man for man, than in the small towns. It naturally follows that if they aren't good they wouldn't be there. But when a man shows he can put over a campaign the hard way—that is, in a small town where he has very little to work with—I say it's in the cards for him to make good in the bigger spot. He deserves to be moved up where he can make better use of his proven talent.—Wm. W. Johnson, Manager, Opera House, Millinocket, Me.

STRESSES IMPORTANCE OF PERSONAL CONTACTS

In regards to your letter of the 3rd, concerning the small town showman vs the larger town showman. It is the writer's opinion that there is a lot more real showmanship in the smaller towns. The reason for this is a combination of most of the things mentioned in your recent editorial, with "personal contact" rated first, last and always. That's the beginning of any campaign.—Joe Stribling, Manager, Kiowa, Hobart, Okla.

BELIEVES IN PLENTY OF THEATRE GOOD-WILL

Basically speaking, I thoroughly believe good-will and lots of it, is the foundation of all real showmanship, small town or big town—however, the small town offers a greater expression of this media on a manager-public contact; practically to the point of compulsion, if the small town manager wants to stay on the right side of the fence. He has to cater hand and foot to his public . . . learn to know the whims and fancies of folks in his township, and then carefully and cautiously proceed to hold them by showmanship advertising expressions of their own making. Due to a subdued budget, and not forgetting that, "necessity is the mother of invention," creative and fuller value methods come to the fore. Showmanship materializes in the smaller towns by making the most of small means.

On the other hand, big town showmanship must be applied on a larger scale. Varied advertising methods must be used to try to capture the attention of the greatest possible portion of the public.

Time seems to have changed or limited big town showmanship. In the old days, the bigger the town, the vaster the field of exploitation—to an extent of wholly capturing and changing the public's mind to your own way of selling. Now, the public is a little bit smarter and doesn't fall so easily. Exploitation angles must be chosen cautiously and wisely. Hence, the big town showman has to earn his following by leaning a bit more to the good-will end of showmanship, rather than the ballyhoo side. If he's a regular fellow in the eyes of his higher contacts in town, the lesser public will follow of their own accord with a bit of ballyhoo encouragement.—Lester Pollock, Manager, Loew's, Rochester, N. Y.

SAYS GOOD SHOWMANSHIP CAN BE ADOPTED ANYWHERE

There are no set rules for showmanship and no one has a patent on good showmanship. In my own experience and from personal observation, in the smallest hamlets of America and Europe, I have run into some mighty fine showmen.

The mere fact that a showman has a key theatre in a key city does not mean that he is outstanding. Some of the biggest showmen and exhibitors today started at the bottom in small towns.

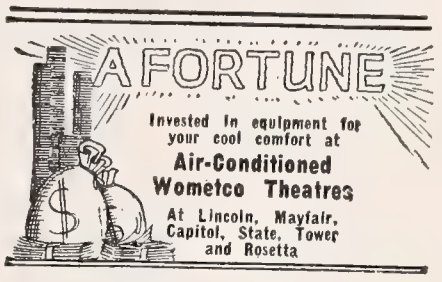
In order to be a good showman, whether in a small or big town, a manager must have latitude. The Loew organization, whom I work for, gives the managers all the latitude necessary which makes for good results. Men in the small towns are given the same opportunities for showmanship as those in the big towns. Some of the finest exploitation stunts and box-office angles are developed with practically no expenditure whatsoever.

Good showmanship can be adapted in Any Spot, Anywhere, Anytime!—Matt Saunders, Manager, Loew's Poli, Bridgeport, Conn.

Some Wometco Theatres Cool Ads

Reproduced on this page are some of the samples of cool ads created and submitted by Hal Kopplin, advertising director of the Wometco Theatres, Miami, Florida.

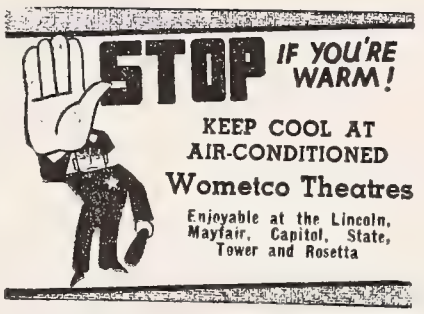
To be noted with interest is the entire absence of all icicles or any indication of a frigid condition prevailing in the houses. Throughout his series of ads, Kopplin has deliberately played-down the iceberg atmosphere.

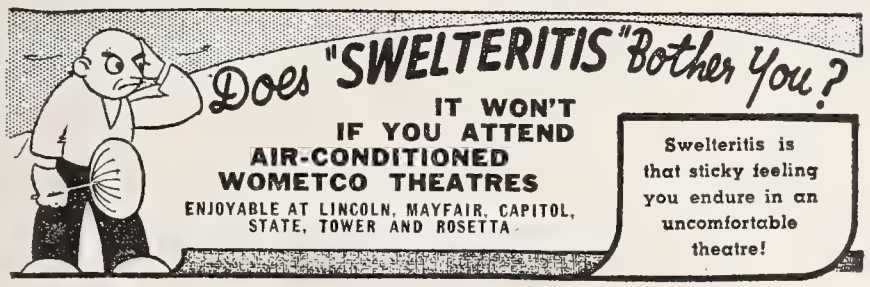


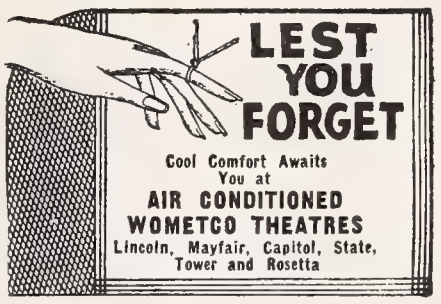






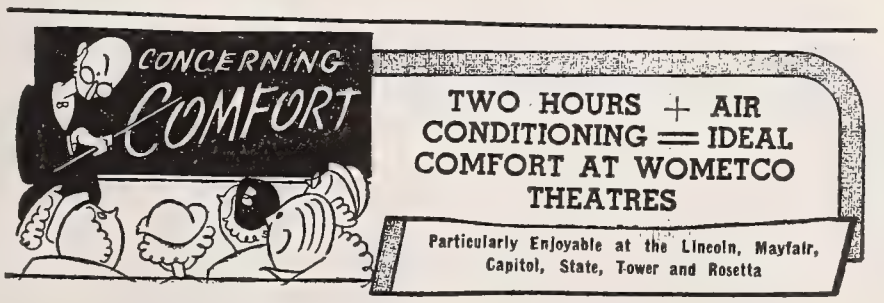














personalities

JULES LAURENT
Skouras district supervisor in Jersey, has resigned. The circuit has taken over the New York City Beacon Theatre, which will be managed by MONTY SALMON, manager of the State in Jersey City. BENN CATTS goes from the Academy of Music to the State; JACK BOKSER from the Tivoli, Jersey City, to the Fulton, same town; PETER MANN from the Fulton to the Grand, Astoria, and LOU HART from the Grand to the Tivoli, Jersey City. MAURY STAHL, Long Island division manager, is taking over the three theatres in the Rutherford, N. J., area, and is succeeded by HERMAN STARR.

▽

MELVIN KATZ
formerly at the Lane Theatre, is now managing the Loyal, New York City.

▽

E. C. LEEVES
formerly district manager for Western Electric, has formed the Central Theatre Equipment Co. to take over the distribution in the Kansas City area of Motiograph projectors.

▽

CHARLEY RYAN
Warners' assistant zone manager, Chicago, announces the following promotions: RAY DUNN to the management of the Orpheum at Hammond, Ind.; R. KENNEDY from the Jeffrey to assistant manager of the Capitol; T. RANDALL to assistant managership of the Jeffrey Theatre, and E. SEDLACK to the Shore.

▽

RALPH TULLY
has succeeded HENRY MULQUEEN as manager of the Central, in Biddeford, Maine.

▽

CHARLES BARRON
for many years with United Artists, has just been named exploitation representative for MGM in Pittsburgh, succeeding JACK WALSH, who has been transferred to the Albany office.

▽

JOHN EAMES
has just named ANTHONY RUSSO district manager of his New Hampshire circuit.

▽

CARLTON DICKINSON
son of Glen W. Dickinson, has been appointed manager of the Varsity and Dickinson Theatres at Lawrence, Kansas, for the summer. NEWTON BURCHETT, Lawrence manager, goes to Hiawatha, Kansas, for the circuit.

▽

ROBERT V. MARCHBANK
has succeeded H. OHLSON as manager of the two Commonwealth Amusement Corporation theatres in Washington, Mo. Mr. Ohlson is entering the utility field and Marchbank was manager for Commonwealth at Searcy, Ark.

▽

BEN BLOOMFIELD
with the closing of B & K's Oriental, Chicago, will go on special relief duty. EARL TRULICK, his assistant, goes to the Granada and JAMES THOMPSON becomes assistant at the Gateway.

Birthday Greetings

Harry E. Alberth
Richard J. Ashmun
Haig Assadvierian
Alton Wesley Baker
N. J. Banks
Arch Bartholet
Carl Beals
Elwood E. Blanc
Murray Bracker
Morris Brown
C. E. Byars
George H. Christoffers
Samuel F. Cunningham
James F. Delaney
Dick H. Detwiler
Joseph C. Dougherty
George E. Dowbiggin
Walter A. Dynan
Allan T. Easson
Ira Eschay
George H. Fennelly
Ben Griefer
William A. Guinan
E. V. Gassaway
Pedro Gelabert, Jr.
Will J. Glaser
Bob Harris
Ray S. Helson
Joe Hewitt
A. R. Hiland
Marvin F. Huban
Borge Iversen
Seymour L. Katz
Les Kaufman
Charles Kirkconnell
Joe Klein
Rupert N. Kobelgard
Irving Lambert
Samuel Leffler
Charles T. Lehning
Mitchell K. Liner
William McCarrell
John C. Makemson
Gene Michael
Thomas E. Muchmore
Jack Nelson
Don F. Nichols
Floyd G. Nutting
James O'Kelly
Christopher Parillo
A. Arthur Pavese
Harold Bernard Pearl
Oscar H. Phillips
Dick Pritchard
A. Nino Ricciardi
Harry Rinzler
Roy H. Rowe
Hubert N. Schrodt
Joe W. Seabold
Silvert Setron
Leon Sidosky
W. L. Snapp
Edward W. Sokolowsky
C. T. Spencer
George Stoves
Albert T. Stretch, Jr.
Harold Lawrence Teel
B. J. Vanderby
John P. Vogt
Martin Weinstein
Carl L. Whaley
Guy R. Williams, Jr.
O. Wise
L. Wilton Wright

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB
Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Circuit .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

LIV LANNING
is now managing the Alhambra Theatre in Milwaukee, Wis.

▽

J. A. JONES
with the Saenger outfit these past many years, has been appointed district manager in charge of Vicksburg, Clarksdale, Greenwood and Greenville, Miss. Jones has as his assistant W. A. HALL, who was transferred to Vicksburg from Alexandria, La.

▽

GEORGE GRAY
has been appointed manager of Saenger's Buck Theatre, Jackson, Miss. J. A. WEST has joined the organization as manager of the Capitol in Monroe, La. BEVERLY GODWIN has been made manager of the Century in Jackson, and SID LEVY has been transferred to Vicksburg as manager of the Alamo.

▽

FORREST SWIGER
former manager of the Tower, Oklahoma City, Okla., is now managing the Criterion, succeeding FRANK McCABE, resigned. FRANK COSSOTA, assistant at the Criterion, has gone to the Tower.

▽

SAM DE FAZIO
is the manager of the new Harris Denis Theatre in Mt. Lebanon, Pa. Replacing him at the Liberty is EARLE BAILEY, one time manager of the Stanley, Pittsburgh.

▽

BOB NEWKIRK
assistant to Mike Cullen, managing director of Loews Penn, Pittsburgh, has resigned.

▽

DAVID N. GREEN
has taken over the Beacon Theatre, Pittsburgh, from SAM DEUTSCH and BERNARD WINDT.

▽

A. E. BEADLE
is the new skipper of the Poteet Theatre, Poteet, Texas.

▽

EDWARD VAUGHN
has been shifted from the Sterling, Greeley, Colo., to the Lincoln. Other Cooper Circuit changes include: NELSON KURTH from the Lincoln to the Sterling; LEON GRAY from the Park, Greeley, to assistant at the Avalon, Grand Junction; M. E. LOFGREN from the Uptown, Pueblo, to the Trail, Colorado Springs; KENNETH MEAD from the Trail to the Park at Greeley; HARNEY TRAYLOR, Main, Pueblo, moved to the assistant job at the Stuart, Lincoln, with LESTER GRAVES from the assistant's post at the Uptown, Pueblo, to the same spot at the Main there. W. C. LEWELLYN, former manager of the Federal, Denver, is now managing the Uptown in Pueblo.

▽

JONAS PERLBERG
of the Paramount Theatres, Miami, stopped into the Round Table to pay that long anticipated visit.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant-Ralph Bellamy	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60; May 28,'38, p. 93; June 11,'38, p. 66.)				
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30,'38†	54	
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12',38†	61	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Extortion	Scott Colton-Mary Russell	Apr. 25,'38†	58	
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18,'38†	65.	Mar. 19,'38
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Holiday (G)	Katherine Hepburn-Cary Grant-D. Nolan - L. Ayres - E. E. Horton-B. Barnes-J. Dixon	June 15,'38†	94.	May 21,'38
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas-Stuart Erwin	Dec. 1,'37†	85.	Dec. 25,'37
(Exploitation: Mar. 12,'38, p. 64.)				
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer - M. Carroll - Mischa Auer	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Plains	Chas. Starrett-Iris Meredith	May 12,'38†	56	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck (G)	Edith Fellows-Leo Carrillo	Feb. 23,'38†	64.	Apr. 2,'38
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†	67	
Lost Horizon (A)	Ronald Colman-Jane Wyatt-E. E. Horton-I. Jewell-Margo	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Main Event, The	Robert Paige-Jacqueline Wells	May 5,'38†	55	
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10,'38†	64.	Mar. 5,'38
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 20,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	56	
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11,'38†	55.	Apr. 9,'38
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter-Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56; Apr. 23,'38, p. 69; May 7,'38, p. 57; June 4,'38, p. 85.)				
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25,'37†	78.	Mar. 5,'38
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There Always a Woman (A)	Joan Blondell-Melvyn Douglas-Mary Astor-Frances Drake	Apr. 20,'38†	81.	Mar. 19,'38
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	63.	Nov. 20,'37
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31,'38†	61.	Mar. 19,'38
Who Killed Gail Preston? (G)	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61.	May 14,'38
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†	69	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59.	Mar. 12,'38

Coming

City Streets	Edith Fellows-Leo Carrillo	July 1,'38†	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglass Dumbrille	*61.	May 7,'38
Gladiator, The	Joe E. Brown-June Travis	Aug. 15,'38	
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38†	58. June 11,'38
Paris on Broadway	Lanny Ross		
Phantom Gold	Jack Luden-Beth Marion	Aug. 22,'38	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38†	55
Reformatory	Jack Holt-Charlotte Wynters	July 21,'38†	
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38†	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38†	58
Untitled	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Aug. 25,'38	
West of Cheyenne	Chas. Starrett-Iris Meredith	July 30,'38†	53
You Can't Take It With You	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (G) 251	Errol Flynn-O. de Havilland-B. Rathbone - C. Rains - I. Hunter	May 14,'38†	*102.	Apr. 30,'38
(See production article, Dec. 25,'37, p. 14; musical analysis, May 7,'37, p. 25; exploitation: May 28,'38, p. 91.)				
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane-Anne Nagel-Tom Kennedy	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan-Mary Maguire-Gordon Oliver	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59; Apr. 23,'38, p. 68.)				
Back in Circulation (A) 266	Joan Blondell - Pat O'Brien - Margaret Lindsay	Sept. 25,'37†	82.	Aug. 7,'37
Beloved Brat (G) 267	Bonita Granville - Dolores Costello - Donald Crisp - Natalie Moorhead	Apr. 30,'38†	62.	Feb. 19,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	*85.	May 7,'38
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts-Gloria Blondell-Gordon Oliver	Feb. 12,'38†	59	
Fools for Scandal (G) 252	Fernand Gravet - Carole Lombard - Ralph Bellamy - Allen Jenkins	Apr. 16,'38†	81.	Mar. 19,'38
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland-Claude Rains-M. Lindsay	Feb. 19,'38†	97.	Jan. 22,'38
(Exploitation: Apr. 9,'38, p. 56; Apr. 30,'38, p. 66.)				
Hollywood Hotel (G) 253	Dick Powell - Lane Sisters - H. Herbert-B. Goodman's Orch	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65; Apr. 9,'38, p. 54; May 7,'38, p. 59.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Missing Witnesses (G) 273	D. Purcell-J. Dale-J. Litel	Dec. 11,'37†	61.	Oct. 30,'37
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38†	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Over the Goal (G) 272	William Hopper - June Travis - Johnnie Davis-Mabel Todd	Oct. 16,'37†	63.	Oct. 9,'37
Patient in Room 18, The 274	Patric Knowles-Ann Sheridan	Jan. 8,'38†	59	
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell-Hugh Herbert-E. E. Horton-Allen Jenkins-May Robson	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37	54	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan-Robert Armstrong	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert - Allen Jenkins - Marcia Ralston	Dec. 11,'37†	54.	Nov. 13,'37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan-Allen Jenkins-Ruth Donnelly	Mar. 5,'38†	85.	Feb. 12,'38
Submarine D-1 (G) 258	Pat O'Brien - George Brent - Wayne Morris-Doris Weston	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58; May 7,'38, p. 58; May 14,'38, p. 67.)				
That Certain Woman (A) 254	Bette Davis - Henry Fonda - Ian Hunter-Anita Louise	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
They Won't Forget (A) 265	Gloria Dickson - Claude Rains - Edward Norris-Otto Kruger	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
Torchy Blane in Panama (G) 275	Paul Kelly-Lola Lane	May 7,'38†	59.	Apr. 30,'38
West of Shanghai (G) 164	B. Karloff-B. Roberts-R. Cortez	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				
When Were You Born	Anna May Wong-M. Lindsay	June 18,'38†		
Women Are Like That (G) 261	Kay Francis-Pat O'Brien-Ralph Forbes-Melville Cooper	Apr. 23,'38†	78.	Apr. 23,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Mr. Chump	Johnnie Davis-Lola Lane			
(See "In the Cutting Room," Apr. 9,'38.)				
My Bill	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 16,'38†		
Racket Busters	George Brent - Gloria Dickson - H. Bogart-Walter Abel			
(See "In the Cutting Room," May 28,'38.)				
Secrets of An Actress	Kay Francis-George Brent			
(See "In the Cutting Room," Apr. 9,'38.)				
Valley of the Giants	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81	Sept. 18,'37
F. P. I. Doesn't Answer (re-issue)	Leslie Fenton-Conrad Veidt	May 1,'38†		
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88	Aug. 28,'37
(See production article, May 22,'37, p. 16.)				
Girl in the Street 7002	Anna Neagle-T. Carminati	Jan. 15,'38†	70	
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89	Sept. 23,'33
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70	Oct. 2,'37
(Exploitation: Mar. 12,'38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Apr. 15,'38†	87	Feb. 12,'38
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Show Goes On, The	Anna Neagle-T. Carminati	June 15,'38†	71	
To the Victor (G) 7005	Will Fyffe-John Loder	May 1,'38†	78	Feb. 19,'38
(Exploitation: May 28,'38, p. 92.)				
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70	Feb. 5,'38
Coming				
Asking for Trouble	Jessie Matthews-Kent Taylor	Oct. 1,'38		
Crime Over London	Margot Grahame-P. Cavanaugh	July 15,'38		
Empty World	Nova Pilbeam			
Evergreen (re-issue) (G)	Jessie Matthews-Barry Mackay	Aug. 1,'38	98	June 23,'34
Frog, The	Noah Beery-Gordon Harker	Oct. 15,'38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Man with 100 Faces	Lilli Palmer-Noel Madison	Sept. 15,'38		
Strange Boarders	Tom Walls-Renee Saint Cyr	Aug. 15,'38		
Thirty-Nine Steps, The (re-issue) (G)	Robt. Donat-Madeleine Carroll	Dec. 15,'38	85	July 6,'35
Three on a Weekend (G)	John Lodge-Margaret Lockwood	July 1,'38†	86	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				
Wheel Spins, The	Margaret Lockwood-Paul Lukas	Sept. 1,'38		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots of Destiny 204	Ken Maynard-Claire Dodd	Oct. 22,'37†	56	
Damaged Goods 175	Pedro de Cordoba	Mar. 15,'38	60	July 10,'37
Frontier Town 217	Tex Ritter	Mar. 4,'38†	58	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Oct. 15,'37†	76	May 29,'37
He Loved An Actress 218	Ben Lyon-Lupe Velez	Mar. 25,'38†	68	
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 7,'38†		
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Jan. 7,'38†	58	Oct. 9,'37
International Crime (G) 220	Rod La Rocque-Astrid Allwyn	Apr. 22,'38†	60	Apr. 23,'38
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Nov. 5,'37†	71	Aug. 7,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Feb. 18,'38†	68	Nov. 20,'37
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10,'37†	57	Oct. 10,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Oct. 29,'37†	61	July 17,'37
Six Shootin' Sheriff 224	Ken Maynard-Tarzan	May 20,'38†		
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Dec. 3,'37†	60	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Nov. 19,'37†	93	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Apr. 1,'38†	66	Jan. 8,'38
(Exploitation: Feb. 19,'38, p. 82.)				
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Feb. 4,'38†	57	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21,'38†	66	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Nov. 12,'37†	57	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17,'37†	61	Mar. 6,'37
Whirlwind Horseman 221	Ken Maynard	Apr. 29,'38†	58	
Zamboanga (G) 219	Native Cast	Apr. 15,'38†	*65	July 17,'37
Coming				
High Command, The	Lionel Atwill-Lucy Mannheim	July 15,'38		
I Married a Spy	Neil Hamilton-Brigitte Horney	July 1,'38		
Renfrew Rides North	James Newill	July 22,'38		
Rollin' Plains	Tex Ritter	July 8,'38		
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'38
Utah Trail	Tex Ritter	Aug. 12,'38		
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas-Warren William	Feb. 25,'38†	81	Jan. 29,'38

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Man of Brimstone (G) 812	Wallace Beery-Virginia Bruce-Dennis O'Keefe-Bruce Cabot	Dec. 31,'37†	89	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan - Florence Rice - John Beal-Janet Beecher	Dec. 3,'37†	72	Dec. 4,'37
Big City (A) 801	Spencer Tracy - Luise Rainer - Janet Beecher	Sept. 3,'37†	80	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford - Franchot Tone - Robert Young-Billie Burke	Oct. 8,'37†	103	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Conquest (A) 805	Greta Garbo - Charles Boyer - Reginald Owen-Alan Marshal	Oct. 22,'37†	112	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Double Wedding (G) 807	William Powell - Myrna Loy - Florence Rice-John Beal	Oct. 15,'37†	87	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82; Mar. 19,'38, p. 74; Apr. 16,'38, p. 52.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland-Fanny Brice-Billie Burke	Feb. 4,'38†	91	Jan. 22,'38
(Exploitation: May 21,'38, p. 58.)				
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones-Warren William	Nov. 5,'37†	131	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery - V. Bruce - B. Barnes-W. William	Mar. 11,'38†	73	Mar. 12,'38
Girl of the Golden West (G) 827	Jeanette MacDonald - N. Eddy - Walter Pidgeon	Mar. 18,'38†	121	Mar. 19,'38
(See production article, Feb. 5,'38, p. 16; exploitation: May 7,'38, p. 58; May 28,'38, p. 93.)				
Hold That Kiss (G) 833	Dennis O'Keefe-M. O'Sullivan-Mickey Rooney	May 13,'38†	79	May 14,'38
Judge Hardy's Children (G) 828	Lewis Stone - Mickey Rooney - Cecilia Parker	Mar. 25,'38†	77	Mar. 26,'38
Last Gangster, The (A) 810	Edw. G. Robinson-Rose Stradner - James Stewart - Lionel Stander	Nov. 12,'37†	81	Nov. 18,'37
(Exploitation: Feb. 26,'38, p. 69; Mar. 5,'38, p. 60; Apr. 16,'38, p. 50; June 11,'38, p. 64.)				
Live, Love and Learn (G) 808	Robt. Montgomery - R. Russell - Robt. Benchley-Mickey Rooney	Oct. 29,'37†	78	Oct. 23,'37
Lord Jeff 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn	June 17,'38†		
(See "In the Cutting Room," May 21,'38.)				
Love Is a Headache (G) 821	Gladys George- Franchot Tone-Mickey Rooney-Ted Healy	Jan. 14,'38†	73	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William-John Beal-Reginald Owen	Oct. 1,'37†	72	Oct. 2,'37
Mannequin (G) 820	Joan Crawford - Spencer Tracy - Alan Curtis-Ralph Morgan	Jan. 21,'38†	95	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone-Rosalind Russell-Walter Pidgeon	Jan. 7,'38†	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Merrily We Live (G) 825	Constance Bennett-Brian Aherne-Billie Burke-Patsy Kelly	Mar. 4,'38†	95	Feb. 26,'38
My Dear Miss Aldrich (G) 803	May Oliver-W. Pidgeon-Maureen O'Sullivan-Rita Johnson	Sept. 17,'37†	73	Sept. 11,'37
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young-James Stewart-Florence Rice	Nov. 19,'37†	94	Nov. 20,'37
(Exploitation: Apr. 23,'38, p. 70.)				
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37		
Of Human Hearts (G) 822	Walter Huston-James Stewart-Beulah Bondi	Feb. 11,'38†	105	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan - Robert Young - Florence Rice-Mary Astor	Jan. 28,'38†	75	Jan. 22,'38
(Exploitation: Apr. 16,'38, p. 52.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy-R. Bolger-F. Morgan-Edna May Oliver	Dec. 24,'37†	122	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 53; Apr. 16,'38, p. 52.)				
Swiss Miss (G) 830	Laurel and Hardy-Della Lind-Walter W. King	May 20,'38†	73	May 7,'38
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22,'38†	119	Apr. 23,'38
(Exploitation: May 7,'38, p. 56; May 21,'38, p. 57; May 28,'38, p. 90; June 4,'38, p. 85; June 11,'38, p. 64.)				
Thoroughbreds Don't Cry (G) 813	Mickey Rooney - Judy Garland - Ronald Sinclair-Sophie Tucker	Nov. 26,'37†	80	Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38†	98	May 28,'38
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38†	96	June 4,'38
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy-Claire Dodd-Sidney Blackmer	Sept. 10,'37†	61	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robert Taylor - M. O'Sullivan - L. Barrymore-Vivien Leigh	Feb. 18,'38†	103	Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; Apr. 2,'38, p. 57; Apr. 16,'38, p. 54; May 7,'38, p. 58; May 21,'38, p. 58.)				
Yellow Jack (G) 834	R. Montgomery-Virginia Bruce-L. Stone-H. Hull-C. Coburn	May 27,'38†	83	May 28,'38
You're Only Young Once (G) 815	Lewis Stone - Mickey Rooney - Cecilia Parker-Ann Rutherford	Dec. 10,'37†	77	Nov. 27,'37
Coming				
Boys' Town	S. Tracy-M. Rooney-H. Hull			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crowd Roars, The	Robert Taylor-M. O'Sullivan	July 15,'38†		
(See "In the Cutting Room," June 4,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan-Lionel Barrymore-Madge Evans		133.	Jan. 19,'35
Fast Company	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38†		
Honolulu	E. Powell-A. Jones-U. Merkel			
Great Waltz, The	Luise Rainer-Fernand Gravet-Maliza Karjus			
Love Finds Andy Hardy	Mickey Rooney-Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38†		
(See "In the Cutting Room," June 11,'38.)				
Marie Antoinette	Norma Shearer-Tyrone Power-J. Barrymore-Robt. Morley-Anita Louise-Gladys George			
(See production article, Mar. 26,'38, p. 16.)				
Port of the Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal		81.	Apr. 9,'38
San Francisco (reissue) (G)	Clark Gable-J. MacDonald-Spencer Tracy		117.	July 4,'36
Shopworn Angel 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 1,'38†		
(See "In the Cutting Room," Apr. 30,'38.)				
Too Hot to Handle	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Aug. 5,'38		
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103.	July 14,'34
Woman Against Woman 838	Virginia Bruce-T. Marshall-Mary Astor-Janet Beecher	June 24,'38†		
(See "One Woman's Answer," "In the Cutting Room," May 21,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy of the Streets (G) 3743	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56; Apr. 23,'38, p. 70.)				
Bride for Henry, A (G) 3720	Anne Nagle-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
Code of the Rangers 3728	Tim McCoy	Mar. 9,'38†	56	
County Fair (G) 3708	John Ariedge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley 3735	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G) 3726	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
Female Fugitive (G) 3713	Evelyn Venable-Craig Reynolds	Apr. 15,'38	58.	Apr. 23,'38
God's Country and the Man 3732	Tom Keene	Sept. 2,'37†	56	
Gunsmoke Trail 3740	Jack Randall	May 13,'38†	57	
(See "In the Cutting Room," Apr. 23,'38.)				
Land of Fighting Men 3739	Jack Randall	Mar. 11,'38†	53	
Luck of Roaring Camp 3714	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38†	60	
(See "In the Cutting Room," Apr. 23,'38.)				
My Old Kentucky Home (G) 3719	Grant Richards-Evelyn Venable	Feb. 9,'38†	72.	Feb. 12,'38
Numbered Woman (G) 3709	Sally Blane-Lloyd Hughes	May 22,'38†	*60.	May 14,'38
Painted Trail (G) 3733	Tom Keene	Feb. 16,'38†	50.	Mar. 19,'38
Phantom Ranger, The 3730	Tim McCoy	May 27,'38†		
Port of Missing Girls (G) 3725	Judith Allen-Milburn Stone	Feb. 23,'38†	65.	Mar. 5,'38
Romance of the Rockies 3731	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Rose of the Rio Grande (G) 3715	Movita-John Carroll	Mar. 16,'38†	60.	Apr. 2,'38
Saleslady (G) 3724	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Stars Over Arizona (G) 3737	Jack Randall-Kathleen Elliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator 3722	Judith Allen-Grant Withers	Dec. 8,'37†	62	
Two Gun Justice (G) 3729	Tim McCoy-Betty Compson	Apr. 30,'38†	57.	June 4,'38
West of Rainbow's End 3727	Tim McCoy-Nora Lane	Jan. 12,'38†	57	
Where Trails Divide 3734	Tom Keene	Oct. 13,'37†	59	
Where the West Begins 3736	Jack Randall	Feb. 2,'38†	54	

Coming

Title	Star	Rel. Date	Running Time
Barefoot Boy	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38	
Gangster's Boy	Jackie Cooper	Sept. 13,'38	
Last Frontier, The	Jack Randall	Aug. 17,'38	
Man's Country	Jack Randall	July 6,'38†	
(See "In the Cutting Room," June 4,'38.)			
Mr. Wong, Detective	Boris Karloff	Sept. 7,'38	
Romance of the Limberlost 3702	Jean Parker-Eric Linden	June 22,'38†	
(See "In the Cutting Room," May 21,'38.)			
Starlight Over Texas	Tex Ritter	Aug. 31,'38	
Wanted by Police	Frankie Darro	Aug. 24,'38	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall-Melvyn Douglas-E. E. Horton	Oct. 29,'37†	98.	Sept. 25,'37
(Exploitation: Jan. 19,'38, p. 84.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker-James Ellison-Otto Kruger	Nov. 12,'37†	90.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye-Dorothy Lamour-Bob Hope-Ben Blue-Shirley Ross	Feb. 18,'38†	90.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Bluebeard's Eighth Wife (A) 3734	Claudette Colbert-Gary Cooper-E. E. Horton-David Niven	Mar. 25,'38†	87.	Mar. 26,'38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†	66	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal-Akim Tamiroff-Margot Grahame	Feb. 4,'38†	126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57; Apr. 23,'38, pp. 69, 70, 71; Apr. 30,'38, pp. 63, 65, 67; May 7,'38, p. 60; May 21,'38, pp. 57, 58; June 4,'38, p. 86; June 11,'38, p. 66.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-L. Campbell-John Howard	Sept. 24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Peril (G) 3733	J. Barrymore-L. Campbell-John Howard	Mar. 18,'38†	66.	Mar. 12,'38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-L. Campbell-John Howard	Jan. 7,'38†	60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25,'38†	56.	Feb. 12,'38
Cocoanut Grove (G) 3740	F. MacMurray-Harriet Hillard-Ben Blue-Rufe Davis	May 20,'38†	88.	May 14,'38
College Swing (G) 3737	Martha Raye-Burns & Allen-Bob Hope-E. E. Horton-Betty Grable-Jackie Coogan	Apr. 29,'38†	86.	Apr. 16,'38
(Exploitation: Mar. 26,'38, p. 71; May 21,'38, p. 57; May 28,'38, p. 90.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff-Gail Patrick	Mar. 11,'38†	70.	Mar. 5,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	67.	Dec. 18,'37
Doctor Rhythm (G) 3739	Bing Crosby-Beatrice Lillie-Mary Carlisle-Andy Devine	May 6,'38†	80.	Apr. 30,'38
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye-Mary Carlisle-Andy Devine	Sept. 17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer-R. Milland-L. Nolan-B. Fitzgerald	Nov. 26,'38†	94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe-Chas. Butterworth-Chas. Winninger	Jan. 14,'38†	80.	Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)				
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22,'38†	68.	Apr. 16,'38
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland-Lynne Overman-Dorothy Howe	Apr. 15,'38†	81.	Mar. 26,'38
(Exploitation: Apr. 30,'38, p. 62; May 14,'38, p. 66.)				
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott-Dorothy Lamour-Akim Tamiroff-Chas. Bickford-Eliz. Patterson	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept. 8,'37†	65.	Aug. 21,'37
Hunted Men (G) 3741	Lloyd Nolan-Mary Carlisle	May 27,'38†	65.	May 14,'38
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Prison Farm	Lloyd Nolan-Shirley Ross	June 17,'38†		
(See "In the Cutting Room," May 28,'38.)				
Romance in the Dark (G) 3731	Glady Swarthout-John Boles-John Barrymore-Claire Dodd	Mar. 4,'38†	80.	Feb. 19,'38
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11,'38†	62.	Feb. 12,'38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept. 17,'37†	68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20,'37†	62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept. 10,'37†	65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft-Frances Dee-Olympe Bradna	Sept. 3,'37†	92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna-Lewis Stone-Glenda Farrell	May 13,'38†	85.	Apr. 23,'38
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1,'38†	62.	Mar. 19,'38
True Confession (A) 3723	C. Lombard-Fred MacMurray-J. Barrymore-U. Merkel-E. Kennedy	Dec. 24,'37†	84.	Nov. 20,'37
(Exploitation: Apr. 9,'38, p. 54.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee-Bob Burns-Lloyd Nolan	Dec. 31,'37†	115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64; Mar. 19,'38, p. 75; Mar. 26,'38, p. 70; Apr. 2,'38, p. 59; Apr. 16,'38, pp. 50, 54; Apr. 23,'38, pp. 70, 71; Apr. 30,'38, pp. 63, 65; May 21,'38, p. 56.)				
You and Me (G)	George Raft-Sylvia Sidney-Harry Carey-Barton MacLane	June 3,'38†	90.	June 4,'38

Coming

Title	Star	Rel. Date	Running Time
Artists and Models Abroad	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland		
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38†	*65.
Booloo	Colin Tapley-Suratna Asmaka	July 29,'38†	
(See "In the Cutting Room," May 28,'38.)			
Bulldog Drummond in Africa	J. Howard-H. Angel-H. B. Warner	Aug. 19,'38	
(See "In the Cutting Room," June 11,'38.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Give Me a Sailor	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 5,'38†		
(See "In the Cutting Room," June 4,'38.)				
If I Were King	Ronald Colman - Frances Dee - Basil Rathbone-Erin Drew			
Men With Wings	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine			
(See "In the Cutting Room," June 11,'38.)				
Orphan Annie, Detective		July 29,'38†		
Paris Honeymoon	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff			
Pride of the West	William Boyd-Charlotte Field			
Professor Beware	Harold Lloyd - Phyllis Welch - R. Walburn-L. Stander	July 15,'38†		
(See production article, Feb. 19,'38, p. 16.)				
Return of the Fox	William Boyd - George Hayes - Russell Hayden	July 8,'38†		
(See "In the Cutting Room," June 11,'38.)				
Sing, You Sinners	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor			
(See "In the Cutting Room," May 7,'38.)				
Spawn of the North	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - L. Overman	Aug. 26,'38†		
(See "In the Cutting Room," June 4,'38.)				
Texans, The	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38†		
(See "In the Cutting Room," Apr. 16,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38†		
(See "In the Cutting Room," Mar. 26,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Over Town (G) 6020	Olson and Johnson	Sept. 8,'37	61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†	56	
Arson Racket Squad (G) 7022.	Bob Livingston-Rosalind Keith.	Mar. 28,'38†	65.	Apr. 9,'38
(Reviewed under the title, "Arson Gang Busters.")				
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen-Smiley Burnette	Oct. 4,'37†	59.	July 31,'37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston-Ward Bond	Feb. 16,'38†	66.	Feb. 28,'38
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen-Lyle Talbot	Apr. 18,'38†	70.	Apr. 16,'38
Call the Mesquiteers (G) 7115.	Three Mesquiteers-Lynn Roberts	Mar. 7,'38†	55.	Mar. 5,'38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38†	56	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel-Genevieve Tobin	Nov. 29,'37†	64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall - Anne Nagel - Dean Jagger	Sept. 20,'37†	64.	Sept. 4,'37
Exiled to Shanghai (G) 7019.	June Travis-Wallace Ford	Dec. 20.'37†	64.	Dec. 18,'37
Feud Maker, The 7126	Bob Steele-Marion Weldon	Apr. 4,'38†	55	
Gangs of New York (G) 7004.	Chas. Bickford - Ann Dvorak - Alan Baxter	May 23,'38†	67.	May 28,'38
Glamorous Night (G) 7017	Mary Ellis - Victor Jory - Otto Kruger	Dec. 6,'37†	60.	May 15,'37
Heart of the Rockies 7111	Bob Livingston - Ray Corrigan - Lynn Roberts	Sept. 6,'37†	56	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21,'38†	65.	Mar. 5,'38
Invisible Enemy (G) 7010	Alan Marshal - Tala Birell - C. Henry Gordon	Apr. 4,'38†	65.	Mar. 26,'38
King of the Newsboys (G) 7009.	Lew Ayres - Alison Skipworth - Helen Mack	Mar. 18,'38†	68.	Mar. 19,'38
Ladies in Distress (G) 7012.	Alison Skipworth-Polly Moran-Bob Livingston	June 13,'38†	66.	June 11,'38
Lady Behave! (G) 7005	Sally Eilers - Neil Hamilton - Joseph Schildkraut	Jan. 5,'38†	70.	Jan. 1,'38
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex-Lynn Roberts	Jan. 19,'38†	67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan - Ann Dvorak - Leo Carrillo	Nov. 13,'37†	84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
(See "In the Cutting Room," Apr. 10,'37.)				
Old Barn Dance, The (G) 7102.	Gene Autry - Smiley Burnette - Helen Valkis	Jan. 29,'38†	60.	Jan. 15,'38
Outlaws of Sonora (G) 7116	Bob Livingston-Ray Corrigan	Apr. 14,'38†	55.	Apr. 30,'38
Outside of Paradise (G) 7007.	Phil Regan-Penny Singleton	Feb. 7,'38†	68.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort - Walter Abel - Neil Hamilton	Nov. 8,'37	72.	Nov. 6,'37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1,'38†	67	Mar. 12,'38
Purple Vigilantes (G) 7114	Three Mesquiteers-Joan Barclay	Jan. 24,'38†	58.	Feb. 5,'38
Riders of the Black Hills 7117.	Three Mesquiteers-Ann Evers	June 15,'38†		
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Romance on the Run (G) 7023.	Donald Woods - Patricia Ellis - Edward Brophy	May 11,'38†	*67.	May 7,'38
Sea Racketeers (G) 6019	Weldon Heyburn - Jeanne Madden-Warren Hymer	Aug. 16,'37	63.	Aug. 14,'37
Sheik Steps Out, The (G) 6006.	Ramon Novarro - Lola Lane - Gene Lockhart	Sept. 6,'37†	66	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles-Smiley Burnette	Nov. 15,'37†	60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21,'38†	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Under Western Stars (G) 7800	Roy Rogers - Smiley Burnette - Carol Hughes	Apr. 20,'38†	65.	Apr. 16,'38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37	62.	Sept. 25,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 4,'38†		
As You Are	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore			
Durango Valley Raiders 7128.	Bob Steele-Louise Stanley	July 11,'38†		
Gold Mine in the Sky	Gene Autry - Carol Hughes - Smiley Burnette	July 13,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	65.	Aug. 21,'37
Big Shot, The (G) 735	Guy Kibee-Cora Witherspoon	July 23,'38	60.	July 31,'37
Blind Alibi (G) 829	Richard Dix-Whitney Bourne	May 20,'38†	61½.	May 14,'38
Blond Cheat (G) 831	Joan Fontaine-D. DeMarney	June 17,'38†	62.	May 28,'38
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65.	Oct. 9,'37
(Exploitation: Feb. 19,'38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant-May Robson-Chas. Ruggles	Feb. 18,'38	102.	Feb. 19,'38
(Exploitation: Mar. 19,'38, p. 72; June 11,'38, p. 68.)				
Condemned Women (A) 813	Louis Hayward - S. Eilers - Anne Shirley	Mar. 18,'38†	77.	Mar. 12,'38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
(See "Lights Out," "In the Cutting Room," Nov. 20,'37.)				
Damsel in Distress, A (G) 738.	Fred Astaire - Burns & Allen - Joan Fontaine	Nov. 19,'37	101.	Nov. 27,'37
(Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62.	Jan. 29,'38
Everybody's Doing It (G) 817.	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808.	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20,'37	67.	Aug. 14,'37
Forty Naughty Girls (G) 803.	James Gleason-Zasu Pitts	Sept. 24,'37†	63.	Sept. 4,'37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22,'38†	70.	Apr. 16,'38
Gun Law (G) 881	George O'Brien-Rita Oehmen	May 13,'38†	*60.	May 14,'38
Hawaii Calls (G) 846	Bobby Breen-Ned Sparks	Mar. 11,'38†	72.	Mar. 5,'38
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13,'37	58.	July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G) 814.	Lily Pons-John Howard-Ed. E. Horton-Jack Oakie	Dec. 24,'37†	85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64.	July 31,'37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.-Alice Brady-Guy Kibbee	Apr. 15,'38†	91.	Mar. 26,'38
(Exploitation: May 21,'38, p. 56.)				
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100.	Feb. 25,'38
Law of the Underworld (A) 827.	Chester Morris-Anne Shirley	May 6,'38†	61.	Mar. 19,'38
Life of the Party, The (G) 801.	Gene Raymond-Harriet Hilliard-J. Penner - H. Broderick - V. Moore	Sept. 3,'37†	77.	Aug. 28,'37
(Exploitation: Oct. 23,'38, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4,'38†	*65.	Mar. 12,'38
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	77.	Sept. 4,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81.	Sept. 18,'37
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25,'38†	60.	Mar. 12,'38
(Exploitation: Mar. 12,'38, p. 62.)				
Quick Money (G) 811	Fred Stone-Dorothy Moore			
Radio City Revels (G) 823	Bob Burns-Jack Oakie-K. Baker-Ann Miller-Milton Berle	Dec. 10,'37†	59.	Nov. 27,'37
		Feb. 11,'38†	90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71	June 12,'37
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38†	72.	May 7,'38
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
She's Got Everything (G) 818.	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4,'38†	86.	Dec. 25,'37
(Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82: Mar. 5,'38, p. 60; Mar. 12,'38, p. 62; Mar. 19,'38, p. 74; Mar. 26,'38, pp. 70, 71: Apr. 2,'38, p. 60; Apr. 16,'38, pp. 50, 53; May 7,'38, p. 58.)				
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers-Adolphe Menjou-Gail Patrick-Andrea Leeds	Oct. 8,'37†	92.	Sept. 18,'37
(See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84; Apr. 9,'38, p. 58.)				
This Marriage Business (G) 824.	Victor Moore-Vicki Lester	Apr. 8,'38†	71.	Mar. 19,'38
Victoria the Great (G) 861	Ann Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84; Mar. 12,'38, p. 64.)				
Vivacious Lady (A) 740	Ginger Rogers - James Stewart - Jas. Ellison - Beulah Bondi - Chas. Coburn	May 13,'38†	90.	May 7,'38
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58	
(See "In the Cutting Room," May 29,'37.)				
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38

(THE RELEASE CHART--CONT'D)

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Affairs of Annabel, The 902	Joe Penner-L. Ball-R. Donnelly			
(See "In the Cutting Room," June 11,'38.)				
Breaking the Ice 845	Bobby Breen - Irene Dare - D. Costello-Chas. Ruggles			
Border G-Man 882	George O'Brien-Ray Whitley	June 24,'38†		
(See "In the Cutting Room," May 28,'38.)				
Carefree	Fred Astaire - Ginger Rogers - Ralph Bellamy			
(See "In the Cutting Room," June 4,'38.)				
Crime Ring 886	Allan Lane-Frances Mercer	July 8,'38†		
Having Wonderful Time 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38†		
(See "In the Cutting Room," Oct. 9,'37.)				
I'm From the City 834	Joe Penner-Kay Sutton	July 22,'38†		
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107.	Nov. 11,'33
Mother Carey's Chickens 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38†		
(See "In the Cutting Room," May 28,'38.)				
Northern Flight 835	Richard Dix-Chester Morris	July 29,'38†		
(See "Ground Crew," "In the Cutting Room," May 28,'38.)				
Painted Desert 883	George O'Brien	Aug. 12,'38†		
Room Service 901	Marx Brothers	Sept. 2,'38		
Smashing the Rackets 832		Aug. 19,'38†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang-Roland Young-Louise Hovick	Oct. 29,'37†	81.	Oct. 23,'37
(Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83; Feb. 26,'38, p. 70.)				
Baroness and the Butler (A) 835	Annabella-William Powell-Helen Westley-Henry Stephenson	Feb. 18,'38†	80.	Feb. 19,'38
Battle of Broadway, The (G) 845	Victor McLaglen-Louise Hovick-Brian Donlevy-R. Walburn	Apr. 22,'38†	84.	Apr. 2,'38
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
(Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)				
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	66.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Checkers (G) 834	Jane Withers-Stuart Erwin-Una Merkel-Marvin Stephens	Feb. 11,'38†	78.	Dec. 11,'37
(Exploitation: Apr. 30,'38, p. 62.)				
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley-Mary Boland	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Four Men and a Prayer (G) 848	Loretta Young-Richard Greene-Geo. Sanders - David Niven - Wm. Henry	Apr. 29,'38†	85.	Apr. 23,'38
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche-Cesar Romero-Ethel Merman	Jan. 28,'38†	102.	Jan. 29,'38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
(See "In the Cutting Room," Dec. 11,'37.)				
Heidi (G) 816	Shirley Temple-Jean Hersholt-Arthur Treacher-Helen Westley	Oct. 15,'37†	88.	Oct. 16,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
In Old Chicago (G) 840	Tyrone Power - Alice Faye - Don Ameche-Alice Brady	Apr. 15,'38†	110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48; exploitation: Apr. 23,'38, p. 70; Apr. 30,'38, p. 62; May 14,'38, pp. 63, 69; May 28,'38, p. 91; June 4,'38, p. 84; June 11,'38, p. 66.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders-June Lang-Dick Baldwin	Feb. 4,'38†	84.	Jan. 29,'38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen-Paul Kelly-June Storey	Apr. 1,'38†	67.	Mar. 19,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38†	73.	June 4,'38
(See "In the Cutting Room," June 4,'38.)				
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Kentucky Moonshine (G) 844	Ritz Brothers - Tony Martin - Marjorie Weaver-Slim Summerville	May 13,'38†	85.	May 7,'38
(Exploitation: June 11,'38, p. 64.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kidnapped (G) 846	Warner Baxter-F. Bartholomew-Arleen Whelan - C. Aubrey Smith	May 27,'38†	90.	May 21,'38
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins at 40 (G) (re-issue)	Will Rogers - Rochelle Hudson - Richard Cromwell-Jane Darwell	May 6,'38	78.	Mar. 23,'35
Life Begins in College (G) 810	Ritz Brothers - Gloria Stuart - Tony Martin-Joan Davis	Oct. 1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell - Ben Bernie - Simone Simon	Dec. 31,'37†	84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty - Spring Byington - Shirley Deane-Alan Dinehart	Feb. 25,'38†	64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Mr. Moto's Gamble (G) 841	Peter Lorre - Keye Luke - Dick Baldwin-Lynn Bari	Mar. 25,'38†	71.	Apr. 16,'38
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot-J. Edw. Bromberg	June 10,'38†	71.	May 14,'38
Rascals (G) 849	Jane Withers - Robert Wilcox - Robt. Kent - B. Minevitch's Gang	May 20,'38†	77.	Apr. 9,'38
Rawhide (G) 842	Smith Ballew-Evalyn Knapp-Lou Gehrig	Apr. 8,'38†	59.	Mar. 19,'38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple - Gloria Stuart - Jack Haley-Randolph Scott	Mar. 18,'38†	81.	Mar. 12,'38
(Exploitation: May 7,'38, p. 59.)				
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8,'37†	55	
Sally, Irene and Mary (G) 827	Alice Faye - Fred Allen - Tony Martin - Jimmy Durante - Joan Davis-Marjorie Weaver	Mar. 4,'38†	T$½.	Mar. 5,'38
(Exploitation: Apr. 9,'38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young - Tyrone Power - Claire Trevor-Lyle Talbot	Nov. 19,'37†	79.	Nov. 13,'37
(Exploitation: Feb. 5,'38, p. 82.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G) 831	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
Three Blind Mice 851 (G)	Loretta Young-Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38†	75.	June 11,'38
Trip to Paris, A (G) 847	Jed Prouty-Shirley Deane-Russell Gleason	May 6,'38†	63.	Mar. 26,'38
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen-Phyllis Brooks-Thomas Beck	Mar. 11,'38†	69.	Feb. 5,'38
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter-Virginia Bruce	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				
Coming				
Alexander's Ragtime Band (G)	T. Power-A. Faye-D. Ameche	Aug. 6,'38	*105.	May 28,'38
Always Goodbye 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38†		
(See "In the Cutting Room," June 4,'38.)				
I'll Give a Million 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38†		
Keep Smiling (G)	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	60.	June 11,'38
Little Miss Broadway 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38†		
Lucky Penny	Shirley Temple-Joan Davis			
Meet the Girls	J. Lang-L. Bari-D. Baldwin			
Mr. Moto in Egypt	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field			
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star	Sonja Henie-Richard Greene			
Mysterious Mr. Moto (G)	Peter Lorre-Mary Maguire	Oct. 21,'38	*62.	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38†		
Passport Husband	S. Erwin-P. Moore-J. Woodbury			
(See "In the Cutting Room," June 11,'38.)				
Speed to Burn (G)	Lynn Bari-Dennis Moore	Aug. 21,'38†	60.	June 11,'38
Straight, Place and Show	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks			
Suez	Loretta Young - Tyrone Power - Annabella			
We're Going to Be Rich	Gracie Fields-Victor McLaglen	July 8,'38†	78	

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie-Basil Rathbone	Apr. 15,'38†	104.	Feb. 19,'38
(Exploitation: Mar. 5,'38, p. 60; May 7,'38, p. 58; May 28,'38, p. 91.)				
Adventures of Tom Sawyer (G)	Tommy Kelly - May Robson - Jackie Moran-Walter Brennan	Feb. 11,'38†	91.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16; exploitation: Apr. 16,'38, pp. 51, 55; May 28,'38, pp. 90, 93.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo-John Halliday	June 17,'38†	*85.	June 11,'38
Dead End (G)	Sylvia Sidney-Joel McCrea-Humphrey Bogart-Wendy Barrie	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier-Binnie Barnes-Ralph Richardson	Apr. 15,'38†	91.	Jan. 15,'38
52nd Street (G)	Kenny Baker - Zasu Pitts - Leo Carrillo-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
(Exploitation: Apr. 30,'38, p. 66.)				
Gaiety Girls, The	Jack Hulbert - Patricia Ellis - Arthur Riscoe-Googie Withers	Mar. 18,'38†	73.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The (G)	"Charlie McCarthy"-E. Bergen - Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	109.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 68; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72; May 7,'38, p. 59; May 28,'38, p. 93.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall-Mary Astor-C. Aubrey Smith	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)				
I Met My Love Again (G)	Joan Bennett - Henry Fonda - Dame May Whitty-Alan Marshal	Jan. 28,'38†	80.	Jan. 15,'38
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd-Sebastian Shaw-Tamara Desni	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March-Charles Winninger - Walter Connolly	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 26,'38, p. 68.)				
Prisoner of Zenda (G)	Ronald Colman - M. Carroll - Douglas Fairbanks, Jr.-Mary Astor	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	88.	Nov. 13,'37
Stand-In (A)	Leslie Howard - Joan Blondell - Humphrey Bogart-Alan Mowbray	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles-Anne Shirley-Alan Hale	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Troopship (G)	Leslie Banks - Flora Robson - Sebastian Shaw-Patricia Hilliard	Oct. 8,'37†	88.	May 22,'37
(Reviewed under the title, "Farewell Again.")				
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				

Coming

Algiers	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale	July 22,'38
(See "In the Cutting Room," Apr. 30,'38.)		
Drums (G)	Raymond Massey-Sabu- Roger Livesey - Valerie Hobson	Sept. 23,'38 — 100. Apr. 30,'38
(Reviewed under the title, "The Drum,")		
Earl of Chicago	Edw. G. Robinson	
Heartbreak Town	Tommy Kelly-Ann Gillis	
Lady and the Cowboy, The	Gary Cooper - Merle Oberon - D. Niven - W. Brennan - T. Mitchell	Sept. 30,'38
Madamoiselle Docteur (A)	Dita Parlo-John Loder	77. Dec. 18,'37
Made for Each Other	Carole Lombard-James Stewart	Sept. 16,'38
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38† — 90. Jan. 22,'38
There Goes My Heart	Fredric March-Virginia Bruce-Patsy Kelly- Alan Mowbray-Nancy Carroll-Eugene Pallette	Aug. 26,'38
Young in Heart, The	Janet Gaynor-D. Fairbanks, Jr. Paulette Goddard-Billie Burke	July 29,'38

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Air Devils (G)	Dick Purcell-Beryl Wallace	May 13,'38†	61.	June 4,'38
Behind the Mike 2030	Wm. Gargan - Judith Barrett - Don Wilson	Sept. 26,'37†	68	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Black Doll (G) 2014	Nan Grey-Donald Woods-Edgar Kennedy	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†	57	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
Carnival Queen 2036	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
"Crime" of Dr. Hallet, The (G) 2017	Ralph Bellamy - J. Hutchinson - John King	Mar. 11,'38†	68.	Mar. 12,'38
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57	
(See "In the Cutting Room," Sept. 11,'37.)				
Devil's Party, The (G)	V. McLaglen-Beatrice Roberts	May 20,'38†	65.	May 28,'38
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley 2035	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl With Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon-Kent Taylor	Nov. 7,'37†	66½.	Nov. 6,'37
Goodbye Broadway (G) 2012	Alice Brady-Charles Winninger-Tom Brown-Tommy Riggs	Apr. 1,'38†	70.	Mar. 26,'38
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor-William Lundigan	Sept. 19,'37†	63.	Oct. 23,'37
(Exploitation: Apr. 23,'38, p. 71; May 14,'38, pp. 67, 69; May 28,'38, p. 91.)				
Lady in the Morgue (G) 2077	Preston Foster-Patricia Ellis	Apr. 22,'38†	70.	May 14,'38
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1,'38†	56	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde-Claire Luce	Mar. 25,'38†	67.	July 10,'37
Mad About Music (G) 2002	Deanna Durbin - Herbert Marshall - Gail Patrick - William Frawley	Mar. 4,'38†	96½.	Mar. 5,'38
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read-Lewis Stone	Aug. 29,'37†	77.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr - Alice Brady - Billy House - Mischa Auer - Jimmy Savo-Joy Hodges	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	68.	Jan. 29,'38
Nurse from Brooklyn (G) 2022	Sally Eilers-Paul Kelly	Apr. 15,'38†	67.	Apr. 16,'38
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou-L. Stokowski - Mischa Auer - Alice Brady	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Outlaw Express	Bob Baker-Cecilia Callejo	June 17,'38†	56	
Prescription for Romance (G) 2013	Wendy Barrie - Kent Taylor - Mischa Auer	Dec. 12,'37†	66.	Dec. 18,'37
Reckless Living (G) 2021	Robt. Wilcox-Nan Grey	Apr. 8,'38†	*65.	Apr. 2,'38
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56	
Sinners in Paradise (G) 2011	John Boles-Madge Evans, Bruce Cabot	May 6,'38†	63.	May 7,'38
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent-Nan Grey	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
State Police (G) 2029	John King-Constance Moore	Mar. 18,'38†	61.	Apr. 2,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	
(See "In the Cutting Room," July 3,'37.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
Westland Case, The (G) 2024	Preston Foster - Carol Hughes - Barbara Pepper	Oct. 31,'37†	63.	Oct. 2,'37
Western Trails	Bob Baker-Marjorie Reynolds	June 3,'38†	57	
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38†	68.	June 11,'38
Young Fugitives	Robt. Wilcox-Dorothea Kent	June 17,'38		
(See "In the Cutting Room," June 11,'38.)				
You're a Sweetheart (G) 2004	Alice Faye - George Murphy - Chas. Winninger-Ken Murray	Dec. 26,'37†	96.	Dec. 18,'37
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 38; Apr. 16,'38, p. 50; Apr. 30,'38, p. 67.)				

Coming

Afraid to Talk	Robt. Wilcox - Dorothea Kent - Harry Davenport	
Danger on the Air	D. Woods-N. Grey-W. Lundigan	
(See "In the Cutting Room," June 11,'38.)		
Letter of Introduction	E. Bergen-"Charlie McCarthy-Andrea Leeds-Adolphe Menjou	July 29,'38†
Little Tough Guy	"Dead End" Kids - R. Wilcox - Helen Parrish	
(See "In the Cutting Room," May 7,'38.)		
Missing Guests	William Gargan-Barbara Read	
Prison Break	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 22,'38†
Rage of Paris, The	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38†
(See "In the Cutting Room," May 28,'38.)		
That Certain Age	Deanna Durbin-Jackie Cooper	Aug. 19,'38

(THE RELEASE CHART--CONT'D)

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell-Sheila Bromley	Apr. 9,'38†	62	Feb. 26,'38
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†	63	
Bordertown (A) 231 (reissue)	Paul Muni - Bette Davis - Margt. Lindsay-E. Pallette	Jan. 22,'38	90	Feb. 2,'35
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles-Allyn Joslyn-Gordon Oliver	Nov. 27,'37†	62	Sept. 11,'37
First Lady (G) 210	Kay Francis - Preston Foster - Anita Louise-Walter Connolly-Verree Teasdale-Victor Jory	Dec. 4,'37†	82	Sept. 11,'37
(Exploitation: Feb. 19,'38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Gold Diggers in Paris (G) 206	Rudy Vallee-Rosemary Lane	June 11,'38†	*95	May 21,'38
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland-Edward Everett Horton-Melville Cooper	Oct. 30,'37	89	Oct. 2,'37
He Couldn't Say No (G) 221	Frank McHugh - Jane Wyman - Cora Witherspoon	Mar. 19,'38†	57	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard - Bette Davis - O. de Havilland-Patric Knowles	Nov. 20,'37†	90	July 31,'37
Jezebel (G) 204	Bette Davis-Henry Fonda-Geo. Brent-Margt. Lindsay	Mar. 26,'38†	104	Mar. 12,'38
(Exploitation: May 28,'38, p. 91; June 11,'38, p. 64.)				
Kid Comes Back, The (G) 214	Wayne Morris - June Travis - Barton MacLane-Maxie Rosenbloom	Feb. 12,'38†	61	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard-Joseph Schildkraut-E. O'Brien Moore	Oct. 2,'37†	116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72; Apr. 16,'38, p. 54; June 11,'38, p. 66.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel	June 4,'38†	*65	May 7,'38
Love, Honor and Behave(A) 216	Wayne Morris-Priscilla Lane-John Litel-Dick Foran	Mar. 12,'38†	71	Feb. 19,'38
Men Are Such Fools (G)	Wayne Morris-Priscilla Lane-Humphrey Bogart-Hugh Herbert	July 16,'38†	*70	Apr. 23,'38
Over the Wall (G) 212	Dick Foran - June Travis - John Litel-Dick Purcell	Apr. 2,'38†	66	Apr. 2,'38
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch-Frank Craven-Spring Byington	Feb. 26,'38†	63	Jan. 15,'38
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	57	Dec. 11,'37
Swing Your Lady (G) 211	H. Bogart - Louise Fazenda - Frank McHugh-Allen Jenkins-Nat Pendleton-Penny Singleton	Jan. 8,'38†	79	Jan. 8,'38
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56; May 7,'38, p. 56; June 4,'38, p. 86.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer Basil Rathbone-Anita Louise	Dec. 25,'37†	98	Dec. 4,'37
Varsity Show (G) 202	Dick Powell - Fred Waring's Orch.-Ted Healy-Lane Sisters	Sept. 4,'37†	121	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan-Dick Purcell-Peggy Bates	Sept. 11,'37†	64	July 24,'37

Coming

Amazing Dr. Clitterhouse, The.	Edw. G. Robinson-C. Trevor			
(See "In the Cutting Room," Apr. 9,'38.)				
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney - Pat O'Brien - Marie Wilson			
Brother Rat	Wayne Morris			
Cowboy from Brooklyn (G)	Pat O'Brien - Dick Powell - Priscilla Lane - Dick Foran	July 9,'38†	*80	June 11,'38
For Lovers Only	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins			
Four's a Crowd	E. Flynn - O. de Havilland - R. Russell			
Garden of the Moon	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis			
Girls on Probation	Ronald Reagan-Jane Bryan			
Penrod's Double Trouble (G)	Billy and Bobby Mauch		*60	Apr. 2,'38
Singing Cop, The	Dick Foran-Jane Bryan			
Sister Act	Lane Sisters-Jeffrey Lynn			
Sisters, The	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter			
Three Broadway Girls	Margt. Lindsay - J. Wyman - A. Sheridan - G. Dickson - I. Hunter			
Unlawful	Kay Francis-Humphrey Bogart-Patric Knowles			
White Banners (A) 208	Claude Rains-Fay Bainter	June 25,'38†	*90	May 28,'38

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10,'38	60	Nov. 27,'37
Amateur Crook	Herman Brix	Victory	Dec. 10,'37†	58	
Dynamite Delaney	Weldon Heyburn	Imperial	Jan. 2,'38†	80	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55	Nov. 27,'37
Knight of the Plains (G)	Fred Scott	Spectrum	May 12,'38	57	May 7,'38
Night Nurse	Joby Jordan	Advance	Jan. 15,'38†		
Orphan of the Pecos	Tom Tyler	Victory	Dec. 30,'37†	55	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55	Feb. 5,'38
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38†		

Coming

Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Fight for Peace (A)	War Film	Warwick		70	Apr. 30,'38
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		.9 rls	Apr. 23,'38
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Songs and Bullets	Fred Scott	Spectrum			
(See "In the Cutting Room," Apr. 23,'38.)					
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The (A)	Lili Darvas	Gallie	Feb. 11,'38	84	Feb. 12,'38
Al Chet	Jewish Film	Foreign Cinema Arts	Jan. 1,'38	90	
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Anniversary	Imre Raday	Hungaria	Dec. 10,'37†	10 rls	
Break the News (G)	Maurice Chevalier	General		78	May 14,'38
Call, The (G)	Jean Yonnel	Best	Mar. 28,'38	75	Apr. 2,'38
Charm of La Boheme (A)	Jan Kiepura	International	Mar. 17,'38†	99	Apr. 30,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Dance Program (A)	Marie Bell	A.F.E. Corp.		120	Jan. 29,'38
Dark Eyes (A)	Simone Simon	Frank Kassler	Apr. 18,'38	85	May 7,'38
Dock on the Havel, The (G)	Marianne Hoppe	Casino			Apr. 30,'38
Dusky Sentries (A)	Fosco Ginschetti	Pallavinci			May 14,'38
Dybbuk, The (A)	A. Morewski	Geist	Apr. 15,'38	120	Mar. 19,'38
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Greece of 1938	Newsreels	Norton	Jan. 9,'38†	90	
Gucule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5,'38
Help! I Have Inherited	Irene Agay	Danubia	Dec. 24,'37†	88	
"Housmaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26,'38
I Married for Love	Kabos-Radal	Danubia	Feb. 4,'38†	84	
I See Ice (G)	George Formby	Assoc. British.		81	Apr. 2,'38
Jolly Paupers	Jewish Film	Foreign Cinema Arts	Mar. 1,'38	65	
Kate Plus Ten (G)	Jack Hulbert	General		81	May 14,'38
Kathleen (G)	Sally O'Neill	Hoffberg	Jan. 22,'38†	75	Feb. 19,'38
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77	Feb. 12,'38
Lady Seeks Room	Zilahi-Kabos	Danubia	Mar. 10,'38†	91	
Lafarge Case, The (A)	Erich Von Stroheim	Cipra		100	May 14,'38
Life and Loves of Beethoven (G)	Harry Baur	World	Dec. 15,'37†	82	Dec. 4,'37
Lie of Nina Petrovna, The (A)	Fernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 2,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray		75	Apr. 30,'38
Love of DuBarry	Gitta Alpar	Hoffberg	Mar. 38,'38†	78	
Luck of the Irish	Richard Hayward	Guaranteed	Mar. 15,'38†	63	
Man Sometimes Errs	A. Tekes	Hungaria	Feb. 4,'38†	10 rls	
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Monastery (G)	Monastic Film	World	Apr. 1,'38†	55	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Moscow Nights	Annabella	Lenauer	May 15,'38		
Noches de Gloria (A)	Esperanza Iris	Buene		95	Mar. 26,'38
Nocturne (A)	Ria Byron	Schwab		90	Mar. 12,'38
Old Curiosity Shop, The	Dickens Story	Hoffberg	Dec. 12,'37†	74	Feb. 2,'38
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Reborn	Elene Papadake	Norton	Dec. 5,'37	90	
Room No. 111	Javor-Lazar	Danubia	Apr. 1,'38†	91	
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125	Dec. 25,'37
Ski Chase (G)	Hannes Schneider	World	Feb. 15,'38	73	Apr. 30,'38
Song of the Lark	Czech Film	Hoffberg	Dec. 8,'37†	90	
Sport of Love, The	Gy Kabos	Hungaria	Dec. 24,'37†	8 rls	
Sutyl, the Lucky Child	Adam Kiari	Hungaria	Jan. 11,'38†		
Tempest in Charda	Javor-Lazar	Danubia	Jan. 7,'38	90	
Tender Enemy (A)	Simone Berriau	World	Mar. 30,'38†	65	May 7,'38
Texas Mammy	Fedak	Danubia	Feb. 18,'38†	89	
They Were Five	Jean Gabin	Lenauer	June 1,'38		
This Is China		Guaranteed	Dec. 1,'37†	68	
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Traveling People (A)	Francoise Rosay	Amer.-Tobis		105	May 21,'38
Vessel of Wrath (A)	Chas. Laughton	Assoc. British		95	Mar. 26,'38
Village Rogue, The	M. Dayka	Hungaria	Jan. 21,'38†	10 rls	
Voice of India	Hoefler Expedition	Hoffberg	Jan. 28,'38†	70	
Volga Boatman, The (A)	Pierre Blanchar	J. H. Hoffberg	Apr. 30,'38	84	Apr. 23,'38
Yellow Roses	Gy Kabos	Danubia	Mar. 1,'38†	90	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937. Numerals following review dates are production numbers.

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 (Andy Clyde)	May	13,'38†15½..
Big Squirt, The (10-2-37) 8421 (Charlie Chase)	Sept.	17,'37†18....
Calling All Curtains 8422 (Monte Collins-Tom Kennedy)	Oct.	1,'37†16....
Cuckooracho 8431 (Joe Besser)	Mar.	25,'38†16½..
Doggone Mixup (2-12-38) 8428 (Harry Langdon)	Feb.	4,'38†18½.
Fiddling Around (2-19-38) 8427 (Monte Collins-Tom Kennedy)	Jan.	21,'38†17½.
Gracie at the Bat 8423 (Andy Clyde)	Oct.	29,'37†17½.
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan.	15,'37.19...
Halfway to Hollywood 8436 (Johnny Arthur-Tom Kennedy)	July	1,'38†17½..
Healthy, Wealthy and Dumb 8407 (3 Stooges)	May	20,'38†16...
He Done His Duty (12-18-37) 8425 (Andy Clyde)	Dec.	10,'37†17½..
Jump, Chump, Jump 8432 (Andy Clyde)	Apr.	15,'38†19½..
Man Bites Love Bug (1-22-38) 8426 (Charlie Chase)	Dec.	24,'37†18....
Mind Needer, The 8433 (Charlie Chase)	Apr.	29,'38†18....
Oh What a Knight 8424 (Herman Bing)	Nov.	12,'37†16½..
Old Raid Mule, The (4-2-38) 8429 (Andy Clyde)	Mar.	4,'38†17½.
Sitter Downers, The (11-27-37) 8403 (3 Stooges)	Nov.	26,'37†16...
Soul of a Heel, The (6-11-38) 8435 (All Star)	June	4,'38†16½.
Tassels in the Air (4-30-38) 8406 (3 Stooges)	Apr.	1,'38†18...
Termites of 1938 (1-22-38) 8404 (3 Stooges)	Jan.	7,'38†17....
Three Goofy Links 8408 (3 Stooges)	July	29,'38†.2 rls.
Time Out for Trouble (4-2-38) 8430 (Charlie Chase)	Mar.	18,'38†16½.
Wee Wee Monsieur (3-26-38) 8405 (3 Stooges)	Feb.	18,'38†17½..

BROADWAY FOLLIES

Brokers' Follies (12-11-37). 8904	Dec.	15,'37†10½.

COLOR RHAPSODIES

Air Hostess, The 8501	Oct.	22,'37†.8....
Big Birdcast, The (6-4-38) 8508	May	13,'38†.7....
Bluebird's Baby (3-12-38) 8504	Jan.	21,'38†.7....
Foolish Bunny, The (4-2-38) 8506	Mar.	26,'38†.6....
Gifts from the Air 7506 (re-issue)	Dec.	18,'37..7½..
Hollywood Picnic (1-15-38) 8503	Dec.	18,'37†.8...
Horse on the Merry-Go-Round, The (3-26-38) 8505	Feb.	17,'38†.6½..
Little Match Girl Poor Butterfly 8510	July	4,'38†.1 rl..
(11-27-37) 8502	Nov.	5,'37†.8½..
Scary Crows (9-11-37)	Aug.	20,'37..8....
Snowtime 8507	Apr.	14,'38†.7....
Window Shopping 8509	June	3,'38†.....

Title	Rel. Date	Min.
COMMUNITY SING		
No. 2 8652 (Irish Songs)	Sept.	9,'37†10....
No. 3 (12-11-37) 8653 (Football Songs)	Oct.	15,'37†10½..
No. 4 8654 (Barber Shop Songs)	Nov.	28,'37†10½..
No. 5 (1-22-37) 8655 (Song Parade)	Feb.	5,'38†10....
No. 6 (3-5-38) 8656 (Cowboy Songs)	Feb.	25,'38†.9½..
No. 7 (4-2-38) 8657 (Gus Van Song Shop)	Mar.	18,'38†10....
No. 8 8658 (Songs of the Southland)	May	6,'38†10½..
No. 9 (6-4-38) 8659	June	25,'38†.9½..
No. 10 8660	July	4,'38†.....
HAPPY HOUR		
Aladdin and the Wonderful Lamp 8471	Dec.	18,'37†17....
Jungle Babies 8473	June	1,'38†.1 rl.
New Nation, The (Czechoslovakia) 8472	June	1,'38†.1 rl..
KRAZY KAT CARTOONS		
20. Railroad Rhythm 8701	Nov.	20,'37†.9½.
21. Sad Little Guinea Pigs 8702	Feb.	22,'38†.6½..
22. Auto Clinic, The 8703	Mar.	4,'38†.6½.
23. Litle Buckaroo 8704	Apr.	11,'38†.6....
24. Krazy Magic (6-4-38) 8705	May	20,'38†.6½..
25. Krazy's Travel Squawks 8706	July	4,'38†.....
SCRAPPY CARTOONS		
Canine Capers 8751	Sept.	16,'37†.6½..
Clock Goes 'Round and 'Round (11-20-37) 8753	Nov.	6,'37†.5½..
Fire Plug, The (11-13-37) 8752	Oct.	16,'37†.6....
New Homestead, The (2-12-38) 8755	Jan.	7,'38† 7....
Scrappy's News Flashes (1-22-38) 8754	Dec.	8,'37†.6....
Scrappy's Playmates 8757	Mar.	27,'38†.6...
Scrappy's Trip to Mars 8756	Feb.	4,'38†.7....
SCREEN SNAPSHOTS		
No. 1 (10-16-37) 8851	Sept.	17,'37†10....
No. 2 8852	Oct.	15,'37†.9½..
No. 3 (12-11-37) 8853	Nov.	18,'37†.9½..
No. 4 8854	Dec.	24,'37†10....
No. 5 (1-22-38) 8855	Jan.	7,'38† 9½..
No. 6 (3-5-38) 8856	Feb.	4,'38†10....
No. 7 (4-2-37) 8857	Mar.	4,'38†10....
No. 8 (5-14-38) 8858	Apr.	1,'38†.9....
No. 9 8859	Apr.	29,'38†.9½..
No. 10 8860	May	27,'38†.....
No. 11 8861	June	24,'38†.....
No. 12 8862	July	29,'38†.....
SPECIAL SPORT THRILLS		
Cadet Champions (12-11-37) 8803	Dec.	17,'37†.9...
Feminine Fun 8805	Feb.	18,'38†10....
Play Ball (4-23-38) 8807	Apr.	15,'38†10....
Set 'Em Up 8802	Oct.	29,'37†.9½..
Snow Foolin' (2-12-38) 8804	Jan.	21,'38†10....
Sport Stamina (6-4-38) 8808	Apr.	10,'38†.9½..
Thrilling Moments 8809	June	10,'38†.....
Unusual Hunting (3-26-38) 8806	Mar.	15,'38†10....
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38) 8603	Dec.	10,'37†.9½.
Silver Threads (12-11-37) 8602	Nov.	12,'37†10½..
WORLD IN COLOR		
City of the Golden Gate (11-20-37) 8551	Oct.	10,'37†.9½..
El Salvador (2-12-38) 8552	Jan.	15,'38†.9....
Friendly Neighbors (Ontario) 8553	Apr.	29,'38†.....

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38) 8910 (Cabin Kids)	Feb.	25,'38†10....
Calling All Crooners (12-4-37) 8907	Nov.	19,'37†10½..
How to Dance the Shag 8909 (Arthur Murray's "Shag" Dancers	Dec.	17,'37†.8....
Love Goes West (1-15-38) 8908 (Louise Massey-Westerners	Dec.	31,'37†10½ .
Rhythm Saves the Day (12-4-37) 8905 (Cabin Kids	Oct.	29,'37†11....
Trailer Paradise 8906 (Cabin Kids	Nov.	26,'37†.9 ..
TERRY-TOONS		
Barnyard Boss, The 8510	Dec.	24,'37†.6½..
Big Top, The 8520	May	12,'38†.6½..
Billy Goat's Whiskers, The 8509	Dec.	10,'37†.6½..
Bugs Beetle and His Orchestra 8512	Jan.	21,'38†.6½..
Close Shave, A 8504	Oct.	1,'37†.6½..
Dancing Bear, The (11-6-37) 8505	Oct.	15,'37†.6½.
Dog and the Bone, The (11-27-37) 8507	Nov.	12,'37†.6...
Gandy the Goose (3-19-38) 8515	Mar.	4,'38†.6....
Happy and Lucky 8516	Mar.	18,'38†.6½ .
Here's to Good Old Jail 8522	June	10,'38†.1 rl..
His Off Day 8513	Feb.	4,'38†.6½..
Just Ask Jupiter (2-19-38) 8514	Feb.	18,'38†.6....
Last Indian, The 8523	June	24,'38†.1 rl..
Lion Hunt, The (1-15-38) 8511	Jan.	7,'38†.7...
Maid in China 8519	Apr.	29,'38†.7....
Mountain Romance, A (4-30-38)	Apr.	1,'38†.6½..
Robinson Crusoe's Broadcast (4-23-38) 8518	Apr.	15,'38†.6½..
Timid Rabbit, The 8508	Nov.	26,'37†.6½.
TREASURE CHEST		
Grey Owl's Little Brother 8605	Dec.	24,'37†10....
Kingdom for a Horse (5-7-38) 8604	Apr.	22,'38†10...
Music from the Stars (4-30-38) 8610 (Horace Lapp and Orch.	Mar.	25,'38†11....
Not So Dumb 8603	Dec.	10,'37†.9....
Return of the Buffalo 8608	Apr.	8,'38†.9½..
Sky Fishing (3-26-38) 8607	Feb.	25,'38†.9½.
Songbirds of the North Woods (2-12-38) 8606	Feb.	11,'38†10....
We Live in Two Worlds 8609	May	27,'38†.1 rl..
TWO-REEL COMEDIES		
Air Parade (2-12-38) 8113 (Niela Goodelle	Jan.	14,'38†19...
Bashful Buckaroo, The 8202 (Charles Kemper	Dec.	3,'37†19½..
Beautiful But Dummies 8117 (Buster West-Tom Patricola	Mar.	25,'38†17....
Cactus Caballeros 8206 (Harry Gribbon-Joey Faye.	May	27,'38†19....
Cupid Takes a Holiday (2-19-38) 8115 (Danny Kaye	Feb.	4,'38†15..
Cute Crime (Jefferson-Machamer	Apr.	29,'38†18.. .
Dates and Nuts (1-15-38) 8307 (H. Timberg, Jr.-P. Rooney, Jr.	Dec.	31,'37†19....
Dime a Dance 8112 (Imogene Coca-Danny Kaye	Dec.	24,'37†19½..
Getting an Eyeful (1-22-38) 8204 (Charles Kemper	Jan.	21,'38†18.. .
Going, Going, Gone 8107 (Buster West-Tom Patricola	Oct.	6,'37†18....
Heir Today 8305 (Tim and Irene	Nov.	5,'37†19....
Hi-Ho Hollywood 8203 (Harriet Hutchins-Margt. Johnson	Jan.	7,'38†16...
Hurray for Hooligan (12-4-37) 8111 (Buster West-Tom Patricola	Nov.	19,'37†17...
Jitter Bugs 8110 (Buster West-Tom Patricola	May	20,'38†16...
Koo-Koo Correspondence Skool, The 8110 (Jefferson Machamer	Nov.	19,'37†18....
Love and Onions (3-26-36) 8308 (H. Timberg, Jr.-P. Rooney, Jr.	Mar.	11,'38†19...
Meet the Bride 8306 (H. Timberg, Jr.-P. Rooney, Jr.	Oct.	29,'37†17....
Miss They Missed, The (2-12-38) 8114 (Willie Howard	Jan.	28,'38†18...
Money on Your Life 8205 (12-4-37) 8108 (Chas. Kemper-Danny Kaye	May	13,'38†18½.
Pardon My Accident 8120 (Willie Howard	June	10,'38..2 rls..
Playboy Number One (12-4-37) 8108 (Willie Howard	Nov.	26,'37†17....
Silly Nights (10-23-37) 8106 (Jefferson Machamer	Oct.	1,'37†19...
Sing for Sweetie 8309 (Lee Sullivan	Apr.	15,'38†19....
Smart Way, The (10-30-37) 8105 (Willie Howard	Oct.	15,'37†18...
Uncle Sol Solve It 8303	Feb.	11,'38†15....
Wanna Be a Model? 8116 (Jefferson Machamer	Feb.	25,'38†16....
Who's Who 8109 (Niela Goodelle	Oct.	22,'37†20...
Winner Lose All 8309 (Charles Kemper	June	17,'38†.2 rls..

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Blue Monday (4-2-38) W-682	Apr.	2,'38†.....
Captain's Pump W-684	Apr.	30,'38†.8....
Cleaning House (3-5-38) W-681	Feb.	19,'38†.8....
Poultry Pirates W-683	Apr.	16,'38†.9...
CRIME DOESN'T PAY		
No. 14—What Price Safety P-611 (John Wray-George Huston	Feb.	5,'38†21...
No. 15—Miracle Money P-612 (5-21-38)	Mar.	26,'38†21....
No. 16—Come Across (6-4-38)	May	14,'38†21....
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest (5-7-38) T-659	Apr.	16,'38†.9....
Chile, Land of Charm (11-20-37) T-653	Oct.	30,'37†.9....
Czechoslovakia on Parade T-661	June	11,'38†.9...
Copenhagen T-654	Nov.	27,'37†.9...
Glimpses of Austria T-657	Feb.	19,'38†.9...
Glimpses of New Brunswick (4-2-38) T-658	Mar.	19,'38†.8...
Land of Incas T-655	Dec.	25,'37..8....
Natural Wonders of the West T-656	Jan.	22,'38†.9....
Rural Sweden T-660	May	14,'38†.8..
Serene Slam (6-26-37)	Oct.	2,'37†.9....
Stockholm, Pride of Sweden (11-13-37) T-652	Oct.	2,'37†.9..
HARMAN-ISING (Happy Harmonies)		
34—Little Buck Cheeser (1-8-38)	Dec.	15,'37..8....
35—Bosko in Bagdad	Jan.	1,'38.10....
36—Pipe Dream	Feb.	5,'38..8...
37—Little Bantamweight	Mar.	12,'38†.8....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (8-26-38) H-723 (Stanley Andrews-Chas. Irwin	Jan.	22,'38†10...
Face Behind the Mask, The (4-9-38) H-725 (Leonard Penn- Mary Howard	Mar.	19,'38†11....
Joaquin Murrietta (sepia)	June	11,'38†.....
King Without a Crown, The (11-20-37) H-721	Oct.	9,'37†.9...
Man in the Barn, The (1-1-38) H-722	Nov.	20,'37†10...
Ship That Died, The H-724 (Leonard Penn-Rhea Mitchell	Feb.	19,'38†10....
LAUREL and HARDY REISSUES (1937-8)		
Blotto (2-15-30) C-245	Oct.	30,'37†26....
County Hospital (4-23-32) C-241	Jan.	22,'38†17...
Perfect Day, The (3-18-27) C-418	Dec.	11,'37†20.. .
M-G-M MINIATURES		
Forgotten Step, The (6-4-38) M-677 (Monty Wooley	May	7,'38†10..
Hollywood Handicap	May	7,'38†10....

(THE RELEASE CHART--CONT'D)

Life in Some Town, U.S.A.
(4-9-38) M-674 ..... Feb. 26,'38†10....

Title	Rel. Date	Min.
Optical Poem, An M-675	Mar.	5,'38†.7....
Stroke of Genius M-673	Feb.	5,'38†11....
That Mothers Might Live M-676	Apr.	30,'38†10....
Shephard Strudwick-Mary Howard		
Tupapaoo	June	11,'38†.....
What Do You Think, No. 2 (2-12-38) M-671	Dec.	25,'37†10....
What Do You Think, No. 3 M-672	Jan.	15,'38†11....

MUSICAL COMEDIES

Billy Rose's Casa Manana Revue R-603	Mar.	26,'38†21....
Harriet Hector-E. Marshall		
Canary Comes Across, The (2-5-38) R-602	Jan.	29,'38†21....
Erik Rhodes-Virginia Grey		
Girl's Best Years, A (2-20-37)	Dec.	25,'37.19....
Our Gang Follies of 1938 (1-8-38) R-601	Dec.	18,'37†21....
Snow Gets in Your Eyes (6-4-38) R-604	May	14,'38†20....

OUR GANG

Awful Tooth, The	May	28,'38†10....
Bear Facts (4-2-38) C-735	Mar.	5,'38†11....
Came the Brawn C-737	April	16,'38†11....
Canned Fishing C-734	Feb.	12,'38†11...
Feed 'Em and Weep C-738	May	27,'38†11....
Hide and Shriek	June	18,'38†.....
Three Men in a Tub C-736	Mar.	26,'38†10....

PETE SMITH SPECIALTIES

Candid Cameramaniacs (1-1-38) S-702	Dec.	11,'37†.9....
Decathion Champion (11-27-37) S-701	Nov.	20,'37†10....
Friend Indeed (1-1-38) S-703	Jan.	1,'38†10....
Jungle Juveniles (11-6-37)	Oct.	2,'37†.9....
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan.	29,'38†.9....
La Savate (4-9-38) S-706	Mar.	12,'38†.8....
Modeling for Money S-708	Apr.	30,'38†10.. .
(Exploitation: June 4,'38, p. 85.)		
Penny's Party (color) S-707	Apr.	9,'38†.9...
Prudence Penny-Gwen Lee		
Story of Dr. Carver	June	18,'38†10....
Surf Heroes S-709	May	28,'38†10....
Three on a Rope (3-26-38) S-705	Feb.	19,'38†10....

ROBERT BENCHLEY

Evening Alone, An	May	14,'38†10....
How to Figure Income Tax (4-9-38) F-753	Mar.	19,'38†.8....
Music Made Simple (4-30-38) F-754	Apr.	16,'38†.8....
Night at the Movies, A (11-20-37) F-752	Nov.	6,'37†10....

SPECIAL

Jimmy Fidler's Personality Parade (1-29-38) J-771	Jan.	8,'38†20....
New Audioscopiks, The (2-5-36) A-761		8...

PARAMOUNT

Title	Rel. Date	Min.

BETTY BOOP CARTOONS

Be Up to Date (2-28-38) T7-7	Feb.	25,38†.7....
Foxy Hunter, The T7-4	Nov.	26,'37†.1 rl..
Honest Love and True T7-8	Mar.	25,'38†.7....
Lost Kitten T7-11	June	24,'38†.7....
Out of the Inkwell T7-9	Apr.	22,'38†.7....
Puddy the Watchman T7-12	July	22,'38†.1 rl..
Riding the Rails (2-26-38) T7-6	Jan.	28,'38†.7....
Service with a Smile T7-2	Sept.	24,'37†.7....
Swing School T7-10	May	27,'37†.7....
Zula Hula (1-15-38) T7-5	Dec.	24,'37†.7....

COLOR CLASSICS

Hold It C7-5	Apr.	29,'38†.7....
Hunky and Spunky C7-6	June	24,'38..7....
Little Lamby (1-8-38) C7-3	Dec.	31,'37†.7....
Tears of an Onion C7-4	Feb.	25,'38†.....

HEADLINERS

Bob Crosby and Orch. A7-12	May	6,'38†10....
Easy on the Ice A7-13	June	3,'38†10....
H. King's Orch.-S. Foster		
From the Minuet to the Big Apple A7-5	Nov.	19,'37†.....
Hall's Holiday (4-23-38) A7-11	Apr.	8,'38†10....
George Hall and Orch.		

Title	Rel. Date	Min.
Himber Harmonies (2-26-38) A7-8	Jan.	28,'38†11....
Richard Himber and Orch.		
Listen to Lucas (2-26-38) A7-9	Feb.	18,38†10....
Meet the Maestros	Jan.	7,'38†.....
Oh Key, Rhyth (1-8-38) A7-6	Dec.	17,'37†10....
Herbie Kay and Orch.		
Queens of the Air A7-14	July	8,'38†.1 rl..
Vincent Lopez		
Star Reparter, No. 3 A7-10	Mar.	11,'38†.....

PARAGRAPHICS

Accent on Beauty (1-8-38) V7-6	Dec.	31,'37†10....
Bike Parade V7-10	Apr.	22,'38†10....
California Giants V7-7	Jan.	28,'38†.....
Crime Fighters V7-11.... (6-4-38)	May	20,'38†.1 rl..
Find What's Wrong (V7-12)	June	17,'38†.1 rl..
Gold (3-12-38) V7-8	Feb.	25,'38†10....
Inventor, The (10-23-37) V7-4	Nov.	5,'37†11....
Jungle Glimpses (color) V7-9	Mar.	25,'38†10....
Tuna V7-5	Dec.	3,'37†.....

PARAMOUNT PICTORIAL

No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37) P7-4	Nov.	5,'37†10....
No. 5—Dolls That Are Different—Ebb Tide—Skiis and Shadows P7-5	Dec.	3,'37†.....
No. 6—The New Washington-Arizona Magic—Four-Footed Flyers P7-6	Jan.	7,'38†.....
No. 7—Let's Visit the Moon —Autumn in the Alps—Shadow Man (2-26-38) P7-7	Feb.	4,'38†10....
No. 8—Styles in the Sun-Sleeping City—Pulchritude for Pups P7-8		
No. 9—Can They Take It—Seeing's Believing — Alpine Aqueduct P7-9	Apr.	1,'38†10....
No. 10 — (6-4-38) P7-10 Sailboat Time—Twilight on the Trail — Magnetic Music	May	7,'38†.1 rl..
No. 11 — P7-11 Fishing Highlights	June	4,'38†.1 rl..
No. 12 — P7-12 Mexican Style — Sea Scapes — At Your Service	July	1,'38†.1 rl..

POPEYE THE SAILOR

Big Chief Ugh-A-Mugh-Ugh (5-14-38) E7-9	Apr.	15,'38†.7....
Fowl Play E7-5	Dec.	17,'37†.....
House Builder-Upper, The E7-8	Mar.	18,'38†.....
I Yam Love Sick E7-10	May	20,'38†.7....
Jeep, The E7-12	July	15,'38†.7....
Learn Polikeness (2-26-38) E7-7	Feb.	18,'38†.7....
Let's Celebrake E7-6	Jan.	21,'38†.....
Plumbing Is a Pipe (6-11-38) E7-11	June	17,'38†.7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves EE7-1 (Color Special)	Nov.	26,'37†.2 rls.
Protex the Weakerist 11-20-37 E7-4	Nov.	19,'37†.7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)

No. 3 J7-3	Jan.	14,'38†.....
No. 4 J7-4	Mar.	18,'38†.....
No. 5 (611-38) J7-5	May	13,'38†.1 rl..
No. 6 J7-6	July	8,'38†.1 rl..

SCREEN SONGS

Thanks for the Memory SC7-4	Mar.	25,'38†.8....
Bert Block and Orch.		
Whispers in the Dark (10-9-37) SC7-1	Sept.	24,'37†.7....
Gus Arnheim and Orch.		
You Leave Me Breathless SC7-5	May	27,'38†.8....
Jimmy Dorsey and Orch.		

Title	Rel. Date	Min.
You Took the Words Right Out of My Heart (2-19-38) SC7-3	Jan.	28,'38†.7....

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 44—Ball Tossers R7-5	Dec.	3,37†.....
No. 45—Water, Water Everywhere (1-15-38) R7-6 —	Dec.	31,'37†10....
No. 46—Good Looking Winners (2-26-38) R7-7	Jan.	28,'38†10....
No. 47—A Fascinating Adventure (2-26-38) R7-8	Feb.	25,'38†10....
No. 48—Cops and Robbers R7-9	Mar.	25,'38†10....
No. 49—Win, Place or Show R7-10	Apr.	22,'38†10....
No. 50—Red, White and Blue Champions R7-11 6-4-38	May	20,'38†.1 rl..
No. 51—Strike! R7-12	June	17,'38†.1 rl..
No. 52—Horseshoes R7-13	July	15,'38†.1 rl..

UNUSUAL OCCUPATIONS
(In Color)

No. 3 (1-22-38) L7-3	Dec.	10,'37†10....
No. 4 (2-26-38) L7-4	Feb.	11,'38†10....
No. 5 L7-5	Apr.	15,'38†10....
No. 6 J7-6	June	10,'38†.....

SPECIAL 3-REEL SHORT
(Distributed by Paramount

River, The (12-11-37)		31....

RKO RADIO

Title	Rel. Date	Min.

LEON ERROL COMEDIES

Berth Quake 83,705	May	6,'38†16....
Dummy Owner, The (1-1-38) 83,703	Jan.	7,'38†19....
His Pest Friend 83,704	Mar.	11,'38†18....
Jitters, The 83706	July	1,'38†19....
Rented Riot, A 83,702	Nov.	5,'37†17....
Billy Gilbert-Jack Norton		

HEADLINERS

No. 2—Music Will Tell (1-1-38) 83,602	Feb.	11,'38†17....
Ted Fio Rito and Orch.		
No. 3—Picketing for Love 83603	June	3,'38†17....

EDGAR KENNEDY COMEDIES

Ears of Experience (1-138) 83,403	Jan.	28,'38†18....
Edgar and Goliath (12-25-37) 83,402	Nov.	19,'37†17....
False Roomers 83,404	Mar.	25,'38†17....
Fool Coverage	July	15,'38†16....
Kennedy's Castle 83,405	May	28,'38†17....

MARCH OF TIME
1937-38

No. 3—U. S. Secret Service—Crisis in Algeria—"Amoskeag" 83,103	Oct.	29,'37†21....
No. 4 — Human Heart — Britain's Gambling Fever — Alaska's Salmon War 83,104	Nov.	26,'37†20....
No. 5 — Laugh Industry — Ships and Strikes—Finland's 20th Birthday (1-1-38) 83,105	Dec.	25,'37†18....
No. 6 — Inside Nazi Germany 83,106	Jan.	21,'38†16....
No. 7—Old Dixie's New Boom—One Million Missing — Russians in Exile 83,107	Feb.	18,'38†19....
No. 8—Brain Trust Island —Arms and the League 83,108	Mar.	18,'38†19....
No. 9—Nazi Conquest, No. 1 — Crime and Prisons 83,109	Apr.	15,'38†21....
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankruptcy Peers 83110	May	13,'38†19....
No. 11	June	10,'38†19....
No. 12	July	8,'38†.....

NU-ATLAS PRODUCTIONS

Deviled Ham (1-22-38) 84,204	Apr.	28,'38†10....
Gus Van		
International Rhythm 84211	June	3,'38†10....
Ray Smeck and His Aloha Islanders		

Title	Rel. Date	Min.
Latin Rhythm (3-5-38) 84,206	Feb.	18,'38†11....
Jan Peerce		
Maids and Music 84,209	Apr.	22,'38†10....
Ray Fabing's Ingenues		
No Sale (4-2-38) 84,207	Mar.	11,'38†11....
Gogo De Lys		
Phoney Boy (12-25-37) 84,202	Nov.	19,'37†11....
J. Harold Murray		
Radio Hookup, A 84,205	Jan.	25,'38†10....
Dorothy Stone-Chas. Collins		
Salt Shakers 84210	May	13,'38†11....
J. C. Flippen		
Skyline Revue 84,200	Apr.	1,'38†11....
Paula Stone		
Sweet Shoe (1-1-38) 84,203	Jan.	14,'38†11....
Rita Rio and Orch.		

PATHE NEWS

Released twice a week

PATHE PARADE

No. 2—Best Dressed Woman in America — Romanoff Treasures — Professional Children's School (12-18-37) 84,602	Nov.	5,'37†11....
No. 3—Baby Party—Melodrama—Miami Beach Publicity Machine (1-22-38) 84,603	Dec.	31,'37†10....
No. 4—Air Machine (2-26-38) 84,604	Feb.	25,'38†10....
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr.	22,'38†11....
No. 6—Count of Ten 84,606	June	17,'38†.....
No. 7—	Aug.	12,'38†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Stuper-Visor, The (1-22-38) 83,202	Feb.	25,'38†17....
Pat Gleason		

RADIO MUSICAL COMEDIES

Photographter, The 83203	June	17,'38†15....
Jack Rice		
Harris in the Spring (12-25-37) 83,501	Dec.	3,'37†20....
Phil Harris and Orch.		
Twenty Girls and a Band (1-22-38) 83,502	Apr.	8,'38†18....
Nick Stuart and Orch.		

RKO PATHE SPORTSCOPE

Bit and Bridle 84306	May	13,'38†11....
In the Swim (5-5-38) 84,302	Feb.	18,'38†10....
Pinehurst 84,305	Apr.	22,'38†.9....
Swinging Mallets 84,304	Apr.	1,'38†10....
Underwater 84307	June	3,'38†.9....
White Magic 84,301	Jan.	28,'38†10....
Windward Way 84,303	Mar.	11,'38.10....

SMART SET

Buckaroo Broadcast (3-26-38) 83,302	Apr.	22,'38†18....
Ray Whitley		
Rhythm Wranglers (12-25-37) 83,301	Dec.	17,'37†19....
Ray Whitley		

SPECIAL

Quintupland (2-26-38) 83,801	Feb.	18,'38†19....
Dionne Quintuplets		

WALT DISNEY CARTOONS

Boat Builders 84,108	Feb.	25,'38†.7....
Donald's Better Self (2-26-38) 84,109	Mar.	11,'38†.8....
Donald's Nephews 84,111	Apr.	15,'38†.8....
Donald's Ostrich (1-1-38) 84,105	Dec.	10,'37†.9....
Fox Hunt	July	29,'38†.8....
Good Scouts 84115	July	8,'38†.8....
Lonesome Ghosts (12-25-37) 84,106	Dec.	24,'37†.9....
Mickey's Trailer 84,112	May	6,'38†.8....
Moth and the Flame, The (3-9-38) 84,110	Apr.	1,'38†.8....
Old Mill, The 84,103	Nov.	5,'37†.9....
Pluto's Quintuplets 84,104	Nov.	26,'37†.9....
Polar Trappers 84114	June	17,'38†.8....
Self Control (1-22-38) 84,107	Feb.	11,'38†.8....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Wynken, Blynken and Nod 84,113	May	27,'38†.8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming Modern Youth 2603.	Oct.	1,'37†.....
Filming Nature's Wonders 2605	Dec.	3,'37†.....
Laughing at Fate (11-27-37) 2604	Nov.	5,'37†.9½..
Trailing Animal Stories (1-22-38) 2606	Jan.	14,'38†.9....
MAGIC CARPET SERIES		
Italian Libya (12-4-37) 4704	Nov.	12,'37†10....
Land of the Maple Leaf, The (1-22-38) 4705	Dec.	10,'37†10....
Modern Dixie (2-12-38) 4706	Jan.	28,'38†10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 41 (12-11-37) 2372	Nov.	15,'37†.9....
No. 42 2373	Nov.	22,'37†.9....
No. 43 2374	Dec.	6,'37†.9....
No. 44 2375	Jan.	3,'38†.9....
No. 45 (2-26-38) 2376	Jan.	29,'38†.9....
No. 46 2377	Feb.	28,'38†.9....
No. 47 2378	Mar.	21,'38†.9½..
No. 48 2379	Apr.	11,'38†.9....
No. 49 2380	Apr.	25,'38†.9....
No. 50 (4-30-38) 2381	May	9,'38†.9....
No. 51 (6-11-38)	June	13,'38†10....
No. 52 2383	June	27,'38†.9....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37) 2164. Tex Lewis-3X Sisters	Dec.	1,'37†17....
Down on the Barn (2-26-38) 2167	Feb.	23,'38†17....
Billy Jones-Ernie Hare		
High Jack N' the Show (5-21-38)	May	18,'38†17....
James Barton		
Latin Hi-Hattin' (4-30-38)	Apr.	27,'38†17....
Dorothy Stone-Chas. Collins		
Music and Flowers (5-21-38)	June	15,'38†19....
Block and Sully		
Oh, Say Can You Hear? (12-18-37) 2165	Dec.	29,'37†15....
Merry Macs		
Rhapsody in Zoo (12-11-37) 2166	Jan.	26,'38†15½..
Mark Plant		
Show For Sale (10-30-37) 2163	Nov.	3,'37†21....
Big Apple Dancers		
Somewhere in Paris (3-5-38) 2168	Mar.	23,'38†17....
J. Harold Murray		
Stars in Stripes 2171		
Ed. East-Ralph Dumke	July	6,'38†17½..
OSWALD CARTOONS		
Cheese Nappers 2288	July	4,'38†.7....
Dumb Cluck (12-11-37) 2276	Dec.	20,'37†.7....
Feed the Kitty	Mar.	14,'38†.7....
Football Fever (12-4-37) 2274	Nov.	15,'37†.7....
Happy Scouts	June	20,'38†.7....
Lamplighter, The 2277	Jan.	10,'38†.7....
Man Hunt (2-26-38) 2278	Feb.	7,'38†.7....
Mechanical Handy Man (10-30-37) 2273	Nov.	8,'37†.7....
Movie Phony News	May	30,'38†.....
Mysterious Jug, The (12-11-37) 2275	Nov.	29,'37†.7....
Nellie, The Indian Chief's Daughter (6-4-38)	June	6,'38†.7....
Nellie, the Sewing Machine Girl (5-14-38)	Apr.	11,'38†.7½..
Problem Child, The (5-14-38)	May	16,'38†.7....
Tail End (5-21-38)	Apr.	25,'38†.7....
Trade Mice 2280	Feb.	28,'38†.7....
Yokel Boy Makes Good (3-12-38) 2279	Feb.	21,'38†.7....
STRANGER THAN FICTION SERIES		
No. 42—Novelty 2386	Nov.	1,'37†.9....
No. 43—Novelty (12-4-37) 2387	Nov.	29,'37†.9....
No. 44—Novelty (12-11-37) 2388	Dec.	27,'37†.9....
No. 45—Novelty (2-26-38) 2389	Jan.	17,'38†.9....
No. 46—Novelty (2-26-38) 2390	Feb.	21,'38†.9....
No. 47—Novelty 2391	Mar.	14,'38†.9....
No. 48—Novelty 2392	Apr.	4,'38†.8½..
No. 49—Novelty (5-7-38) 2393	Apr.	18,'38†.8½..
No. 50—Novelty 2940	May	2,'38†.9....
No. 51—Novelty (6-8-11) 2941	June	6,'38†.9....
No. 52—Novelty 2395	June	20,'38†.9....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay 2472	Dec.	30,'37†23....
Breathless Moments (2-26-38) 2160	Feb.	28,'38†19....

VITAPHONE

Title	Rel. Date	Min.
Littlest Diplomat, The (9-11-37)	Sept.	25,'37†20....
Sybil Jason		
Ups and Downs 3008	Oct.	9,'37†.....
Hal LeRoy		
Starlets (11-20-37) 3014	Oct.	23,'37†20....
Toot Sweet 3025	Nov.	6,'37†.....
Fifi D'Orsay-Rufe Davis		
Joe Palooka in "Calling All Kids"	Nov.	20,'37†17....
Man Without a Country, The 3002	Nov.	27,'37†.....
John Litel		
Here's Your Hat 3014	Dec.	11,'37†.2 rls.
Cookie Bowers		
One On the House 3026	Dec.	18.'37†.2 rls.
Willie, West, McGinty		
Wedding Yells 3021	Jan.	1,'38†20....
Ken Murray-Oswald		
Script Girl 3009	Jan.	15,'38†.....
Cross and Dun		
Romance Road 3003	Jan.	29,'38†19....
Walter Cassell-Anne Nagel		
Candid Kid, The (2-26-38) 3015	Feb.	12,'38†20....
Josephine Huston		
Waiting Around (2-26-38) 3027	Feb.	20,'38†20....
Frank Libuse		
Little Me 3010	Mar.	5,'38†.....
Wini Shaw		
Romance of Louisiana 3005. Addison Richards	Mar.	12,'38†.....
Under the Wire 3022	Mar.	26,'38†.....
Joe and Asbestos		
Got a Match 3016	Apr.	9,'38†.....
Joan Abbott		
Hold That Ball 3028	Apr.	23,'38†.....
Prelsser Sisters		
Forget-Me-Knots 3011	May	7,'38†.....
Bernice Claire		
Stocks and Blondes 3023	May	21,'38†.2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004	May	28,'38†.2 rls.
Evelyn Thawl-Jeffrey Lynn		
COLORTOUR ADVENTURE (In Color)		
It's Work 3506	Oct.	23,'37†.....
Mysterious Ceylon 3503	Nov.	20,'37†.....
Land of the Kangaroo (11-20-37) 3504	Dec.	18,'37†10....
India's Millions 3505	Jan.	8,'38†.....
Malayan Jungles (2-5-38) 3507	Feb.	5,'38†10....
What the World Makes 3502	Mar.	12,'38†.....
Crossroads of the Orient (4-30-38) 3508	Apr.	2,'38†.....
Toradja Land 3510	Apr.	30,'38†.....
Pearl of the East 3509	May	21,'38†.....
Mechanix Illustrated 3511.	June	4,'38†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Playing with Danger (11-20-37) 3302	Oct.	30,'37†13....
Danger—High Voltage 3303.	Dec.	4,'37†.1 rl..
Alibi Mark 3304	Dec.	25,'37†.1 rl..
Bolted Door, The (2-5-38) 3305	Jan.	22,'38†13....
Hit and Run (2-26-38) 3306	Feb.	19,'38†12....
Shopgirl's Evidence 3307	Mar.	19,'38†.....
Dear Old Dad 3308	Apr.	16,'38†12....
Wanderlust 3309	May	14,'38†.....
Dream Comes True, A 3310.	June	6,'38†.1 rl..
LOONEY TUNES		
No. 42—Rover's Rival 3601	Oct.	9,'37†.....
No. 43—The Case of the Stuttering Pig 3602	Oct.	30,'37†.....
No. 44—Porky's Double Trouble (11-20-37) 3603.	Nov.	13,'37†.7....
No. 45—Pork's Hero Agency 3604	Dec.	4,'37†.7....
No. 46—Porky's Poppa 3605.	Jan.	15,'38†.....
No. 47—Porky at the Crocadero 3606	Feb.	5,'38†.7....
No. 48—What Price Porky 3607	Feb.	26,'38†.....
No. 49—Porky's Phoney Express (2-26-38) 3608	Mar.	19,'38†11....
No. 50—Porky's Five and Ten 3609	Apr.	16,'38†.....
No. 51—Porky's Hare Hunt 3610	Apr.	30,'38†.....
No. 52—Injun Trouble 3611.	May	21,'38†.1 rl..
MELODY MASTERS		
Russ Morgan and Orch. 3701.	Sept.	11,'37†.....
Milt Britton and Orch. 3702.	Oct.	2,'37†.....
Mal Hallett and Orch. 3703	Oct.	23,'37†.....
Arnold Johnson and Orch. (9-11-37) 3704	Nov.	13,'37†10....
Jan Rubini and Orch. 3705.	Dec.	4,'37†.1 rl..
Henry King and Orch. 3706.	Dec.	25,'37†1 rl..
Leon Navaro and Orch. 3709.	Jan.	15,'38†.....
Enrie Madriguera and Orch. (2-5-38) 3708	Jan.	29,'38†10....
Carl Hoff and Orch 3710	Feb.	12,'38†.....
Benny Meroff and Orch. 3707	Mar.	5,'38†.....
Mike Riley and Orch. 3711.	Mar.	26,'38†.....
Rubinoff and His Violin 3712	Apr.	16,'38†10....
Carl "Deacon" Moore and Orch. 3713	May	7,'38†.....
Freddie Rich and Orch. 3714	May	28,'38†.....
MERRIE MELODIES (In Color)		
No. 45—I Wanna Be A Sailor 3401	Sept.	25,'37†.....
No. 46—The Lyin' Mouse 3402	Oct.	16,'37†.....
No. 47—Little Red Walking Hood 3403	Nov.	6,'37†.....
No. 48—Woods Are Full of Cuckoos 3404	Dec.	4,'37†.1 rl..
No. 49—September in the Rain 3405	Dec.	18,'37†.1 rl..
No. 50—Daffy Duck and Egghead 3406	Jan.	1,'38†.7....
No. 51—My Little Buckaroo 3407	Jan.	29,'38†.7....
No. 52—Jungle Jitters (2-5-38) 3408	Feb.	19,'38†.7....
No. 53—Sneezing Weasel, (2-26-38) 3409	Mar.	12,'38†.7....
No. 54—A Star Is Hatched 3410	Apr.	2,'38†.....
No. 55—Penguin Parade (4-30-38) 3411	Apr.	23,'38†.7....
No. 56—Now That Summer Is Gone 3412	May	14,'38†.....
No. 57—Isle of the Pingo Pongo 3413	May	28,'38†.1 rl..
No. 58—Katnip Kollege 3414	June	11,'38†.1 rl..
PICTORIAL REVUES		
No. 1—Racing—Wrestling —Cheese (9-11-37) 3801.	Sept.	18,'37.10....
No. 2—Mauch Twins—Table Tennis 3802	Oct.	16,'37†.....
No. 3—Dogs—Hollywood Rides (11-13-37) 3803	Nov.	13,'37†10....
No. 4—Boxers—Dolls 3804.	Dec.	11,'37†.....
No. 5—Ice Cream—Jockeys (1-29-38) 3805		
No. 6—Hockey—Shoes (2-5-38) 3806	Feb.	5,'38†10....
No. 7—Dogs — Billiards — Lithography 3807	Mar.	5,'38†10....
No. 8—Song Writers— Bowling 3808	Apr.	2,'38†.....
No. 9—Silverware—Ice Boating (4-23-38) 3809.	Apr.	30,'38†10....
No. 10—Beavers — Polo — Woolens 3810	June	4,'38†.....
VITAPHONE NOVELTIES		
All American Drawback (11-20-37)	Nov.	6,'37†11....
Edgar Bergen—"Charlie McCarthy"		
VITAPHONE VARIETIES		
Puppet Love (9-11-37) 3902	Oct.	2,'37†11....
Salici's Puppets		
Roping 'Em Alive 3903	Nov.	6,'37†.....
Vitaphone Frolics 3904 (11-20-37)	Dec.	4,'37†10....
Jack & Loretta Clemens		
Unreal Newsreels 3905	Jan.	8,'38†.....
Ski Flight 3908	Jan.	22,'38†.9....
Alibi Time (2-19-38) 3906.	Feb.	12,'38†11....
Radio Ramblers		
Vitaphone Gambols 3907	Mar.	19,'38†.....
Chaz Chase		
Mr. & Mrs. Jesse Crawford 3909	Apr.	9,'38†.9....
Juggling Fool, The 3910	May	14,'38†.....
Bobby May		

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Beautiful and Gay Budapest (5-14-38)		10½.
Hong Kong, Gateway to China (2-19-38)		11....
Manila (2-26-38)		11....
Old Towns of Normandy (4-9-38)		10...
Resorts and Quaint Towns of the Blue Coast (5-21-38)		10½..
Singapore (2-26-38)		11....
HOFFBERG		
Skiing on Your Feet	Jan.	14,'38†.....
Catalina Island	Nov.	12,'37†.....
MODERN		
America Marching On (1-29-38)		10....
SANDERS		
Life in Lapland (2-12-38).	Feb.	18,'38†.8½..

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Great Adventures of Wild Bill Hickok	June	30,'38†.....
(15 episodes)		(each)
Gordon Elliott-Kermit Maynard		
Mysterious Pilot, The (12-25-37) 8140	Dec.	9,'37†21....
Capt. Frank Hawks		(each)
(15 episodes)		
Secret of Treasure Island, The (4-9-38) 8160	Mar.	17,'38†19....
Don Terry-Gwen Gaze		(each)
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201	Aug.	20,'38†.....
Ralph Byrd		
(15 episodes)		
Fighting Devil Dogs, The 7501 (5-28-38)	May	28,'38†18....
Lee Powell-Herman Brix		(each)
Hawk of the Wilderness 7301	Dec.	3,'38†.....
Lone Ranger, The 7401 (2-5-38)	Feb.	12,'38†18....
Lee Powell-Herman Brix		(each)
(15 episodes)		
Zorro Rides Again 6461	Nov.	20,'37†.....
John Carroll-Helen Christian		

UNIVERSAL

Title	Rel. Date	Min.
Flaming Frontiers (6-4-38)	July	5,'38†20....
Johnny Mack Brown-E. Hansen		(each)
Flash Gordon's Trip to Mars (2-19-38) 2581	Mar.	21,'38†20....
Larry Crabbe-Jean Rogers		(eaen)
(15 episodes)		
Red Barry		
Buster Crabbe-Frances Robinson		
Tim Tyler's Luck (11-37-37) 2881	Dec.	27,'37†.2 rls.
Frankie Thomas, Jr.—Frances Robinson		
Radio Patrol (9-18-37) 2781.	Oct.	4,'37†.2 rls.
Grant Withers-Cath. Hughes		(each)

(Exploitation: Dec. 25,'37, p. 57.)

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 116

Question No. 116 was: (A) should there be any sparking if a generator is not overloaded? (B) Name those various things that will or may cause sparking. (C) What is the usual method of detecting high or low commutator bars? (D) Does or does not slight motion of brushes in holders indicate anything wrong?

The following made acceptable answers: S. Evans and C. Rau; J. R. Prater, H. Edwards; C. Oldham; K. and R. Wells; R. Feasel; O. H. Schmidt; G. E. Doe; E. H. Toedte; W. H. Limmroth; T. F. Bochert; G. H. Payne; D. Coates; H. Bunker; G. Burdis; W. Schoeneman; R. W. Groton; J. J. Petersen; J. A. Zachritz; T. W. Redhouse; L. Johnson; C. H. Lowrie; L. F. and G. Brown; B. and M. Walker; S. Hewitt; W. and J. Devoy; D. and W. Porter; N. L. Wooden; F. W. Brandenburg; E. Lomax; L. Day; M. F. Robinson and L. A. Beachwood; L. N. Schofield; M. D. McGuire; F. H., S. and P. Dalbey; C. Humphrey; W. C. Baxter and G. T. Daniels; P. and L. Felt; G. L. Goss and Son; T. A. and G. Johnson; B. L. Kent; A. D. Lonby and H. W. Remmington; F. E. Dorp and H. A. Ames; M. C. Cordell; C. A. Whitlock; W. R. Davis and B. L. Bunt; J. R. Davidson and W. R. Matthews; N. C. Peters; B. B. Hornstein and R. R. Jacobs; A. W. Baxter and J. M. Kelner; L. E. Dodson and L. E. Todd; L. Winkler and R. R. Robbins; W. V. Henderson and H. M. Jackson; T. and W. Turk; K. Irwin; E. M. and F. Wentworth; L. D. Tomlinson; G. T. Jones and A. Leonard; F. L. and L. Savlor; N. S. Reed and H. T. Watkins; C. L. Brant; L. J. Rubin; L. W. Richardson; R. M. Schnider; T. D. Williams; J. L. McEllvoy; H. T. Randolph; J. K. Robinson and R. E. Bullard; . B. Daniels; G. T. Vieller; E. Exline; D. A. Shea and H. T. Plum; S. L. Maxwell; S. U. Lamont; E. R. Andrews; J. T. Jones and W. E. Davis.

As to Section 1, from many excellent answers, that of G. E. Doe is selected. He says, "That depends upon exactly what the question means. Assuming all things to be in perfect condition (commutator clean, smooth, well glazed, no high or low bars, perfectly round, brushes fitted properly, of the proper sort and dimensions, with correct pressure, the magnetic field not distorted and functioning properly—in short, everything in perfect condition (a condition very seldom met), there should be no *visible* sparking. However, it is extremely doubtful that brush contact can ever be so very perfect over the whole contact surface that no sparking will occur at any point. My answer therefore would be that while sparking may and should be reduced to a point where no visible spark will occur, it is too much to expect that it can ever be reduced to the point where none at all will occur on a machine working at either capacity or close to capacity."

(B) Oscar Schmidt says, "Brushes too tight or sticking in their holders; incorrect brush pressure or improperly fitted to commutator surface; improper brushes; high or low commutator bars; commutator out of round; commutator surface dirty; high mica between bars; oil, carbon or copper dust lodged between bars; coating forming a semi-insulating commutator surface, bits of copper or other conducting material connecting two or more bars, resulting in a ring of fire apparently extending around commutator; yoke improperly located; bars worn too thin; uneven wearing of bars; armature improperly centered, due, usually, to worn bearings; shorted armature coil; over-load."

(C) R. W. Groton answers, "High or low commutator bars may be easily detected as follows: Operate the machine at moderate speed, listening carefully. If there is a high bar or bars, there will or should be a slight click heard as the brushes ride over them. This may be checked by rotating the armature slowly, watching the brush where it contacts its holder. In this manner either high or low bars may be detected, which is high or which is low being indicated by the movement of the brush. If the brush raises slightly—*high;* if the opposite—*low.*"

(D) D. Oldham says, "*Slight* movement of a brush in its holder does not necessarily indicate anything wrong. The speed of rotation and float of the armature (which latter all armatures of horizontal machines should have) would almost invariably cause some slight movement, with emphasis on the *slight.*"

J. J. Peterson says, "While slight brush movement may indicate no remedial trouble, or any at all, for that matter, to be disregarded, it must be *slight.* Any movement other than slight should have immediate attention."

R. Feasel says, "No! Often a slight movement of a brush in its holder is not indicative of trouble, but the 'slight' must be considered in terms of thousandths of an inch. A shaft that is sprung just a hair's breadth would cause such movement. To remedy it would be both difficult and quite expensive."

To which I would add: While it is true that theoretically any fault, no matter how trivial, should be remedied, still the practical result may be so trifling that an expensive operation looking to remedy would not be justified.

BLUEBOOK SCHOOL QUESTION NO. 122

(A) Suppose a motor-generator bearing or some other similar one runs hot. What would you consider the best procedure?

(B) Would you use water to cool it? Explain reasons for your answer.

(C) What must be avoided when a bronze bearing runs hot?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

Movietone Cameramen Leave On Arctic Expedition

Jack Kuhne, aviation editor of Movietone News, and Al Simonson, assistant cameraman, sailed Tuesday on the *Ile de France* on a four months' expedition to the Arctic Circle for feature newsreel material.

They will be joined by a sound man in Paris and then will head north, criss-crossing Norway, Finland and Lapland, using planes where available.

Truman H. Talley, producer of Movietone, is negotiating through the American Embassy in Paris for permission to make pictures of Northern Russia. Various types of negative stock are being taken for experimentation.

Plans Stamford House

The Stamford Theatre Corporation will construct a 600 seat house in Stamford, Conn., at a cost of approximately $100,000. Construction will start about July 15th and all seats in the house, which will be called the Park, will be on the orchestra floor.

De Bra Leaves Hospital

Arthur De Bra, assistant to Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, was discharged from Mount Vernon Hospital, Mount Vernon, N. Y., Monday. He recently underwent an appendectomy.

Ross Makes Survey

Harry Ross, head of Ross Federal Service, left New York last week for a three weeks' supervisory survey of the west coast. He was accompanied by Clifford B. Ross, research sales manager.

Consolidated Acquires Three

Consolidated Theatres, Inc., has acquired the Poncan, Ritz and Murray theatres, Ponca City, Okla., from the Fred B. Pickrel theatre interests.

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THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and you will receive one of the first copies postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

"DECENCY IN MOTION PICTURES," BY MARtin Quigley, published by Macmillan. Every theatre executive should read it and every theatre should own it. Price $1, postage paid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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